

**AN UNDERGRADUATE THESIS**

**DEVELOPING STORYTELLING MATERIALS FOR  
ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1  
KOTAGAJAH**

**By:**

**AFDHILA KHUSNILA WATI**

Student Number: 1701070159



**Tarbiyah and Teacher Training Faculty  
English Education Department**

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO  
1443 H/2022 M**

**DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB  
AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH**

Presented as a Partial Fulfillment of the Requirements  
for the Degree of Sarjana Pendidikan (S. Pd)  
in English Education Department

By:  
AFDHILA KHUSNILA WATI  
Student Number: 1701070159

Tarbiyah and Teacher Training Faculty  
English Education Department

Sponsor : Eka Yuniasih, M. Pd

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO  
1443 H/2022 M**



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN

Jl. Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Tlp. (0725) 41507 Fax. (0725) 47296 Website: www.metroiniv.ac.id e-mail: iain@metroiniv.ac.id

**NOTIFICATION LETTER**

Number :  
Appendix :  
Matter : **In order to hold the Munaqosyah  
of AFDHILA KHUSNILA WATI**

To: The Honorable the  
Dean of Tarbiyah and Teacher Training Faculty  
State Institute for Islamic Studies of Metro

*Assalamualaikum Wr. Wb.*


We have given guidance and enough improvement to research thesis script which is written by:

Name : AFDHILA KHUSNILA WATI  
Student Number : 1701070159  
Judul Skripsi : DEVELOPING STORYTELLING MATERIALS FOR ENGLISH  
CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH

It has been agreed so it can be continued to the Tarbiyah and Teacher Training Faculty in order to be discussed on the munaqosyah. Thank you very much.


*Wassalamu'alaikum Wr. Wb.*

Head of English Education Department

  
**ANDI ANTU, M. Pd.**  
NIP. 19871102201503 1 004

Metro, 30 May 2022

Sponsor,

  
**EKA YUNIASIH, M Pd**  
NIDN.0210078702



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN

Jl. Ki Hajar Dewantara Kampus 15 A Inggings Metro Timur Kota Metro Lampung 34111  
Telp. (0725) 41507 Fax. (0725) 47296 Website: www.metroiainv.ac.id e-mail : iain@metroiainv.ac.id

**NOTA DINAS**

Nomor :  
Lampiran :  
Perihal : **Mohon dimunaqsyahkan Skripsi**

**AFDHILA KHUSNILA WATI**

Kepada Yth,  
Dekan Fakultas Tarbiyah dan Ilmu Keguruan  
Institut Agama Islam Negeri (IAIN) Metro

*Assalamualaikum Wr. Wb.*


Setelah membaca dan mengadakan bimbingan serta perbaikan seperlunya maka skripsi yang disusun oleh:

Nama : AFDHILA KHUSNILA WATI  
Student Number : 1701070159  
Judul Skripsi : DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH

Sudah kami dapat setuju dan dapat diajukan untuk dimunaqsyah, demikian harapan kami atas perhatiannya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Ketua Jurusan Tadris Bahasa Inggris

  
**ANDI ANTIQ, M. Pd.**  
NIP. 19871102201503 1 004

Metro, 30 Mei 2022

Dosen Pembimbing,

  
**EKA YUNIASIH, M. Pd.**  
NIDN.0210078702





KEMENTERIAN AGAMA REPUBLIK INDONESIA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBIYAH DAN ILMU KEGURUAN

Jl. K.H. Hajar Dewantara Kompleks 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111  
Tlp. (0725) 41587 Fax. (0725) 47296 Website: www.metroainv.ac.id e-mail: iain@metroainv.ac.id

APPROVAL PAGE

*Assalamualaikum Wr. Wb.*

Judul Skripsi : DEVELOPING STORYTELLING MATERIALS FOR ENGLISH  
CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH

Name : AFDHILA KHUSNILA WATI  
Student Number : 1701070159  
Department : English Education  
Faculty : Tarbiyah and Teacher Training

APPROVED BY:

To be examined in munaqosyah in Tarbiyah and Teacher Training Faculty of State Institute  
for Islamic Studies of Metro.

*Wassalamu'alaikum Wr. Wb.*

Metro, 30 May 2022

Sponsor,

**EKA YUNIASIH, M. Pd.**  
NIDN. 0210078702



**KEMENTERIAN AGAMA  
INSTITUT AGAMA ISLAM NEGERI METRO  
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Dr. Husein Sastranegara Kampus 15A Hinggunulyo Metro Timur Kota Metro Lampung 34111

Telp. (0726) 41507, Faksimil (0726) 44256, Website: www.metroiauin.ac.id, email: iainmetro@metroiauin.ac.id

**RATIFICATION PAGE**

No: *B-5213/In-201/D/PP-00-9/06/2022*

An Undergraduate thesis entitled: DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH, Written by: Afdhila Khusnila Wati, Student Number 1701070159 English Education Department had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on June 17<sup>th</sup>, 2022, at 10.00-12.00 a.m.

**BOARD OF EXAMINERS**

Chairperson : Eka Yuniasih, M. Pd

Examiner I : Drs. Kuryani, M. Pd

Examiner II : Ning Setio Wati, M. Pd

Secretary : Ronald Chandra, M. Pd



**DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB  
AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH**

**ABSTRACT**

**By:**

**AFDHILA KHUSNILA WATI**

This research is aimed at Developing Storytelling Materials for English Club at State Senior High School 1 Kotagajah. It is due to the lack of appropriate materials for English Club.

By using research and development design, this research has five steps: collecting data, planning, creating the materials, validating the product and revising the product. Validation of the product involves three validators, which is divided into three assessments. Those are; language use, content, and design graphic. The empirical data shows that the developed materials are proper accordingly. Related to the all aspects of the assessments are proper according to Aiken's V which is higher than 0.5.

Furthermore, some suggestions are used to revise the product according to the validator assessments. They are, packaging, product addressed, content layout and compatibility of color selection. After revising the product in accordance with the validators' suggestions, it can be concluded the product in this undergraduate thesis is implicated to be properly used for English club at state senior high school 1 Kotagajah.

**Keyword:** *English club, materials development, storytelling*

# **PENGEMBANGAN MATERI STORYTELLING UNTUK ENGLISH CLUB DI SMA NEGERI 1 KOTAGAJAH**

## **ABSTRAK**

**Oleh:**

**AFDHILA KHUSNILA WATI**

Penelitian ini bertujuan untuk Mengembangkan Materi Storytelling untuk English Club di SMA Negeri 1 Kotagajah. hal ini dikarenakan kurangnya materi yang sesuai untuk English Club.

Dengan menggunakan desain penelitian dan pengembangan, penelitian ini memiliki lima langkah yaitu pengumpulan data, perencanaan, pembuatan materi, validasi produk dan revisi produk. Validasi produk melibatkan tiga validator yang terbagi dalam tiga penilaian. Yaitu; penggunaan bahasa, isi, dan desain grafis.

Data empiris menunjukkan bahwa materi yang dikembangkan sudah sesuai. Terkait dengan semua aspek penilaian sudah layak menurut Aiken's V yang lebih tinggi dari 0,5. Selanjutnya beberapa saran digunakan untuk merevisi produk sesuai dengan penilaian validator. Yaitu, pengemasan, untuk siapa produk tersebut, tata letak konten dan kesesuaian pemilihan warna. Setelah merevisi produk sesuai dengan saran validator, maka dapat disimpulkan produk dalam skripsi ini bermaksud dapat digunakan dengan baik untuk klub bahasa Inggris di SMA Negeri 1 Kotagajah.

**Kata Kunci:** *Klub bahasa Inggris, materi pengembangan, storytelling*

### STATEMENT OF RESEARCH ORIGINALITY

The undersigned:

Name : Afdhila Khusnila Wati

Student Id : 1701070159

Department : English Education Department

Faculty : Tarbiyah and Teacher's Training

State that this undergraduate thesis is originally the result of the writer research, in exception of certain parts which are expected from bibliographies mentioned.

Metro, .... May 2022



Afdhila Khusnila Wati  
St. ID 1701070159

## ORISINALITAS PENELITIAN

Yang bertanda tangan di bawah ini:

Nama : Afdhila Khusnida Wati  
NPM : 1701070159  
Jurusan : Tadris Bahasa Inggris  
Fakultas : Fakultas Tarbiyah dan Ilmu Keguruan

Menyatakan bahwa skripsi ini secara keseluruhan adalah hasil penelitian saya, kecuali bagian-bagian tertentu yang dirujuk sumbernya dan disebutkan dalam daftar pustaka.

Metro, ..... Mei 2022



Afdhila Khusnida Wati  
NPM. 1701070159

## **MOTTO**

“There is always room for a story that can transport people to another place.”

-J.K. Rowling-

## DEDICATION PAGE

*This undergraduate thesis is especially dedicated to:*

*My beloved parents, Mr. Supani and Mrs. Siti Masrifah for the endless love, pray  
and as the supporter and facilitator*

*My lovely sister and my beloved grandma that always give motivation and hand  
for every circumstance*

*My best sponsor Mrs. Eka Yuniasih, M. Pd for her patient and her amazing  
guidance to keep me walk*

*My lovely best friends, my marvelous team, my second home (KIL), Bunda and  
Mr. Andy*

*You are my best supporter*

*My beloved Almamater of State Institute for Islamic Studies of Metro*



## AKNOWLEDGMENTS

All praises and thanks always to Allah SWT the almighty, for his blessings and favors, the researcher can finish the undergraduate thesis. The researcher realizes this research would not be accomplished without any supports and hand from many helpful people. In this special opportunity, the researcher would like to profound acknowledgment the gratitude

First of all, the deepest gratitude would be given to my beloved parents and family who always support their daughter to do her best.

Next, the profound gratitude would be addressed to:

1. Mr. Andiato, M. Pd, the head of English Education Department of IAIN Metro.
2. Mrs. Eka Yuniasih, M. Pd, my sponsor and advisor who always guide me in the process of this undergraduate thesis patiently.
3. Mrs. R. Surya Damayanti, M. Pd as the headmaster who allow this research held in state senior high school 1 Kotagajah
4. Mrs. Dini Fridayanti as the guider of English club who help in collecting the data.
5. All of my lecturers in English Education Department who never give up to enrich my insight.
6. All of my friends in TBI 17, especially for TBI class who telling about the name of family.

Finally, in this research the researcher realize that is still a lot of weakness and not perfect. The researcher would like to do apologize in the deep of her heart for the mistake in writing this undergraduate thesis. The researcher hopes this undergraduate thesis can be valuable and useful for all the readers.

Metro, 30 May 2022

The Researcher

Afdhila Khusnila Wati  
NPM. 1701070159

## TABLE OF CONTENTS

<b>COVER .....</b>	<b>i</b>
<b>TITLE PAGE.....</b>	<b>ii</b>
<b>NOTIFICATION LETTER.....</b>	<b>iii</b>
<b>NOTA DINAS.....</b>	<b>iv</b>
<b>APPROVAL PAGE.....</b>	<b>v</b>
<b>RATIFICATION PAGE.....</b>	<b>vi</b>
<b>ABSTRACT.....</b>	<b>vii</b>
<b>ABSTRAK.....</b>	<b>viii</b>
<b>STATEMENT OF RESEARCH ORIGINALITY.....</b>	<b>ix</b>
<b>ORISINALITAS PENELITIAN.....</b>	<b>x</b>
<b>MOTTO.....</b>	<b>xi</b>
<b>DEDICATION PAGE.....</b>	<b>xii</b>
<b>AKNOWLEDGMENT.....</b>	<b>xiii</b>
<b>TABLE OF CONTENT.....</b>	<b>xv</b>
<b>LIST OF TABLES.....</b>	<b>xvii</b>
<b>LIST OF PICTURES.....</b>	<b>xviii</b>
<b>LIST OF APPENDICES.....</b>	<b>xix</b>
<b>CHAPTER I INTRODUCTION</b>	
A. Background of Study.....	1
B. Problem Identification.....	5
C. Problem Limitation.....	5
D. Problem Formulation.....	5
E. Purpose of Research.....	6
F. Benefit of Product.....	6
G. Product Specification.....	7
<b>CHAPTER II LITERATURE REVIEW</b>	
A. Theoretical Review.....	9
1. Extracurricular Activity.....	9

2. Materials Development.....	11
3. Story.....	13
4. Storytelling.....	18
B. Relevant Studies.....	24
C. Framework.....	27

**CHAPTER III RESEARCH METHOD**

A. Type of Research.....	29
B. Research Procedure.....	29
C. Research Subject.....	31
D. Data Collecting Technique and Instrument Research.....	31
E. Data Analysis Technique.....	32

**CHAPTER IV RESEARCH AND DEVELOPMENT RESULT**

A. Result of the Development Existing Product.....	33
B. Product Revision.....	41
C. Research Limitations.....	42

**CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion of the Product.....	43
B. Suggestion for Using Product.....	43

**BIBLIOGRAPHY**

**APPENDICES**

**DOCUMENTATION**

**CURRICULUM VITAE**

## LIST OF TABLES

1. Table of Respondent Identity.....	34
2. Table of Questionnaire Result.....	36
3. Table of Aiken's V Result (Product Validation).....	41

## LIST OF PICTURE

1. Framework (Steps in Research and Development Of Storytelling Materials for English Club).....	29
2. Procedure of Materials Development.....	31
3. Process of Validation.....	41

## LIST OF APPENDICES

1. Surat Izin Pra-Survey.....	50
2. Surat Balasan Izin Pra-Survey.....	51
3. Surat Bimbingan Skripsi.....	52
4. Surat Izin Research.....	53
5. Surat Tugas.....	54
6. Surat Balasan Izin Research.....	55
7. Surat Bebas Pustaka Perpustakaan.....	56
8. Surat Bebas Pustaka Jurusan.....	57
9. Kartu Konsultasi Bimbingan Skripsi.....	58
10. Keterangan Lulus Uji Plagiasi Turnitin.....	62
11. Data Diri Dan Hasil Angket Siswa.....	66
12. Draft Produk Awal.....	79
13. Hasil Validasi.....	167
14. Hasil Revisi.....	173
15. Dokumentasi.....	258
16. Curriculum Vitae.....	260

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

English can be introduced as the international language. It is approved by the use of English almost every country that known as the integrationist language. English is the gate for exploring the world.<sup>1</sup> It can be seen by the English vital duty in the world in form of technology and business<sup>2</sup>. No doubt English is wanted to be learnt by people in mass. Because it is known that English affect the lives. Not about put on airs people want, but emphasize more to the function as a language assist. It shows the demanding of mass in learning English<sup>3</sup>.

The fact of English is in demand by public in general can be seen also from the enthusiasm of the government's program in education for English. As in Indonesia, English has long been a subject at school. This is reinforced by the national exam that includes English subject in it. Therefore, some schools are struggling in making students able to master English by holding some activities outside class schedule, one of it is established an English organization for those who want to hold English well.

---

<sup>1</sup> Kim Hua Tan et al., "Implications of English as an International Language for Language Pedagogy Implications of English as an International Language for Language Pedagogy" 9, no. 1 (2020), <https://doi.org/10.5430/ijhe.v9n1p22>.

<sup>2</sup> Niyozova Aziza Ilyosovna, "The Importance of English Language," *International Journal an Orange Technologies* 2, no. 1 (2020): 24.

<sup>3</sup> Parupalli Srinivas Rao, "The Role of English as a Global Language," *Research Journal of English* 4, no. 1 (2019): 2.



In addition, the school which implements an extracurricular of English in the school is State Senior High School 1 Kotagajah. English club is one of the extracurricular of State Senior High School 1 Kotagajah bases in language learning. English club is an educational organization of outside class which focusing on improving students' skill in English. This extracurricular has a goal to dough a member who has integrity and capability in public speaking. English club of State Senior High School 1 Kotagajah is built by the students of the school where the X and XI graders are the organizer of the leadership of this organization and the XII is the monitor.

As the organizer, the XI graders have several programs to light up this organization. The programs of English club include sparing and practicing for every branch, also general gathering. Despite, the organizers also give some games to fill up activity. The activity held on Thursday at 2 until 4 p.m. it called by forum.

In the forum, the leader of English club will ask the member to assemble in branch. At this part, the member will focus on mastering public speaking through each branch. The branches include; speech, storytelling, debate, scrabble, and news casting. Every branch is guided by one tutor from the English teacher and one coordinator from the XI graders. The teacher and the coordinator are the personages who hold the sturdy role in guiding the member of English club.

English club is one of the organizations that want to be followed by students of State Senior High School 1 Kotagajah and storytelling is one of the

branches which are proclivities by the students to be joined. In spite of storytelling is one of branch which is hard to be learnt. It can be said as a complex process. The activity starts from constructing an idea to find out a title then write a story until performing the story. It also needs audience mental process for perceiving the message of the story shown. Many factors surround the activity to help expedite the process. The biggest are consist of facilities and media.

Facilities and media really affect the member of storytelling in improving their storytelling skills. Of course facilities are available. The club already has a language laboratory for supporting them in practicing and many other facilities they can utilize. Unfortunately, the researcher finds a fact from the data pra-survey that conducts by the researcher on June 28, 2020. The researcher uses 14 members of English club from each branch for the sample survey and utilizes the questionnaire of online media of Google form to get the data. It is found a problem that the branch of storytelling, speech and newscast are not equipped by the learning media, specifically with learning materials. Internet and senior's experience are the learning resources. Senior (XI graders) will teach the junior (X graders) by their experiences they get before.

From the case that has been shown, it explains that the learning resources by the member of storytelling are inadequate. It is because there are a lot of difficulties of the storytelling's member that is found by the researcher. These majority difficulties are coming from the students itself. The students who learn by relying on senior's experience make the students troubled to

move forward. The students only mimic what seniors command for. It makes the members of storytelling hard to find their soul in storytelling. The students cannot divide their ideas in creating their own story. The activity emphasizes more on practice, but the practice is less on theory. It is added by the newbie (the students who just join the English Club and do not have any experience before) that will find difficulties in understanding storytelling well, because it is the first for new member.

This is compounded by the fact that not all member of English Club of all branches except storytelling understand storytelling well even the senior (XI graders). It happen because the lack of knowing of storytelling. The other members just take to accomplish from what they have been seen. The other members just know the storytelling from the first joining English club. The other members just see the storyteller's performance. It supposes that the other members just become an audience and do not have any power in trying a showing. So that, it is opined that storytelling is not easy to be learnt.

However, other members also have an interest in storytelling. But, the other members do not want to explore storytelling. It is realized by the fact that learning storytelling needs a lot of practice. They still think how hard to show a story is, because the others members do not believe on their talent. But the truth, if they want to learn it, they just can read a lot of information about storytelling. The fact, they do not want it.

Based on the problem stated above, the researcher is conscious about the worthwhile storytelling materials that can be used not only for the member

of storytelling but also for English club. Therefore, the researcher is conducting to design storytelling materials for English Club of State Senior High School 1 Kotagajah, so that they have guidelines. It aims to make them have a balance between practice and theory.

### **B. Problem Identification**

Based on the background which has explained above, the researcher can identify some problem which may be caused by;

1. English Club of State Senior High School 1 Kotagajah does not have any appropriate storytelling materials for activating the learning program for storytelling's member.
2. The members of English club except storytelling are having less interest in storytelling
3. The lack of understanding of storytelling by the members of English club.

### **C. Problem Limitation**

Based on the problem identification stated above, this research focuses on the problem that English club of State Senior High School 1 Kotagajah does not has any appropriate storytelling materials for the learning process. Because of that, the researcher proposes this research in tittle "Developing Storytelling Materials for English Club at State Senior High School 1 Kotagajah".

#### **D. Problem Formulation**

From the problem limitation explained above, the researcher formulates the problems as follows:

1. What are learning needs of the member of English club of State Senior High School I Kotagajah?
2. What kind of the storytelling materials for the member of English club of State Senior High School 1 Kotagajah?
3. How is the experts' validity to the developed storytelling materials for English club at State Senior High School 1 Kotagajah?

#### **E. Purpose of Research**

Related to the problem formulation above, the objectives of this study are:

1. To analyze the learning needs of the member of English club of State Senior High School I Kotagajah.
2. To develop the appropriate storytelling materials for the member of English club of State Senior High School 1 Kotagajah.
3. To know the experts' validation to the developed storytelling materials for English club at State Senior High School 1 Kotagajah?

#### **F. Benefit of Product**

By this finding research, the researcher is expecting that this product will give a great contribution of benefit for:

1. English Club of State Senior High School 1 Kotagajah

The benefit for the extracurricular includes for;

a. For the Storytelling Member

The product of this research can facilitate the members of storytelling to progress their knowing, skill and ability level in practicing the storytelling properly, fluently and appropriately. Hence, they will learn easily and more confident to show up their own.

b. For English Club Member

The designing of this product is expected to be additional learning materials for other member except storytelling. The researcher hopes that this product will enrich knowledge and become supporting English learning materials in different way. The researcher wishes, it could aid the member becomes an erudite in applying the product.

c. For the English Club Guiders

The developed materials of this research can be used for new information and reference for the English 'club's guiders. It is expected that this materials will be helpful for the English club's guiders in the reaching the learning target.

2. For the Other Researcher

The result of this research hopefully can be used for the other researcher to arrange further research dealing with storytelling materials in different instructional learning tool.

## **G. Product Specification**

The specification of the product consists of:

1. The product consists of five units.
2. Every unit includes of different topic which has several sub chapter.
3. The storytelling materials is supporting by pictures to illustrate and encourage the motivation and interest of the members.
4. The product consists of theoretical material, a related text, and Vocabulary list
5. The product is created related to the relevant book and journal.

## CHAPTER II

### THEORETICAL REVIEW

#### A. Theoretical Review

Based on the arguments stated above, the researcher strengthen by conveying some principle of some theoretical as a foundation.

##### 1. Extracurricular Activities

Galina, Ivanova, Olga ang Logvinova describes extracurricular activity as an action that has nothing to do with academic scores and targets. It also means all related activities that function to develop the personality and character building of students as a whole. This is intended to create quality of the students in the future. These occupations are related to the social life of the community where students condition the course of it<sup>4</sup>. Another definition from extracurricular activity is non-academic activities that occurred under school's auspices but conducted in the outside of class time. Additionally, it includes of optional participant from the part of the students and do not have academic credit.

According to Annu and Sunita, extracurricular activity refers to the bustle that offered by the school with taking time outside of school compulsory (regular). Annu and Sunita propose that extracurricular is having association with the school where the activities of the

---

<sup>4</sup> Kenneth R Bartkus et al., "Clarifying the Meaning of Extracurricular Activity: A Literature Review of Definitions," *American Journal of Business Education* 5, no. 6 (2012): 698.



extracurricular is hold.<sup>5</sup> In the other hand, extracurricular activity does not take in the formal curriculum. It means that the curriculum activity is not counted as the target achievement (grade). Therefore the school does not count the academic performance from the extracurricular activities.<sup>6</sup>

In line with the definitions above, extracurricular activities are able to enhance students' critical thinking in facing some problem inside or outside and increase the social maturity.<sup>7</sup> It helps the students to control personal life in daily<sup>8</sup>. It also improves the individual academics achievement and gives contribution to the guidance of personality.<sup>9</sup>

According to some experts above, extracurricular activity holds important role as the second educational program for the students to explore knowledge. Extracurricular activity becomes a bridge in propagating ideas. The case is beneficially added by the leadership program that students will get only in the activity of extracurricular.

---

<sup>5</sup> Annu Singh and Mishra Sunita, "Extracurricular Activities and Student's Performance in Secondary School of Government and Private Schools," *International Journal of Sociology and Anthropology Research* 1, no. 1 (2015): 53–54.

<sup>6</sup> Anna Han and Kyungbin Kwon, "Students' Perception of Xtracurricular Activities: A Case Study" 3, no. 3 (2018): 137.

<sup>7</sup> Sang-yeob Kim and Wi-young So, "The Relationship between School Performance and the Number of Physical Education Classes Attended by Korean Adolescent Students," *Journal of Sports Science and Medicine*, no. November 2011 (2012): 226.

<sup>8</sup> Yusuf Suleiman, Zahyah Bt Hanafi, and Muhajir Tanslikhan, "Influence of Extracurricular Services on Students' Academic Achievement in Secondary Schools in Kwara State: A Qualitative Approach," *Indonesian Journal on Learning and Advanced Education*, no. 1 (2019): 1–19, <https://doi.org/10.23917/ijolae.v1i2.7766>.

<sup>9</sup> Singh Annu and Mishra Sunita, "Extracurricular Activities and Student's Performance in Extracurricular Activities and Student's Performance in Secondary School," *International Journal of Technical Research and Applications* 2, no. 6 (2019): 8–11.

## 2. Materials Development

### a. Definition of Materials Development

To support a learning process, materials are the essential substance for a teacher. According to Wardani, Basthomi and Sumaryo, the learning materials adjust with the field and the actual needs of the students. The students in different background of knowledge will get a struggle in understanding the learning process if the materials are not appropriate to the student's interest in.<sup>10</sup> In addition, Azmy, Purwoko and Hadisaputra say that innovation from the materials will improve the outcomes of the learning process of the students<sup>11</sup>.

Ampa, Basri, and Andriana state that the contextual materials are the factor establish the learning process. By the contextual materials, the students will be helped by the fact that the learning materials will connect to the content of life context whereas the content is used. However, related materials are the reference that let the students to process the new information in different way based on their basic. It will make the students find the meaning of the context naturally. This is due to the society when the students will seek the relation and its use.<sup>12</sup>

---

<sup>10</sup> Dina Ayu et al., "Developing Reading Materials for Physical Education Students," *Jurnal Pendidikan: Teori, Penelitian Dan Pengembangan* 2, no. 2 (2017): 273–79.

<sup>11</sup> Moh Khaerul Azmy, Agus Abhi Purwoko, and Saprizal Hadisaputra, "The Development of Chemistry Teaching Materials in the Form of Handoutsbased ( PBL ) in Class XI IPA Madrasah Aliyah ( Ma ) Kediri District," *IOSR Journal of Research and Methods in Education (IOSR-JRME)* 8, no. 3 (2018): 71–73, <https://doi.org/10.9790/7388-0803037173>.

<sup>12</sup> Andi Tenri Ampa, Basri Muhammad D, and Andi Arie Andriani, "The Development of Contextual Learning Materials for the English Speaking Skills,"

Material development or it can be said as teaching material is a set of systematic materials of written or unwritten to produce environment for students' learning process.<sup>13</sup> It delivers a source as a language input that can be utilized by the teacher in way to maximize the intake possibilities and to stimulate deliberate output.<sup>14</sup> Beside it, the learning material discussed that close to daily life will help the students to communicate the result.<sup>15</sup> Therefore, the learning process becomes authentic, active, meaningful and holistic.<sup>16</sup>

A derived understanding about materials development is a set of specific materials that arranged as the learning foundation in helping the teacher to convey it. Hence, the learning process will be systematically applied. The composed material will make easy both students or teacher when doing such activity related to the target of the learning.

## **b. Principles of Materials Development**

Before proposing the developing materials, writer needs to develop supple outline in helping the production of effective

---

*International Journal of Education and Research* 1, no. 9 (2013): 1–10.

<sup>13</sup> Ramona Kurnia, Darnies Arief, and Irdamurni, "Development of Teaching Material for Narrative Writing Using Graphic Organizer Story Map in Elementary School," *International Journal of Research in Counseling and Education* 01, no. 01 (2017): 22–26, <https://doi.org/10.24036/009za0002>.

<sup>14</sup> Miftahul Khair Nur Ali Mubar, "Developing English Learning Materials for Young Learners Based on Needs Analysis at Mtsn Model Makassar," *English Teaching Learning and Research Journal* I, no. 02 (2015): 313–30.

<sup>15</sup> Asrizal et al., "The Development of Integrated Science Instructional Materials to Improve Students' Digital Literacy in Scientific Approach," *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018): 442–50, <https://doi.org/10.15294/jpii.v7i4.13613>.

<sup>16</sup> Wiyanto and Arif Widiyatmoko, "Preparation Model of Student Teacher Candidate in Developing Integrative Science Learning," *Journal of Education and Human Development* 5, no. 2 (2016): 169–77, <https://doi.org/10.15640/jehd.v5n2a20>.

material for learning target to become coherent and principled. Therefore, there are several points that should be considered for providing the effectiveness of the material according to Tomlinson. Those points consist of 14 principles. But, there are 6 things that should drive in materials development. Those are:

- 1) The materials should be contextualized.
- 2) The materials should help students' to heed the features of authentic input.
- 3) The materials should provide the students to have opportunity in using target language to achieve communicative purposes.
- 4) The materials should give impact for students in the sense of arousing curiosity of students.
- 5) The materials should give feedback to build the output activities.
- 6) The materials should stimulate students' mental activity.<sup>17</sup>

### **3. Story**

As for things that need to be considered in the story includes several aspects. Those are:

#### **a. The Definition of Story**

Every journey that made in the day life is called by a story. A story is created from a set of events that have passed.

---

<sup>17</sup> Brian Tomlinson, *English Language Learning Materials: A Critical Review* (London: Continuum International Publishing Group, 2008).

Friday in Rusli and Idrus, explain that story is part of daily experience.<sup>18</sup> In other words, story is created from every part of the time, every memory of life and every activities of human. Story as the account of an occurrence or a series of occurrences united to the way in interesting a listener. Several plots or events are evolved by story which is taken place in space and time. It is seen that story immersing emotional by the feature of the plots or timeline related to people's character and life's events.<sup>19</sup>

A story outlines of a pack of cognitive activity whose union systems the kind of mental portrayal. It comes from the activity of brain that creates a fantasy of sequence of events. It is a form of imagination in crafting an event both fiction and non-fiction. The case involves the character, setting place and time, and the story line as well as the actor depicted to the plot.<sup>20</sup>

Story can express feeling and values. It also gives meaning of life. Story can be used for teaching the young and convey such cultures. It is uniting the elements of own self, experience and the self-fantasy. It makes the harmony of sense of wholeness. Therefore, it can be defined that story is a set of

---

<sup>18</sup> Roziana M Rosli and Faizah Idrus, "Cyberated Storytelling: Revitalising Storytelling Activities for Secondary School Students," *Teaching English with Technology* 17, no. 3 (2017): 19–34.

<sup>19</sup> Artur Lugmayr et al., "Serious Storytelling – a First Definition and Review," *Multimedia Tools and Applications* 76, no. 14 (2017): 15707–33, <https://doi.org/10.1007/s11042-016-3865-5>.

<sup>20</sup> Marie and Marie Ryan, "Toward a Definition of Narrative," in *The Cambridge Companion to Narrative*, In D. Herm (Cambridge: Cambridge University Press, 2007), 22–36.

events or the continuity of occasion despite it is related to the real life or it is just a fiction.

### **b. Elements of Story**

Element of a story is the part to make the story life. Without the elements the story unlived. It is as the core thing that should be put on a story. There are eleven elements of story conducting by Miller. Those are:

- 1) Character
- 2) Place
- 3) Time
- 4) Storyline
- 5) Sensory elements
- 6) Properties
- 7) Body language, gesture and attitudes
- 8) Emotions in the story
- 9) Narrator
- 10) Narrator Voice
- 11) Theme (message, moral value. meaning).<sup>21</sup>

### **c. Parts of Story**

---

<sup>21</sup> Eric Miller, "Theories of Story and Storytelling," in *Anthropology of Play* (chennai: World Storytelling Institute, 2011), 1–7.

A good story consists of 4 steps. Every step has different events. The part of a story is like a curve. It is started from the lower to higher and goes down. Some of the steps are namely:

1) Introduction

Introduction is the basic information of a story. It tells about the introduction of characters and the description of setting of time and place.

2) Body

The Body is the majority of the story. It develops plots and conflict of a story. The character will begin to react the problem and conflict that will be faced. Usually it contains twists and turns for gaining interest.

3) Climax

Climax refers to the high point of the story. It is the most vital part. It is about everything becomes exciting. The problem will be confronted by the character. The conflict finds solve.

4) Conclusion

Conclusion is the wrap up of the story. It is to the point and short. The problem has been solved. It is presenting final plans briefly. It also drives home some message related to the story.<sup>22</sup>

---

<sup>22</sup> Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn: Gary C. Collins Publishing, 2005).

#### **d. Types of Story**

Selecting a story is the first step of storytelling. According to Spaulding, story can be categorized into several types. Those are:

##### 1) Folk Tales

Folk tales is a story that comes from many generations before. It is unknown who and how creates and changes it. It told by many people over time. It usually brings values of the culture of the story from. Every region always has own folk tales. The story underlying folktales are The Frog King, The Goose and The Goose Girl, Gold Cucumber and so on.

##### 2) Wonder Tales

Wonder tales refer to originally myths in literary version of tales. The examples of these are sleeping beauty, Cinderella, Snow White, and Seven Dwarfs.

##### 3) Hero Tales

Hero tales are called by self-explanatory. It tells about hero and heroines. It includes courage, steadfastness and bravery. The examples of hero tales are Wonder Woman, Superman, and Avengers.

##### 4) Myths



Myth is a story related to believe of a religious system. It is a legendary or traditional story. It usually concern about the world and experience. The examples are story of Dewi Sri and The Myth of Aji Saka and Dewata Cengkar.

#### 5) Legends

Legend is a historical story. It takes place in certain place and happened in past. The examples of legend stories are Crying Stone, Roro Jonggrang, Sangkuriang, Toba Lake and so on.

#### 6) Fables

Fables are story that tell about animals. Usually there is lesson inside of it. The examples about fables are Rabbit and Turtle, The Wolf and The Lamb, Ant and Lion and so on.<sup>23</sup>

### 4. Storytelling

The several aspects that need to be considered in the storytelling are:

---

<sup>23</sup> Amy E Spaulding, *The Art of Storytelling Telling Stories* (Plymouth: Scarecrow Press, 2011): 36-38.

### a. Definition of Storytelling

Storytelling is an art of expressing thought into actions. According to Zuhriyah, storytelling talks about retelling stories that have read and heard before by a storyteller based on her words composition in creating and understanding the story she show. The activity includes the straight interaction of storyteller and the listener or the audience in several levels.<sup>24</sup>

Every storyteller will light up the story to make livelier. It can be done by connecting a story to the audience. Storyteller can take a real story from experience which will engage the audience. The case becomes a key for having a clear understanding about the story where performing. A good storyteller will connect to the audience, this causes the audience feel the actions and take part into the story. Friday in Rosli and Idrus also explains storytelling as joint ventures for connecting the cultures of world because every culture has a story in any language in this world.<sup>25</sup>

The statement above is confirmed by Alimi that defines storytelling as a tool to unite a society. Alimi stated that in local social South Sulawesi, storytelling becomes a connector between the newcomers to the residents. The inhabitant use

---

<sup>24</sup> Mukminatus Zuhriyah, "Storytelling to Improve Students' Speaking Skill," *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017): 119–34.

<sup>25</sup> Roziana M Rosli and Faizah Idrus, "Cybernated Storytelling: Revitalising Storytelling Activities for Secondary School Students," *Teaching English with Technology* 17, no. 3 (2017): 21.

storytelling by expressing the history of the community's life, feeling and thought and the reaction to the life changes.<sup>26</sup>

Another explanation also described by Watson and McMohan, the way human make sense of their life experience refers to storytelling. Because of that, storytelling is very essential to the way people live in their lives. Storytelling can be defined as a narrative approaches where as it is the term of entertaining people.<sup>27</sup>

From some explanation that reflected above, can be taken the point that storytelling refers to the fiction or nonfiction story that shown by a storyteller in a place that called storyteller's stage. This is in line to the way people share a story which is for entertaining or giving such information to the audience.

## **b. Technique in Storytelling**

Techniques in storytelling are much needed when it is going performing a story in front of public. The techniques point out the underlying word bellow:

### **1) Be Composed**

---

<sup>26</sup> Moh Yasir Alimi, "Muslims through Storytelling: Islamic Law, Culture and Reasoning in South Sulawesi," *Komunitas: International Journal of Indonesian Society and Culture* 10, no. 1 (2018): 131, <https://doi.org/10.15294/komunitas.v9i1.16269>.

<sup>27</sup> Mary McMohan and Mark Watson, "Story Telling: Crafting Identities," *British Journal of Guidance and Conselling* 41, no. 3 (2013): 280, <https://doi.org/10.1080/03069885.2013.789824>.

Every storyteller should be calm when conveying a story whether they are beginning performance or an expert. It does not allow thinking about poise quality. Storyteller should occupy time constructively. A fear should be abandoned from mind.

## 2) Establish and Maintain Eye Contact

It is a must for a storyteller to look directly every audience. It is for making confident in purpose and honest. Eye contact becomes a basic communication when it attracts and gets attention from the audience.

## 3) Speak Loudly and Clearly

A goal of the performance is distinctly can be heard by all the audience. It is a must for a storyteller to speak loudly because the different room and situation while performing. Clear pronunciation is imperative. It does not allow running the words or sentences.

## 4) Maintain a High Energy Level

High enthusiasm indicates the important performance. The more energy are radiating, the more interested the audience will be. A vitality of content is given from energy. A gleam eyes, tautness body, lilt voice and facial expression are the program from the energy.

## 5) Use Good Bodily Response

Posture, facial expressions, vocal variety and gesture give unspoken message along with spoken words. A wise storyteller will use response of body properly in enhancing story become effectively.<sup>28</sup>

### **c. Performing a Story**

There are several important things that have to be known during and before performing a story. Those are:

#### 1) Make a story by own words

Make a story by own words have meaning that a story can be write by using own words even though the reference refers to the intended story. It will make easy the storyteller to understand and relaxed.

#### 2) Use Eye Contact

The use of eye contact also has been mentioned in the element of a story. Eye contact is how the eyes can give conversational manner to the audience. It concern that on making story to be interesting.

#### 3) Energetic

The level of energy will determine the interest level of the audience. Enthusiasm when conveying a story is spreadable. It is important to keep total attention to the listener.

---

<sup>28</sup>Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn: Gary C. Collins Publishing, 2005, page 15-18.

#### 4) Act Out the Characters

Every character should be different. It can be differ by character personality, stance, voice and gesture. It is the strong ways to make the storyteller extra live the story. The listener will not think about the strange but it is more about the good characterization every figure.

#### 5) Apply Story to Life

It is obvious when a story can be understood by the listener. A storyteller should give impact and provide lessons. It also should invite the audience to feel the natural life of the story and bring the message of salvation.

#### 6) Respect the Audience

An approach is used also when performing a story. The storyteller should give intention to the listener and provide a space for them to follow a story.<sup>29</sup>

#### 7) Avoiding Repetition and Unfamiliar Words

Every action or sentence that used in performing a story should be said once. Repetition will make a shown become tedious.<sup>30</sup> In the other hand, it is better for a storyteller to use or defines unfamiliar to familiar words. In this case, storyteller should help the audience understand

---

<sup>29</sup> Ibid. Page 10-12.

<sup>30</sup> Nancy Lamb, *The Art and Craft of Storytelling: A Comprehensive Guide To Classic Writing Techniques*, ed. Lauren Mosko, 1st ed. (Cincinnati, Ohio: Writer's Digest Book, 2008).

and get the flavor of the story. A performance is not about learning vocabulary although new words will give new tasty.<sup>31</sup>

#### **d. Audio and Visual Aids for Storytelling**

Audio-visual aids refer to tool that support the performance of storytelling. It makes the showing become effective. It provides the performance enjoyable and more real. The audio aids can be sound effect, song or rhymes. The visual aids are the props that help for showing a story. It can be picture and some goods that can be used which is related to the story.<sup>32</sup>

### **B. Relevant Studies**

For supporting this research, the researcher conducts to find relevant studies that relate to the storytelling and developing materials. First research is conducted by Agustina in title “Improving Students’ Speaking Ability through Storytelling Technique at Second Grade of SMPN 19 Bandar Lampung” (2019). The researcher investigates if storytelling can improve students’ speaking skill and fluently with language for State Junior High School 19 of Bandar Lampung. The conclusion of the research shows that storytelling can be implemented in teaching speaking. It is clear that

---

<sup>31</sup> Amy E Spaulding, *The Art of Storytelling Telling Stories* (Plymouth: Scarecrow Press, 2011): 77-78.

<sup>32</sup> Gail Ellis and Jean Brewster, *Tell It Again! The Storytelling Handbook for Primary English Language Teachers*, 3rd ed. (British Council, 2014), 48-49.

storytelling can improve students' speaking skill. It is proven by the score students achieve is terracing.<sup>33</sup>

Next, it comes from Masyitoh in Title "Developing The Material Of English Educational Video In Supporting Speaking Skill For The First Grade Students Of Mts N Parakan Temanggung In Academic Year 2016/2017". The researcher conducts to develop a material of English educational video for supporting students of the first grade of Mts N Parakan Temanggung in speaking skill. The researcher finds there is a limited material in helping students to encourage their speaking skill. The researcher explains that, textbook is not giving enough effect for the students. While, to speak well is need a good hearing. Therefore, Masyitoh conducts R&D research to make a video material as a different guideline for the students. The results shows that this designed product give a better impact for the students to understand the materials of easily.<sup>34</sup>

Third, the research arises from an international journal of research studies in education, volume 4, number 4. This journal is arranged by Hsu and Julia in title "Telling tales: Using storytelling to teach EFL kindergarten students in Taiwan" (2015). Hsu and Julia conduct to use a storytelling as a resource to teach English Foreign Language (EFL) kindergarten in Taiwan. By using an action research method, the researchers say that teaching by using practicing is an important for English learning of kindergarten. From the

---

<sup>33</sup> Falera Agustina, "Improving Students' Speaking Ability through Storytelling Technique at Second Grade of SMPN 19" (2019).

<sup>34</sup> Novia Fajar Masyitoh, "Developing the Material of English Educational Video in Supporting Speaking Skill for the First Grade Students of MTs N Parakan Temanggung in Academic Year 2016/2017" (2017).



research that investigated by Hsu and Julia, it is founded there is contribution of storytelling strategy to engage students' active in learning process, increase the students' attention based on group activity in learning process and encourage the students to create a story based on students' thought.<sup>35</sup>

Then, this research is formulated by Pratiwi in title "Designing English Learning Materials for English Conversation Club in SMA N 1 Kroya" (2017). The aim of this research are identifying the learning needs and designing an appropriate materials for the students of English conversation of SMA N 1 Kroya. The researcher decides to design the product to support the learning process for the club. The result of this research brings a new way for the students to learn how to make a good conversation based on the example of the product. The researcher confirms that it will facilitate the English conversation club of SMA N 1 Kroya.<sup>36</sup>

Last, the researcher finds a previous research from a Mediterranean journal of social science. It is conducted by Papadimitriou, Kapaniarisis, Zisiadiz and Kalogirou in title "Digital Storytelling in Kindergarten: An Alternative Tool in Children's Way of Expression" (2013). The research is directing a digital storytelling as an alternative tool for children of kindergarten to way an expression. It spends three weeks to gain the teaching experiment. From the experiment, the researchers finds the intervention of teaching that use digital storytelling offers new way in children' expression. It

---

<sup>35</sup> Hsu and Tsu-chia Julia, "Telling Tales: Using Storytelling to Teach EFL Kindergarten Students in Taiwan," *International Journal of Research Studies in Education* 4, no. 4 (2015): 13–25.

<sup>36</sup> Gandi Nur Pratiwi, "Designing English Learning Materials for English Conversation Club in SMAN 1 Kroya" (2013).

proves that digital storytelling helps the children to be more confident on express their thought and develops the children to encourage a creation of own.<sup>37</sup>

From the previous researches above, the researcher can take a point that storytelling is well-known as the technique and strategy that used as the insert tool to support the learning process for helping teacher to raise the learning target. The result, storytelling always gives marvelous affect for the students. In the other hand, the research of developing materials are have been arranged by some previous researcher. The focus of the design product is depending on the needs of the schools or the students.

Furthermore, the researcher finds some differences from the research previously. First, there are no materials that arranged storytelling materials. The researcher just uses the technique and strategy of storytelling. Second, the developing materials previously focus on the students based on educational of school and a club. There is no researcher who conducts a design product for an extracurricular intern school.

The researcher believes this media will help students in understanding the learning target of the organization to achieve some knowledge and bring a better change for the school. Whichever this must help them to fancy their thought of story they made and performed. Furthermore, the researcher is certain that it will build the students' competitive personality and intensify their self-confidence for able to dispute someday.

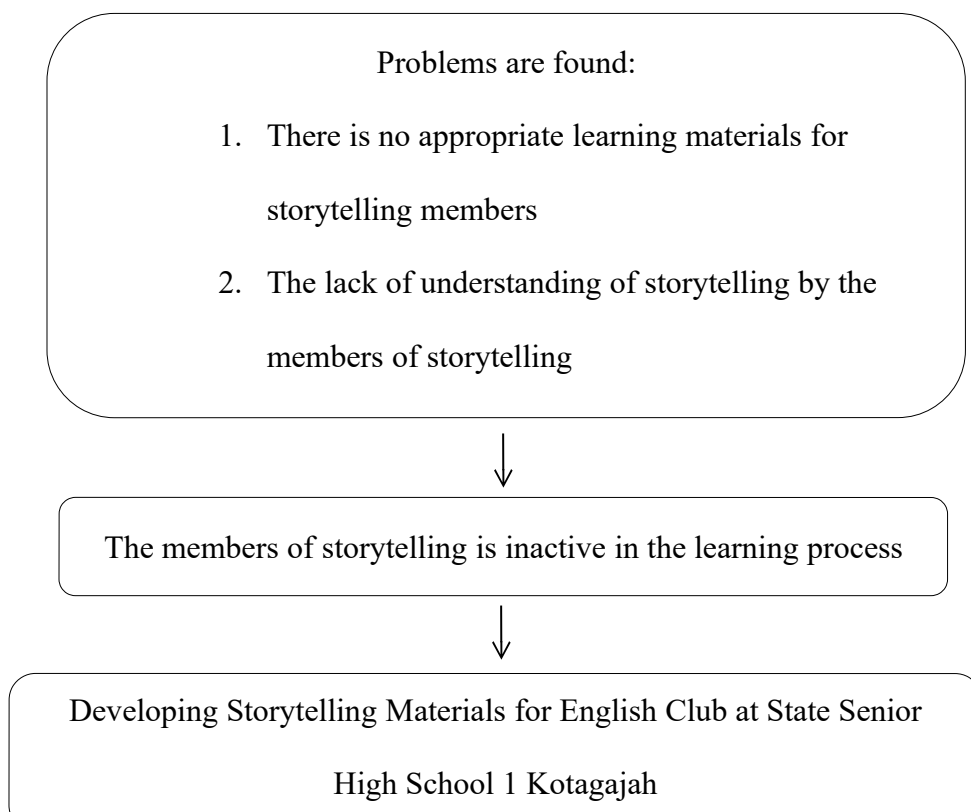
---

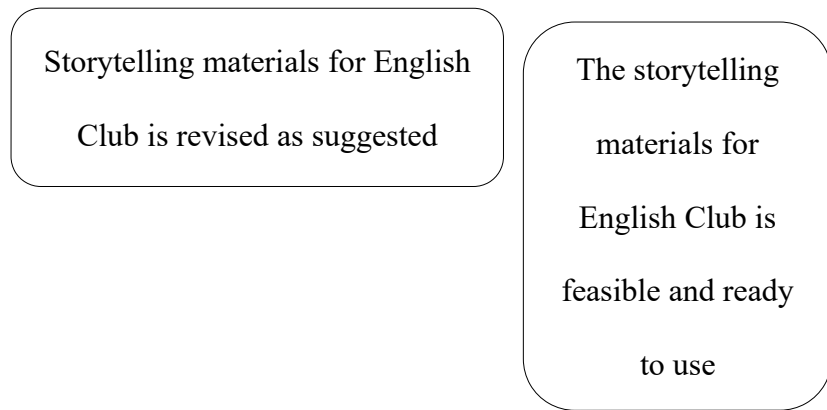
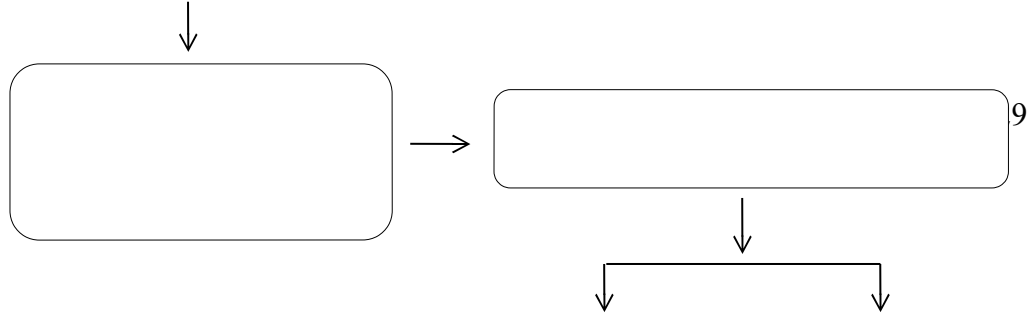
<sup>37</sup> Eleni Papadimitriou et al., "Digital Storytelling in Kindergarten: An Alternative Tool in Children's Way of Expression," *Mediterranean Journal of Social Sciences* 4, no. 11 (2013): 389–96, <https://doi.org/10.5901/mjss.2013.v4n11p389>.

### C. Framework

In every research, a framework is needed as a basis or as a new in determining the direction of research, this is necessary in order to focus on the study that will be researched. Development research is a product development and validation process. For the effective development, this research needs a framework.

As for some of steps used in this research and development of this storytelling materials for English Club are





**Picture 1.** Steps In Research and Development of Storytelling  
Materials for English Club

## CHAPTER III

### RESEARCH METHOD

#### A. Type of Research

The researcher used Research and Development as the research type of this study. According to Gall, Gall and Borg, research and development refers to a model based production which tested in the field systematically, evaluated and polished until it fulfill the effectiveness of criteria, quality and determined standard. Research and development model is promising in improving education because it involves a close relation to systematic program evaluation and development program<sup>38</sup>. Moreover, Sugiyono proposes research and development as a systematic study of how to design a product, evaluate the performance of the product with the aim of obtaining empirical data used as a basis for making a product, tools and models that can be used in learning<sup>39</sup>.

Form the explanation above, it can be concluded that Research and Development is a methodology that used for researching, designing, producing and testing the validity of the product that have been produced.

#### B. Research Procedure

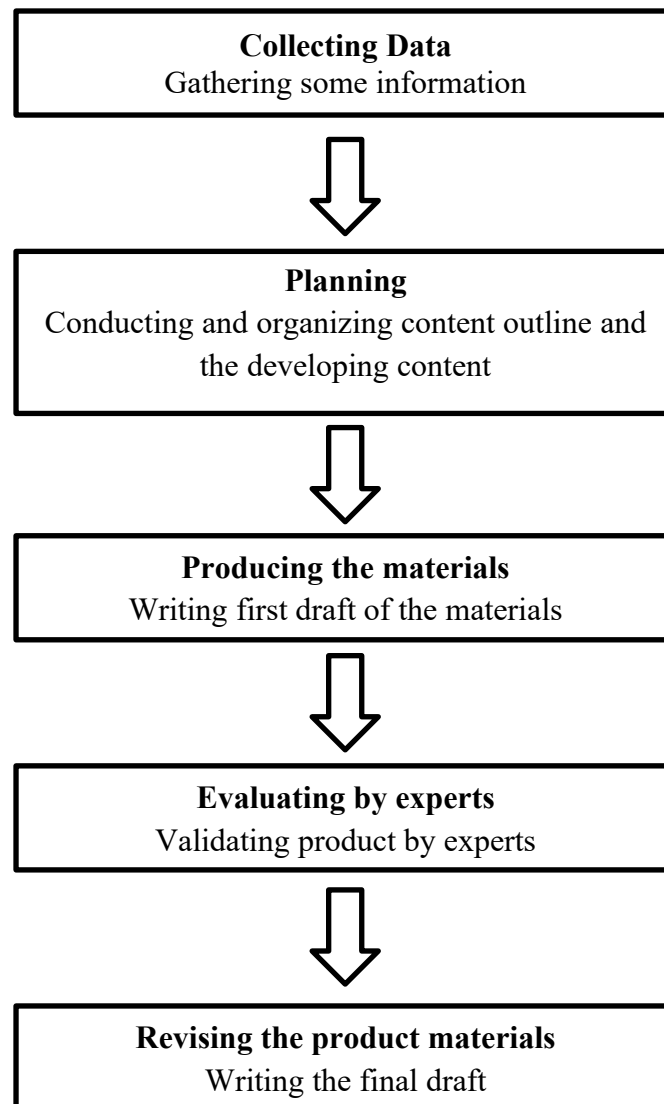
The Research and Development procedure directed by Walter Dick, Lou Carey, and James Carey is used to this research. The researcher adapts

---

<sup>38</sup> Meredith D. Gall, Joyce P. Gall, and Walter R. Borg, "Educational Research: An Introduction". (7. Ed) (New York: Pearson, 2003), 589.

<sup>39</sup> Sugiyono. Metode Penelitian Kuantitatif, Kualitatif, dan RnD, Bandung: Alfabeta, 2019, 394-396.

some steps in order to make feasible in the research setting. The steps are follows:



**Picture 2.** Procedure of Materials Development (Dick and Carey in Gall and Borg, 2003:570)

From the figure above, it can be explained as follows:

1. Collecting data and gather some information for the target and the learning needs.

2. Planning which is conducting and organizing the content grid. It is including the topics, units, materials and the activities.
3. Producing and selecting materials. It is writing preliminary draft of the product.
4. Evaluating by an expert. It is about experts' judgment to the product material. The evaluation points consist of content, language, and the layout appropriateness of the product.
5. Revising the learning material. It is about writing the final draft based on suggestions and feedback from the experts.<sup>40</sup>

### **C. Research Subject**

The research will be conducted in State Senior High School 1 Kotagajah, Central Lampung, especially for English Club as the extracurricular at school. Not all member of English Club are involved to this research, the subject of this research is participated only by the storytelling member and few other member of English club from 10 until 12 graders.

### **D. Data Collecting Technique and Instrument Research**

In this study, the researcher collects the data by using questionnaire. The first questionnaire will be given to the students to find out the learners' need whether it is relevant with the materials or not. These are entered to *googleform* because of the new regulation that requires students and coach to have not face to face meeting.

---

<sup>40</sup> Mereduth D. Gall, Joyce P. Gall, and Walter R. Borg, "Educational Research: An Introduction". (7. Ed) (New York: Pearson, 2003), 570-573.

The second questionnaires will be given to the expert for judgment which is used to discover the validity of the product. It will accommodate the experts in delivering their suggestion through the materials.

#### **E. Data Analysis Technique**

The researcher will analyze the data by quantitative and qualitative. The data will be interpreting in mathematical procedures and explanation. Quantitative technique use closed-ended questionnaire in which the researcher identifies set response such categories (i) strongly agree, (ii) agree, (iii) undecided, (iv) disagree and (v) strongly disagree and qualitative technique will use open-ended question. It will be interpreted in explanation.<sup>41</sup>

---

<sup>41</sup> John Creswell, *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research*, 4th ed. (Boston: MA: Pearson, 2012), 535.



**CHAPTER IV**  
**RESEARCH AND DEVELOPMENT RESULT**

**A. Result of the Development of Existing Product**

**1. The Needs of Storytelling Materials for the Member of English Club**

The needs for the storytelling learning material for member of storytelling in English club were known by collecting data. The data collection was done in two ways. The demography is shown on the table below.

**Table 1. Identity of the Respondent**

<b>No</b>	<b>Initial Name</b>	<b>Branch</b>	<b>Class</b>
1.	NN	Storytelling	XI
2.	AN	Storytelling	XI
3.	PD	Storytelling	X
4.	NK	Storytelling	XII
5.	IW	News casting	XI
6.	EP	Debate	XI
7.	NI	Storytelling	X
8	VS	Storytelling	XII
9.	PP	Debate	XII
10.	AF	Scrabble	XII
11.	AS	Storytelling	X
12.	IJ	Storytelling	X
13.	AP	Storytelling	X
14.	AR	Storytelling	X

**a. Questionnaire (Open-ended)**

The questionnaire was given on June, 28 2020 to the members of English club. The interview was done by using Google form. It consists of 11 questions of open-ended question and 5 questions of close-ended question. It is answered by 14 members of English club. The results of questionnaire are;

- 1) There is no learning material as the guidance for the member.
- 2) Difficulty in finding and convincing an idea to make a story.
- 3) The members are unconfident and difficult to memorize a story.
- 4) The lack of vocabulary mastery.
- 5) Resource and guidance just focus on internet.

**b. Questionnaire (Likert Scale and Close-ended Question)**

The questionnaires were distributed to the members of storytelling on June 2020, by using google form. The questionnaire was conducted with 14 respondent and 11 questions. The following table below explains the percentage of the questionnaires result by the respondent.

**Table 2. Questionnaire for Need Analysis**

No		Frekuensi		Presentase
1.	The interest to storytelling	ST	3	21.42%
		T	6	42.86%
		KT	3	21.42%
		TT	2	14.29%
		STT	0	0%
2.	The understanding about storytelling	SP	0	0%
		P	4	28.57%
		KP	7	50%
		TP	3	21.42%
		STP	0	0%
3.	The difficulty to learn storytelling	SS	1	8.33%
		S	4	33.33%
		KS	7	58.3%
		TS	0	0%
		SM	0	0%
4.	The willingness to learn storytelling	SI	5	35.71%
		I	4	28.57%
		KI	3	21.42%
		TI	2	14.29%

		STI	0	0%
5.	Every branches introduce other branches	Yes	12	85.71%
		No	2	14.29%
6.	Every member learn storytelling	Yes	10	71.43%
		No	4	28.57%
7.	The time in forum is enough to polish the skill	Yes	12	85.71%
		No	2	14.29%
8.	Polishing skill outside the forum	Yes	10	71.43%
		No	4	28.57%
9.	The role of senior is important for new member to develop the skill	Yes	14	100%
		No	-	-

The table above shows the data of result from a questionnaire analysis that has been filled by the respondent. Those are,

- 1) The most 42.86% students are interested to storytelling and 21.42% students were strongly interested. It means that more than a half of the members have strong willing to know about storytelling.
- 2) 71.42% of the members have less understanding about storytelling. It means that just one-third respondents who knew about storytelling.

- 3) There are no respondents agree that storytelling is not difficult or even very easy.
- 4) The table shows that 64.28% members have willingness to learn storytelling. Three-four respondents have high enthusiasm to explore their insight to storytelling.
- 5) There are almost members agree that every branches introducing their branches each other.
- 6) Three-quarter members are learning storytelling.
- 7) The data shows that 85.71% member argue that time in forum is not enough to enrich the skill.
- 8) Three-quarter members increasing their skill outside the learning time.
- 9) All the members agree that senior has core role in the progress of skill of the members.

## **2. The Storytelling Materials for the Member of English Club**

Pocket Book of “Basic Storytelling for Newbie” consists of five chapters. Chapter one (introduction), chapter two (what is storytelling?), chapter three (get started), chapter four (get to know), and chapter five (how to tell a story).

### **a. Description of Chapter One (Introduction)**

In chapter one, titled “Introduction” explains about the introduction of speaking performance related to storytelling. As the part of the public speaking, storytelling has different treatment in

teaching and learning. Therefore, this chapter gives identification contextually. Then, this chapter also served a picture as the additional source. It presents difficult vocabulary with the meaning.

b. Description Chapter Two (What is storytelling)

This chapter includes of one topic that has several sub topics. Chapter two explains about the definition of storytelling that complete with the element of storytelling, part of the story and types of story. This chapter also equipped by pictures that enlighten the paragraph. Every sub topics also served vocabulary list as additional source.

c. Description Chapter Three (Get Started)

As like the name of the chapter, chapter three is the beginning before doing storytelling. It includes how to gain idea, select a theme and creating a title, creating the story and convincing the character of the story. To make easy the reader, this chapter also provides pictures that define the description of the materials. Every topic includes some steps that explain the topic. It also gives vocabulary list for make the reader easy to catch the meaning for every material.

d. Description Chapter Four (Get to Know)

This chapter consists of two subtopics; they are technique of storytelling and types and the using aids. In the technique of storytelling explain some steps of how to perform a story in public in

a good way. Beside it, it explains also the types and the correct aids that used as supporting materials in storytelling. It also provided by illustration picture and unfamiliar vocabulary list.

e. Description Chapter Five (How to Tell a Story)

In this chapter includes three topics. The first topic explains about the steps how to perform a story well. The second explains about how to grab audiences' attention. And the last chapter describes about how to build a confidence when showing storytelling. Every chapter is completed by illustration of picture and vocabulary list of difficult words.

The last part of this book is included examples of story with the properties that used. It is also explained the arrangement part of the story in order to make easy the reader to identify it.

### **3. The Internal Validity of the Developed Storytelling Materials for English Club**

The developed materials of storytelling have been validated and assessed by three English lecturers of IAIN Metro. Every lecturer has different assessment. The assessment consists of three aspects. The first is language use. The second is the assessment of the content materials. The last is the design graphic. The validation was done by questionnaire that had disseminated to each validator.



**Picture 3.** The Process of Validating Product

The results of the validation were calculated by using Aiken's V validity formula to determine the coefficient of the content validity. The value recapitulation of Aiken's V is presented in Table 2.

**Table 3. Validation of Product**

No	Language Use Assessment	Aiken's V Score	Remarks
1.	Title Suitability	0.67	Accordingly
2.	The accuracy of language and vocabulary selection	0.67	Accordingly
3.	The effectiveness of the sentences used	0.67	Accordingly
4.	Demand and unity of ideas	0.67	Accordingly



No.	Content Assessment	Aiken's V Score	Remarks
1.	Material suitability	0.67	Accordingly
2.	Material depth	0.67	Accordingly
3.	Material accuracy	0.67	Accordingly
4.	Material updates	1.00	High validity
5.	Conformity with students' level of development	0.67	Accordingly

No.	Graphic Design Assessment	Aiken's V Score	Remarks
1.	Content layout	1.00	High validity
2.	Content illustration	1.00	High validity
3.	Typography materials	1.00	High validity
4.	Size conformity	1.00	High validity
5.	Compatibility of color selection	0.67	Accordingly

The table shows 14 aspects assessed by the expert. From the calculated data, the developed materials are proper according to Aiken's V which almost the aspects have percentage higher than 0.5 ( $X > 0.5$ ). The result of the data is 9 from 14 aspects are accordingly valid, which has value 0.67. Those are material suitability, material depth, the effectiveness of the sentences used, demand and unity of ideas, title suitability, the accuracy of language and vocabulary selection, the effectiveness of the sentences used, demand and unity of ideas,

compatibility of color selection. Besides, according to the validity from the expert that is shown on the table above, the materials development has high validity. It is proven by 5 aspects which have calculated value more than 0.8<X. those are mostly from graphic design and 1 from content assessment.

## **B. Product Revision**

Product revisions are adjusted based on the suggestions from the practitioners. This is related to the things that should be corrected. Those are,

1. Validator 1 (Dr. Dedi Irwamsyah, M. Hum) gave suggestion in the selection of paper material for the cover and the content. Especially for the packaging of the product. The next suggestion was the product should be registered to ISBN and book copyright. The book should be known from who the book is addressed. Then, the vocabulary list should be completed by pronunciation and arranging in alphabetical. The last was bolding every words in the vocabulary list.
2. Validator 2 (Dr. Aria Septia Anggaira, M. Pd) stated that the product should be specifically destined. The second suggestion was vocabulary list should not be inputted to the product because it has already used English over all.
3. Validator 3 (Andianto, M. Pd) suggested to notice about the selection of picture color, picture layout and the originality of the picture. It meant that the picture was better drawn by the researcher.

The suggestions from the validators are very good. But, not all of the advices can be applied properly in the product in the near time. Those are about graphic design especially for selection of picture color and the originality of the picture. The next is about registration of ISBN and book copyright, also the deleted of the vocabulary list. Furthermore, the other suggested aspects from the practitioners were implemented accordingly that's about adding pronunciation in vocabulary list, arranging words in vocabulary list to be alphabetic, bolding every words in the paragraph that mentioned in vocabulary list, and the picture layout.

### **C. Research Limitation**

The research limitation especially occurs in the validity section. It is about the assessment aspects. Not all of the suggestions from the validators can be applied in the product nearest time. Furthermore, the product quality has not been met the criteria both in terms of presentation.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion of the Product

Here are the conclusions related to the development materials of storytelling. The first, the develop product is created in line with the needs of the member of English club especially storytelling and up to date. The second is the product represents theoretical materials that can be an instructional learning for students to practice directly. Besides, it is equipped by vocabulary list with the pronunciation and the picture as the illustrative of the materials. The third, the result of the internal validity for the development materials shows that the product is appropriate to be supplementary materials. In connection with it, the validity has value more than the average. Although, there are some aspects and steps that should be done and revised.

#### B. Suggestions for Using Product

The suggestions for the reader who use this product are;

1. This product can be used for all the member of English club in every branch as the additional insight, but it is especially for the member of storytelling.
2. This product is used only for English club. However, it can be read as the general knowledge for another students or English teachers.
3. This product is suitable for the newbie in the field of storytelling.
4. It is able to be used as the reference to enrich the storyteller ability.
5. It is able to be used to improve the storyteller prior knowledge.

## BIBLIOGRAPHY

- Agustina, Falera. "Improving Students' Speaking Ability through Storytelling Technique at Second Grade of SMPN 19," 2019.
- Alimi, Moh Yasir. "Muslims through Storytelling: Islamic Law, Culture and Reasoning in South Sulawesi." *Komunitas: International Journal of Indonesian Society and Culture* 10, no. 1 (2018): 131–46. <https://doi.org/10.15294/komunitas.v9i1.16269>.
- Ampa, Andi Tenri, Basri Muhammad D, and Andi Arie Andriani. "The Development of Contextual Learning Materials for the English Speaking Skills." *International Journal of Education and Research* 1, no. 9 (2013): 1–10.
- Annu, Singh, and Mishra Sunita. "Extracurricular Activities and Student's Performance in Extracurricular Activities and Student's Performance in Secondary School." *International Journal of Technical Research and Applications* 2, no. 6 (2019): 8–11.
- Asrizal, A Amran, A Ananda, F Festiyed, and R Sumarmin. "The Development of Integrated Science Instructional Materials to Improve Students' Digital Literacy in Scientific Approach." *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018): 442–50. <https://doi.org/10.15294/jpii.v7i4.13613>.
- Ayu, Dina, Puspita Wardani, Yazid Basthomi, Keguruan Bahasa-pascasarjana Universitas, and Negeri Malang. "Developing Reading Materials for Physical Education Students." *Jurnal Pendidikan: Teori, Penelitian Dan Pengembangan* 2, no. 2 (2017): 273–79.
- Azmy, Moh Khaerul, Agus Abhi Purwoko, and Saprizal Hadisaputra. "The Development of Chemistry Teaching Materials in the Form of Handoutsbased ( PBL ) in Class XI IPA Madrasah Aliyah ( Ma ) Kediri District." *IOSR Journal of Research and Methods in Education (IOSR-JRME)* 8, no. 3 (2018): 71–73. <https://doi.org/10.9790/7388-0803037173>.
- Bartkus, Kenneth R, Blake Nemelka, Mark Nemelka, and Phil Gardner. "Clarifying the Meaning of Extracurricular Activity: A Literature Review of Definitions." *American Journal of Business Education* 5, no. 6 (2012): 693–704.
- Collins, Wendy C. *Tell Me the Story*. Edited by G Collins. Fountain Inn: Gary C. Collins Publishing, 2005.
- Creswell, John. *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research*. 4th ed. Boston: MA: Pearson, 2012.
- Ellis, Gail, and Jean Brewster. *Tell It Again! The Storytelling Handbook for*


- Primary English Language Teachers*. 3rd ed. British Council, 2014.
- Gall, Meredith D., Joyce P. Gall, and Walter R. Borg. "Educational Research: An Introduction." New York: Pearson, 2003.
- Han, Anna, and Kyunbin Kwon. "Students' Perception of Xtracurricular Activities: A Case Study" 3, no. 3 (2018): 137–47.
- Hsu, and Tsu-chia Julia. "Telling Tales: Using Storytelling to Teach EFL Kindergarten Students in Taiwan." *International Journal of Research Studies in Education* 4, no. 4 (2015): 13–25.
- Ilyosovna, Niyozova Aziza. "The Importance of English Language." *International Journal an Orange Technologies* 2, no. 1 (2020): 24.
- Kim, Sang-yeob, and Wi-young So. "The Relationship between School Performance and the Number of Physical Education Classes Attended by Korean Adolescent Students." *Journal of Sports Science and Medicine*, no. November 2011 (2012): 226–30.
- Kurnia, Ramona, Darnies Arief, and Irdamurni. "Development of Teaching Material for Narrative Writing Using Graphic Organizer Story Map in Elementary School." *International Journal of Research in Conceling and Education* 01, no. 01 (2017): 22–26. <https://doi.org/10.24036/009za0002>.
- Lamb, Nancy. *The Art and Craft of Storytelling: A Comprehensive Guide Ti Classic Writing Techniques*. Edited by Lauren Mosko. 1st ed. Cincinnati, Ohio: Writer's Digest Book, 2008.
- Lugmayr, Artur, Erkki Sutinen, Jarkko Suhonen, Carolina Islas Sedano, Helmut Hlavacs, and Calkin Suero Montero. "Serious Storytelling – a First Definition and Review." *Multimedia Tools and Applications* 76, no. 14 (2017): 15707–33. <https://doi.org/10.1007/s11042-016-3865-5>.
- Marie, and Marie Ryan. "Toward a Definition of Narrative." In *The Cambridge Companion to Narrative*, In D. Herm., 22–36. Cambridge: Cambridge University Press, 2007.
- Masyitoh, Novia Fajar. "Developing the Material of English Educational Video in Supporting Speaking Skill for the First Grade Students of MTs N Parakan Temanggung in Academic Year 2016/2017," 2017.
- McMohan, Mary, and Mark Watson. "Story Telling: Crafting Identities." *British Journal of Guidance and Conselling* 41, no. 3 (2013): 277–86. <https://doi.org/10.1080/03069885.2013.789824>.
- Miller, Eric. "Theories of Story and Storytelling." In *Anthropology of Play*, 1–7. chennai: World Storytelling Institute, 2011.
- Mubar, Miftahul Khair Nur Ali. "Developing English Learning Materials for

- Younf Learners Based on Needs Analysis at Mtsn Model Makassar.” *English Teaching Learning and Research Journal I*, no. 02 (2015): 313–30.
- Papadimitriou, Eleni, Alexandros Kapaniaris, Dimitris Zisiadis, and Evangelia Kalogirou. “Digital Storytelling in Kindergarten: An Alternative Tool in Children’s Way of Expression.” *Mediterranean Journal of Social Sciences* 4, no. 11 (2013): 389–96. <https://doi.org/10.5901/mjss.2013.v4n11p389>.
- Pratiwi, Gandi Nur. “Designing English Learning Materials for English Conversation Club in SMAN 1 Kroya,” 2013.
- Rao, Parupalli Srinivas. “The Role of English as a Global Language.” *Research Journal of English* 4, no. 1 (2019): 2.
- Rosli, Roziana M, and Faizah Idrus. “Cyberated Storytelling: Revitalising Storytelling Activities for Secondary School Students.” *Teaching English with Technology* 17, no. 3 (2017): 19–34.
- Singh, Annu, and Mishra Sunita. “Extracurricular Activities and Student’s Performance in Secondary School of Government and Private Schools.” *International Journal of Sociology and Anthropology Research* 1, no. 1 (2015): 53–61.
- Spaulding, Amy E. *The Art of Storytelling Telling Stories*. Plymouth: Scarecrow Press, 2011.
- Suleiman, Yusuf, Zahyah Bt Hanafi, and Muhajir Tanslikhan. “Influence of Extracurricular Services on Students’ Academic Achievement in Secondary Schools in Kwara State: A Qualitative Approach.” *Indonesian Journal on Learning and Advanced Education*, no. 1 (2019): 1–19. <https://doi.org/10.23917/ijolae.v1i2.7766>.
- Tan, Kim Hua, Atieh Farashaiyan, Rahman Sahragard, and Fatemeh Faryabi. “Implications of English as an International Language for Language Pedagogy Implications of English as an International Language for Language Pedagogy” 9, no. 1 (2020). <https://doi.org/10.5430/ijhe.v9n1p22>.
- Tomlinson, Brian. *English Language Learning Materials: A Critical Review*. London: Continuum International Publishing Group, 2008.
- Wiyanto, and Arif Widiyatmoko. “Preparation Model of Student Teacher Candidate in Developing Integrative Science Learning.” *Journal of Education and Human Development* 5, no. 2 (2016): 169–77. <https://doi.org/10.15640/jehd.v5n2a20>.
- Zuhriyah, Mukminatus. “Storytelling to Improve Students’ Speaking Skill.” *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017).

# APPENDICES



## Appendix 1


**KEMENTERIAN AGAMA REPUBLIK INDONESIA**  
**INSTITUT AGAMA ISLAM NEGERI METRO**  
**FAKULTAS TARBİYAH DAN ILMU KEGURUAN**  
 Jalan Ki. Hajar Dewantara Kampus 15 A Inggimulyo Metro Timur Kota Metro Lampung 34111  
 Telepon (0725) 41507; Faksimili (0725) 47298; Website: www.tarbiyah.metroiniv.ac.id; e-mail: tarbiyah.ain@metroiniv.ac.id

---

Nomor : B-1491/In.28.1/J/TL.00/06/2020  
 Lampiran : -  
 Perihal : **IZIN PRA-SURVEY**

Kepada Yth.,  
 KEPALA SMA N 1 KOTAGAJAH  
 di-  
 Tempat

*Assalamu'alaikum Wr. Wb.*

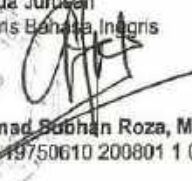
Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami:

Nama	: AFDHILA KHUSNILA WATI
NPM	: 1701070159
Semester	: 6 (Enam)
Fakultas	: Tarbiyah dan Ilmu Keguruan
Jurusan	: Pendidikan Bahasa Inggris
Judul	: DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH

untuk melakukan *pra-survey* di SMA N 1 KOTAGAJAH.

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 24 Juni 2020  
 Ketua Jurusan  
 Tadris Bahasa Inggris  
  
 Ahmad Subhan Roza, M.Pd.  
 NIP. 19750610 200801 1 014

## Appendix 2


**PEMERINTAH PROVINSI LAMPUNG**  
**DINAS PENDIDIKAN DAN KEBUDAYAAN**  
**SMA NEGERI 1 KOTAGAJAH**  
 NPSN : 10801964 - AKREDITASI : A  
 Jalan Raya Kotagajah, Lampung Tengah, Kode: Pos 34153  
 E-mail: [amen.lanea@yahoo.com](mailto:amen.lanea@yahoo.com)


---

Normor : 420/048/04/C.2/D.1/2020  
 Lampiran : -  
 Perihal : Ijin Pra Survei penelitian

Kota Gajah, 27 Juli 2020

Kepada Yth. : Dekan Fakultas Tarbiyah dan Ilmu Keguruan IAIN Metro  
 Di Metro

Dengan hormat,

Menindaklanjuti surat permohonan permohonan pra survei penelitian mahasiswa atas nama,

Nama : Afdhila Khusnila Wati  
 NPM : 17010701559  
 Prodi : Tadris Bahasa Inggris

Maka dengan kami menyatakan bahwa memberi ijin kegiatan pra survei penelitian mahasiswa tersebut.

Demikian surat ini disampaikan atas perhatian dan kerja sama yang baik diucapkan terima kasih.

  
 Kepala SMA Negeri 1 Kota Gajah  
  
 R. SURYA DAMAYANTI, M.Pd.  
 NIP. 19741004 200604 2 015

## Appendix 3



**KEMENTERIAN AGAMA REPUBLIK INDONESIA**  
**INSTITUT AGAMA ISLAM NEGERI METRO**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Diantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0726) 41507; Faksimil (0726) 47266; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

Nomor : B-0508/In.28.1/J/TL.00/02/2022  
 Lampiran : -  
 Perihal : **SURAT BIMBINGAN SKRIPSI**

Kepada Yth.,  
 EKA YUNIASIH (Pembimbing 1)  
 (Pembimbing 2)  
 di-

Tempat  
*Assalamu'alaikum Wr. Wb.*

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama : **AFDHILA KHUSNILA WATI**  
 NPM : 1701070159  
 Semester : 10 (Sepuluh)  
 Fakultas : Tarbiyah dan Ilmu Keguruan  
 Jurusan : Tadris Bahasa Inggris  
 Judul : **DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH**

Dengan ketentuan sebagai berikut :

1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
  - a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
  - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb.*

Metro, 17 Februari 2022

Ketua Jurusan,



**Andianto M. Pd**

NIP 19871102 201503 1 004

**Appendix 4**

## Appendix 5



**KEMENTERIAN AGAMA REPUBLIK INDONESIA**  
**INSTITUT AGAMA ISLAM NEGERI METRO**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Inggmulyo Metro Timur Kota Metro Lampung 34111  
 Telepon (0725) 41507, Faksimili (0725) 47296, Website: www.tarbiyah.iainmetro.ac.id, e-mail: tarbiyah.iain@iainmetro.ac.id

**SURAT TUGAS**

Nomor: B-0931/In.28/D.1/TL.01/03/2022

Wakil Dekan Akademik dan Kelembagaan Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro, menugaskan kepada saudara;

Nama : **AFDHILA KHUSNILA WATI**  
 NPM : 1701070159  
 Semester : 10 (Sepuluh)  
 Jurusan : Tadris Bahasa Inggris

- Untuk:
1. Mengadakan observasi/survey di SMA N 1 KOTAGAJAH, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH".
  2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa yang bersangkutan, terima kasih.

Dikeluarkan di : Metro  
 Pada Tanggal : 17 Maret 2022

Wakil Dekan Akademik dan  
 Kelembagaan,



Dr. Yudiyanto S.Si., M.Si.  
 NIP 19760222 200003 1 003



## Appendix 6


**PEMERINTAH PROVINSI LAMPUNG**  
**DINAS PENDIDIKAN DAN KEBUDAYAAN**  
**SMA NEGERI 1 KOTA GAJAH**  
 NPSN: 10801964, Terakreditasi: A  
 Jalan Jenderal Sudirman No. 55, Kota Gajah Kode Pos: 34153  
 Telp. (0725) 48318, email: sma1kotagajah@gmail.com, website: sma1kotagajah.sch.id
 

---

Nomor : 420/309.704/C.2/D.1/2022 Kota Gajah, 31 Maret 2022  
 Lamp : -  
 Perihal : SURAT KETERANGAN RESEARCH

Yang bertanda tangan di bawah :

Nama : R. SURYA DAMAYANTI, M.Pd  
 NIP : 19741004 200604 2 015  
 Pangkat/Golongan : Pembina, IV/A  
 Jabatan : Kepala Sekolah  
 Unit Kerja : SMA Negeri 1 Kota Gajah Lampung Tengah

Dengan ini menerangkan bahwa :

Nama : AFDHILA KHUSNILA WATI  
 NPM : 1701070159  
 Semester : 10 (Sepuluh)  
 Jurusan : Tadris Bahasa Inggris  
 Fakultas : Tarbiyah dan Ilmu Keguruan (IAIN)

Benar nama mahasiswi tersebut telah melaksanakan Penelitian di SMA Negeri 1 Kota Gajah, Kabupaten Lampung Tengah, dalam rangka yang bersangkutan untuk menyelesaikan Tugas Akhir/Skripsi dengan judul :

***" DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTA GAJAH "***

Demikian surat balasan penelitian ini dibuat, semoga dapat dipergunakan sebagaimana mestinya.


 Kepala SMA Negeri 1 Kota Gajah  
 Kabupaten Lampung Tengah  
  
**R. SURYA DAMAYANTI, M.Pd**  
 NIP. 19741004 200604 2 015



## Appendix 7



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
 INSTITUT AGAMA ISLAM NEGERI METRO  
 UNIT PERPUSTAKAAN

Jalan Ki Hajar Dewantara Kampus 15 A Inringmulyo Metro Timur Kota Metro Lampung 34111  
 M E T R O Telp (0725) 41507, Faks (0725) 47296; Website :digilib.metrouniw.ac.id, pustaka.iaim@metrouniw.ac.id

**SURAT KETERANGAN BEBAS PUSTAKA**  
 Nomor : P-128/In.28/S/U.1/OT.01/01/2022

Yang berdatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

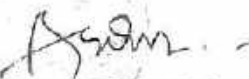
Nama : Atchila Khusnila Wati  
 NPM : 1701070159  
 Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2021 / 2022 dengan nomor anggota 1701070159

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas administrasi Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperfunya.

Metro, 17 Februari 2022  
 Kepala Perpustakaan

  
 Dr. As'ad, S. Ag., S. Hum., M.H.  
 NIP.19750505 200112 1 002

## Appendix 8



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
 INSTITUT AGAMA ISLAM NEGERI METRO  
 FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
 Jalan Ki Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111  
 Telp. (0725) 41507, Faksimili (0725) 47295,  
 Website: www.metro.uiv.ac.id, E-mail: iainmetro@metro.uiv.ac.id

## SURAT KETERANGAN BEBAS PUSTAKA

Yang bertanda tangan di bawah ini, Ketua Jurusan Tadris Bahasa Inggris Fakultas Tarbiyah dan Ilmu Keguruan (FTIK) Institut Agama Islam Negeri (IAIN) Metro menerangkan bahwa:

Nama : Adhila Khusnila Wati  
 NPM : 1701070159  
 Jurusan : Tadris Bahasa Inggris

Telah menyelesaikan administrasi peminjaman buku pada Jurusan/Prodi Tadris Bahasa Inggris.

Demikian surat keterangan ini dibuat untuk digunakan sebagaimana mestinya.

Metro, 3 Juni 2022.

Ketua Jurusan TBI

**Andjanto, M.Pd.**

NIP. 1987 1102 201503 1 004



## Appendix 9



KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA  
 FAKULTAS TARBİYAH DAN ILMU KEGURUAN  
 IAIN METRO

Nama : Afdhila Khusnila Wati  
 NPM : 1701070159

Jurusan : TBI  
 Semester : VI

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Revisi / 17/03/2021			- Lengkap dengan cover - Penulisan harus sesuai dengan petunjuk karya tulis CLPPM (IAIN Metro) - penggunaan bahasa (future dan present) - Disertakan prior research dan data pra-survey	
2.	Serim / 29/03/2021			- Pengajuan revisi bab I grammar	
3.	Selasa 9/04/2021			- Revisi problem statement - Revisi chapter I - Continue to chapter II	
4.	Serim 15/04/2021			- Revisi chapter III - Setorlah revisi	
5.	Selasa 16/04/2021			- Revisi - Continue to 1 <sup>st</sup> action	

Mengetahui  
 Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.  
 NIP. 19750610 200801 1 014

Dosen Pembimbing II

Eka Yuniasih, M.Pd.  
 NIDN. 0210078702



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
 INSTITUT AGAMA ISLAM NEGERI METRO  
 FAKULTAS TARBIYAH DAN ILMU KEGURUAN

Jalan Ki Hajar Dewantara Kampus 15/ A Inopradjo Metro Timur Kota Metro Lampung 34111  
 Telpone (0725) 41507, Faksimil (0725) 47256, Website: www.tarbiyah.iainmetro.ac.id, e-mail: tarbiyah.iain@iainmetro.ac.id

KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA  
 FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
 IAIN METRO

Nama : Afdhila Khusnita Wati  
 NPM : 1701070159

Jurusan : TBI  
 Semester : VIII

No	Hari/ Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1					
2					
3				<i>Ahmad Subhan Roza</i>	<i>Afdhila Khusnita Wati</i>

Mengetahui  
 Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.  
 NIP. 19750610 200801 1 014

Dosen Pembimbing I

Ahmad Subhan Roza, M.Pd.  
 NIP. 19750610 200801 1 014



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
 INSTITUT AGAMA ISLAM NEGERI METRO  
 FAKULTAS TARBIYAH DAN ILMU KEGURUAN

Jalan Ki. Hajar Dewantara Kampus 15 A Inggrojyo Metro-Tasik Kota Metro Lampung 34111

Telpon (0725) 41507; Faksimil (0725) 47296; Website: www.tarbiyah.metroain.ac.id; e-mail: tarbiyah.ain@metroain.ac.id

KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA  
 FAKULTAS TARBIYAH DAN ILMU KEGURUAN  
 IAIN METRO

Nama : Afdhila Khusnila Wati  
 NPM : 1701070159

Jurusan : TBI  
 Semester : X/2022

No	Hari/ Tanggal	Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
	Rabu 16-02-2012			
	Jum'ah 11/3/2022		-tambahkan list cover: -Beri gambaran isi buku -tulis Penulisan Bibliography	
	16/3/2022		-Ase. Intersent-(APO)	

Mengesah/  
 Ketua Jurusan TBI

*Andharto, M.Pd*  
 NIP. 19871102 201503 1 004

Dosen Pembimbing I

*Eka Yuniasih*  
 Eka Yuniasih, M.Pd.  
 NIDN. 0210078702



**KEMENTERIAN AGAMA REPUBLIK INDONESIA**  
**INSTITUT AGAMA ISLAM NEGERI METRO**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

**KARTU KONSULTASI BIMBINGAN SKRIPSI MAHASISWA**  
**FAKULTAS TARBIYAH DAN ILMU KEGURUAN**  
**IAIN METRO**

Nama : Afdhila Khusnila Wati  
 NPM : 1701070159

Jurusan : TBI  
 Semester : X/2022

No	Hari/ Tanggal	Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
	Pabu 10/2022 5		keini chapter IV & V - Computer abstract, file of content Microsoft etc.	
	Kamis 13/2022 5		keini abstract, netto, - netto seperti di Variable penelitian ada.	
	22/2022 5		Penelitian kelakuan Ace For Mungayeh	

Mengetahui  
 Ketua Jurusan TBI

**Andianto, M.Pd**  
 NIP. 19871102 201503 1 004

Dosen Pembimbing I

**Eka Yuniasih, M.Pd.**  
 NIDN. 0210078702

**Appendix 10**

DEVELOPING STORYTELLING  
MATERIALS FOR ENGLISH CLUB  
AT STATE SENIOR HIGH  
SCHOOL 1 KOTAGAJAH

*by* Afdhila Khusnila Wati 1701070159

**Submission date:** 02-Jun-2022 12:29PM (UTC+0700)  
**Submission ID:** 1848920977  
**File name:** Afdhila\_Khusnila\_Wati-1701070159-Skripsi.docx (220.1K)  
**Word count:** 8370  
**Character count:** 44469



AN UNDERGRADUATE THESIS  
DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB  
AT STATE SENIOR HIGH SCHOOL, I KOTAGAJAH

By:  
Aldhila Khairinda Wati  
Student Number: 1701070199



Tarbiyah and Teacher Training Faculty  
English Education Department

STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO  
1443 H/2022 M

## DEVELOPING STORYTELLING MATERIALS FOR ENGLISH CLUB AT STATE SENIOR HIGH SCHOOL 1 KOTAGAJAH

PLAGIARISM REPORT

**7%**  
SIMILARITY INDEX

**9%**  
INTERNET SOURCES

**6%**  
PUBLICATIONS

**7%**  
STUDENT PAPERS

PLAGIARISM REPORT

1	en.wikipedia.org Internet Source	1%
2	e-repository.perpus.iainsalatiga.ac.id Internet Source	1%
3	ejournal.uinib.ac.id Internet Source	1%
4	repository.iainkudus.ac.id Internet Source	1%
5	Submitted to University of Colorado, Colorado Springs Student Paper	1%
6	digitalcommons.liberty.edu Internet Source	1%
7	eprints.uny.ac.id Internet Source	1%
8	repository.uinjkt.ac.id Internet Source	1%
	irep.iium.edu.my	3



The image shows a search results interface with two entries:

Entry	Percentage
University of Illinois	1%
digitalcommons.unl.edu	1%

Below the entries, there are filter options:

- Exclude eprints
- Exclude bibliography
- Exclude matches

A handwritten letter 'B' is located in the bottom right corner of the page.



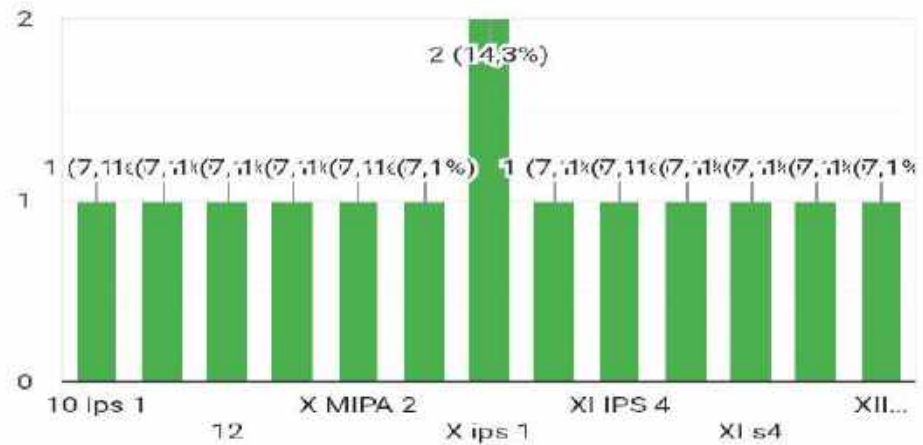
## Appendix 11



## Kelas

 Salin

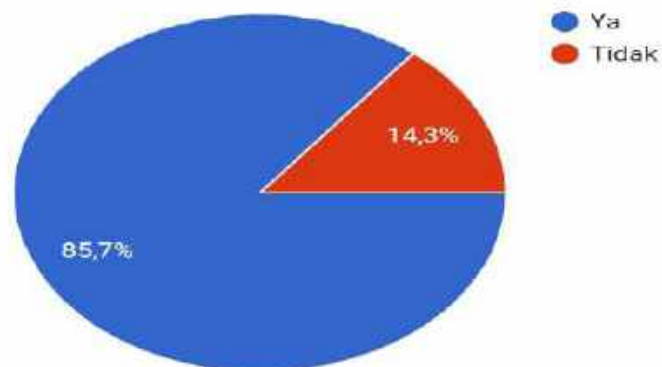
14 jawaban



Apakah setiap branch memperkenalkan branchnya kepada anggota lain?

 Salin

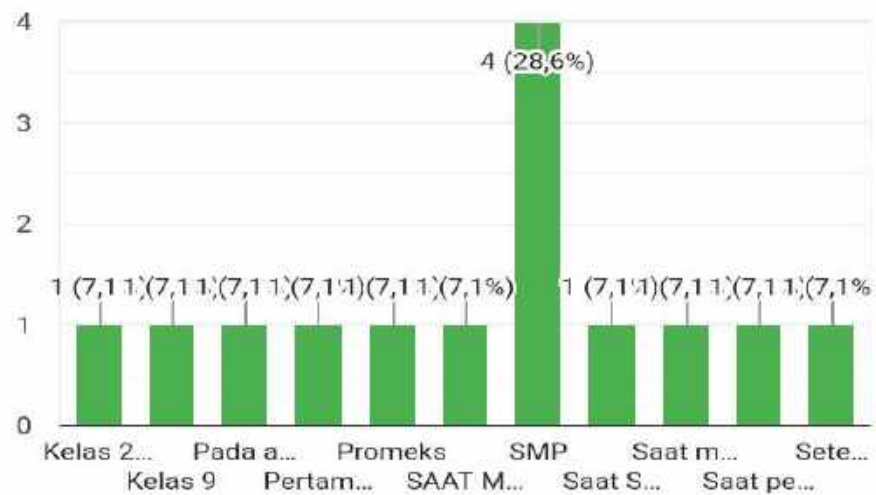
14 jawaban



Kapan pertamakali Anda mengenal storytelling?



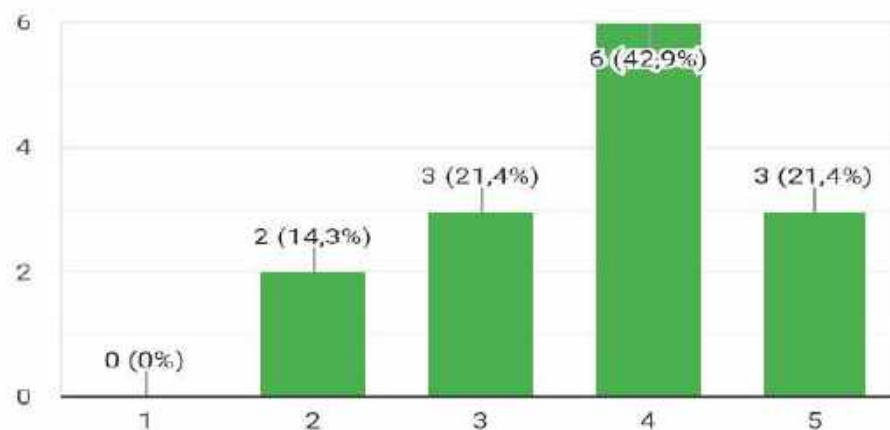
14 jawaban



Berapakah tingkat ketertarikan Anda terhadap storytelling?



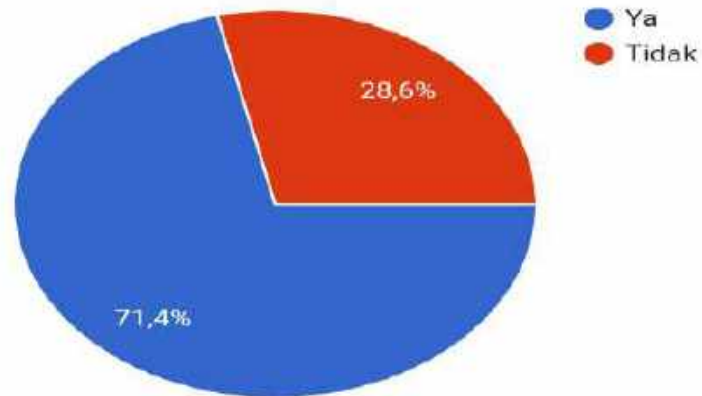
14 jawaban



Apakah Anda mempelajari  
branch storytelling



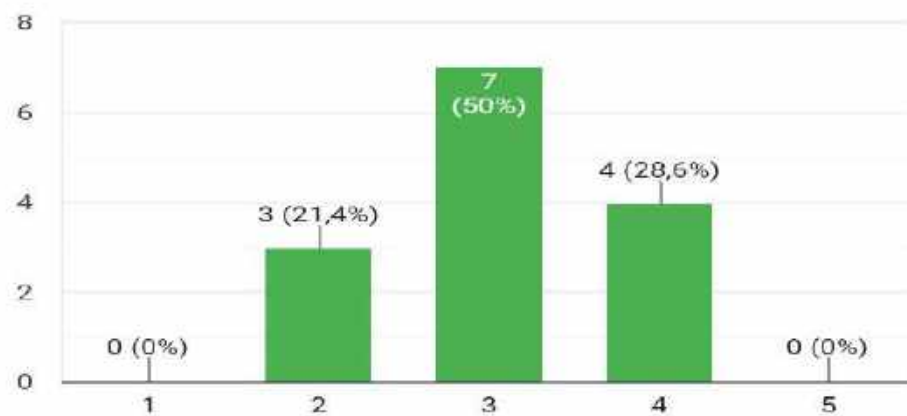
14 jawaban



Bagaimana tingkat  
pemahaman Anda tentang  
storytelling?



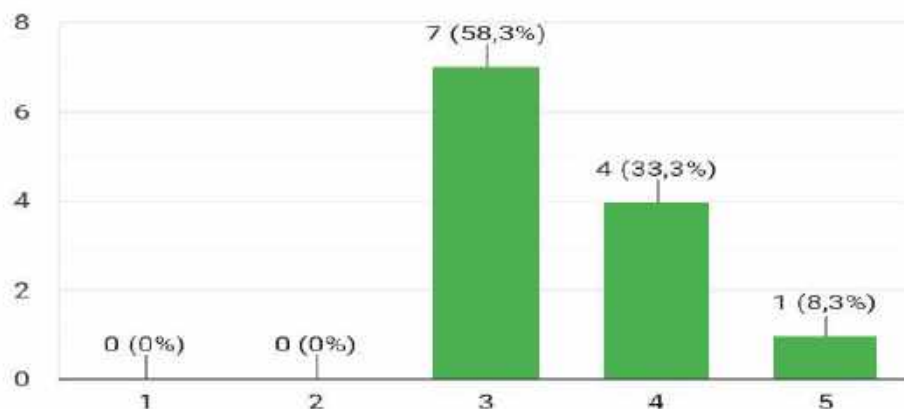
14 jawaban



Bagaimana tingkat kesulitan dalam mempelajari storytelling?



12 jawaban



Kegiatan apa saja yang ada di English club?

14 jawaban

Forum setiap Jumat, training, EBC, inaugurasi, Diklat, smashcomp

Smashcomp, EBC dll

Kita mempelajari story telling, speech, new casting, scrabble, debate.

Forum wajib setiap hari jumat, Training day, game (for example mind mapping), coaching, English lesson

ECC, EBC dan masih banyak lainnya

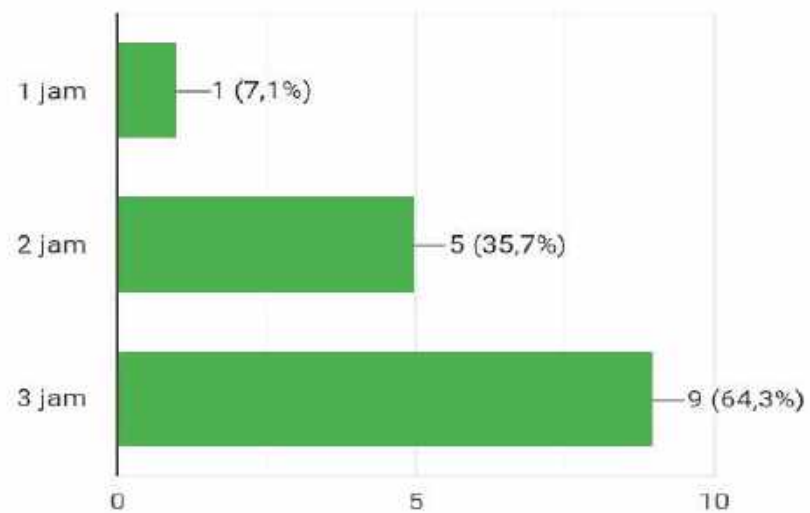
Forum, training branches

Belajar pronunciation yg baik dan benar, mempelajari branch masing-masing, bekerja

Berapa lama waktu yang digunakan forum atau pertemuan?



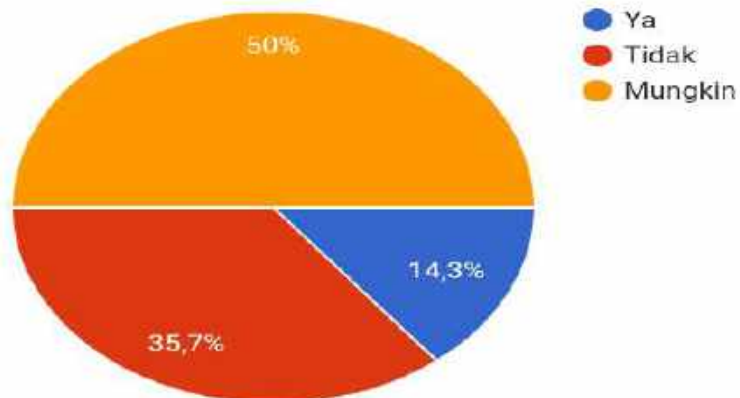
14 jawaban



Dengan waktu yang ada pada forum, Apakah itu cukup untuk Anda mengasah skill yang Anda miliki?



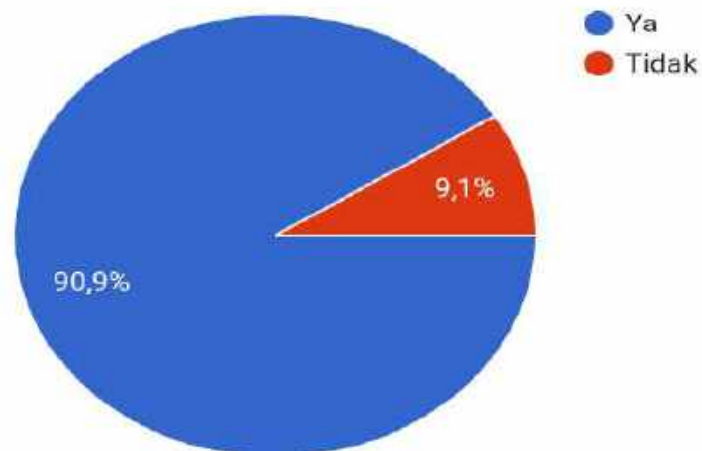
14 jawaban



Apakah Anda juga mengasah skill Anda di luar forum?



11 jawaban



Siapakah yang membantu Anda mengembangkan bakat Anda di English Club?

14 jawaban

Guiders, seniors and my friends

Friend, guider

Kakak senior english club

Guider, senior dan teman-teman EC Akt 39

Para senior dan guru yang membimbing di English club

Kakak senior dan pembina branches

Kaka senior dan pembina EC

Guiders and senior

Guider, senior, alumni

Bagaimana cara pembelajaran pada branch Anda?

14 jawaban

Dengan memberikan materi penting kepada junior serta mempraktikkan nya

Menonton penampilan story telling lainnya, senior, dan belajar dari berbagai refensi lainnya

Pembelajaran yang sangat menyenangkan tidak terlalu tegang.

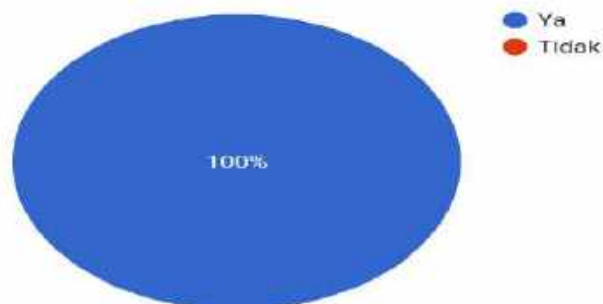
Pada pertemuan awal kami di jelaskan tentang apa itu story telling, kemudian di contohkan seperti apa itu story telling, setelah itu kamu di minta mulai belajar membuat story, stelah story jadi dan di koreksi oleh senior atau guider story telling baru kami hafalkan cerita dan maju tampil satu persatu



Apakah peran senior sangat penting dalam membantu anggota baru English club mengembangkan bakatnya?

 Salin

14 jawaban



Media dan sumber belajar apa yang digunakan pada branch Anda?

14 jawaban

Hp atau buku untuk mencari berita atau menulis berita dan untuk jingle berita

Internet, untuk mencari penyebab dan penyelesaian permasalahan yang akan dibuat teks pidato

Kamus dan story yg dimiliki kak senior

Internet

Internet dan buku modul

Papan scrabble + tiles, Scrabble expert, Scrabble checker, kamus CSW-15 & CSW-19

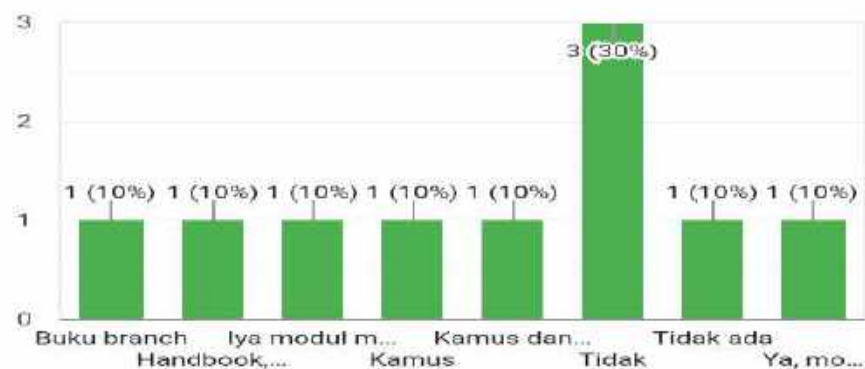
INTERNET

Internet dan kamus

Apakah branch Anda menggunakan pedoman pembelajaran? Seperti modul atau yang lainnya. Jika ya, maka sebutkan, jika tidak maka kosongkan jawaban ini

 Salin

10 jawaban



Mohon untuk mengambil foto pedoman pembelajaran yang digunakan oleh anda maupun seluruh anggota di branch anda, dan lampirkan hasil foto tersebut di bawah ini. (Misalnya, buku cetak, modul, kamus untuk scrabble atau paper, dll yang diberikan oleh senior maupun guider) bagian depan saja. Jika tidak ada, kosongkan

 Lihat folder

2 jawaban

 15932384641171159794298 - vessa aurin...

 Screenshot\_20200627\_103037 - Pinta Pras...

 Screenshot\_20200627\_131805 - Pinta Pras...

Apakah branch storytelling memperkenalkan branchnya kepada seluruh anggota english club? Jika ya, bagaimana cara mereka melakukannya (pertanyaan untuk anggota selain storytelling)

12 jawaban

-

Mempertunjukan story telling

Branch storytelling memperkenalkan melalui pertunjukan storytelling didepan branch lainnya

Branches Storytelling memperkenalkan branchesnya dengan cara saling tukar saran kepada branches lainnya.

Ya

Dengan practice (melakukan story telling)

ya, saat forum pertama setelah adanya

Apakah Anda mengalami kesulitan saat menjadi anggota storytelling? Kesulitan apa saja yang Anda hadapi? (pertanyaan untuk anggota storytelling saja)

10 jawaban

Sering merasa tidak percaya diri tampil di depan banyak orang, kesulitan mencari ide untuk membuat cerita yang menarik dan antimainstream, dalam metode menghafal cerita saya ada ketakutan tersendiri jika lupa di tengah cerita karena kurangnya penguasaan grammar dan vocab membuat saya kesulitan berimprovisasi

KURANG PERCAYA DIRI DAN SULIT MENGHAFALKAN CERITA

Iya, Kesulitan dalam menghafal dan membaca sebuah cerita

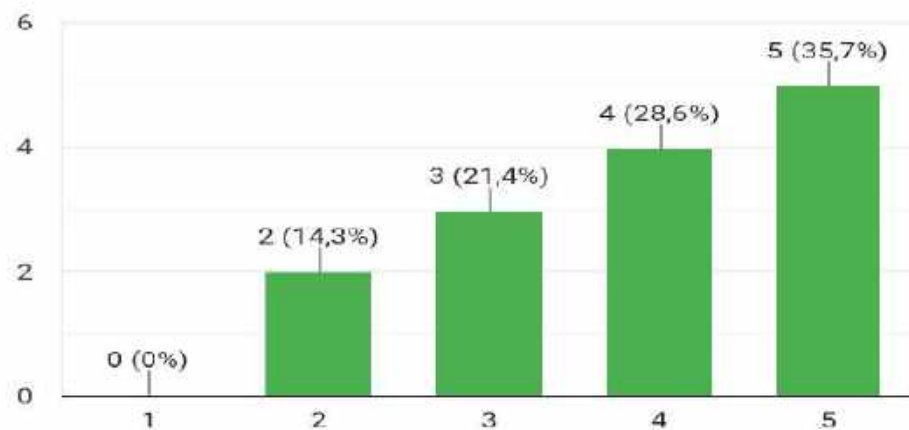
Kesulitannya untuk menghafal cerita

Iya Kesulitan dalam menghafal cerita

Seberapa ingin Anda mendalami storytelling?



14 jawaban



Menurut Anda, apakah itu storytelling?

11 jawaban

Story telling adalah salah satu branch yang ada di English Club yang mempelajari tentang bagaimana cara menceritakan sebuah cerita di depan audiens yang baik dan benar sesuai dengan kaidah dalam story telling.

SEBUAH BRANCH YANG MENCERITAKAN SEBUAH CERITA RAKYAT ATAU DONGENG AUTAUPUN DISNEY YANG MEMBUAT SESEORANG PERCAYA DIRI

menceritakan sebuah cerita.

Sebuah mempraktekan cerita

Penyampaian informasi atau cerita yang dapat mengubah perasaan penonton

Bagi Anda yang bukan anggota storytelling, mohon berikan penjelasan mengapa anda ingin dan tidak ingin mendalami storytelling

6 jawaban

Terlalu sulit dan bukan bakat saya untuk bercerita

Saya tidak ingin storytelling, karena saya merasa malu untuk mengungkapkan ekspresi dalam membawakan cerita

Saya tidak ingin mendalami karna saya tidak terlalu suka menghafal

bukannya tidak ingin mendalami story telling, mungkin saya ingin sedikit demi sedikit belajar tentang story telling. karena mempelajari hal baru itu penting, tapi tanpa meninggalkan pelajaran lama.

Bagi anggota storytelling, hal apa yang ingin Anda utarakan mengenai metode pembelajaran yang branch kalian gunakan saat ini

7 jawaban

Kami Masih tergolong tertinggal di bandingkan dengan yang ada di luaran sana. Dalam membuat cerita kami masih lebih banyak mencantumkan dialog ketimbang prolog. Matangkan dulu satu cerita baru buat cerita yang baru, tidak ada modul atau buku cetak sebagai panduan membuat kami terpaku pada situs situs internet. Harus lebih sering tampil di depan banyak orang untuk melatih kepercayaan diri, jadi tidak hanya tampil di depan teman satu branch saja tapi juga mencoba tampil di depan teman satu Akt EC

Metode pembelajaran yg diberikan kakak senior dapat saya pahami

Metode pembelajaran saat ini masih tergolong tertinggal, kita masih



## Appendix 12



# POCKET BOOK

## Basic Storytelling For Newbie

Oleh :  
Afdhila Khusnila Wati

Dosen Pembimbing :  
Eka Yuniasih, M. Pd





Notes: 22 March 2020

Please see the  
attached comments  
and suggestions

---

Validator

P. Dedi Insan



## PREFACE

This book is meant for storyteller. Especially for the newbie who wants to learn storytelling. This book continues by basic ways or steps of how to perform a story. The book can be used whether in the class as the supplementary materials or as the guidance for the extracurricular.

Besides it, it is complemented by contextual picture that support the description. It consists of 5 chapters. The materials are started before performance of storytelling until finish. It is also completed by a group of stories from several types. The readers will get benefit from the book because it is structured. Therefore, the readers will get easy to learn.

Pocket book of “Basic Storytelling for Newbie” is designed for the member of English Club especially for storytelling member. Hopefully it can give a broader insight to the readers. Although, it still has advantages and disadvantages. Therefore, some suggestion is really needed. Thank you

## TABLE OF CONTENTS

### CHAPTER I

<b>Introduction.....</b>	1
A. Speaking performance .....	1
B. Contextual Teaching and Learning.....	4

### CHAPTER II

<b>What is Storytelling? .....</b>	7
A. Story Telling .....	7
B. Elements of Storytelling .....	11
C. Parts of Story .....	19
D. Types Of Stories .....	23

### CHAPTER III

<b>Get to Know.....</b>	26
A. Technique in Storytelling .....	26
B. Types and the Using of Aids .....	29

### CHAPTER IV

<b>Get Started.....</b>	34
A. Researching Idea .....	34
B. Select <sup>1cs</sup> A Theme and Creating A title .....	37
C. Crafting A Story .....	39
D. Convincing Character of a Story .....	43

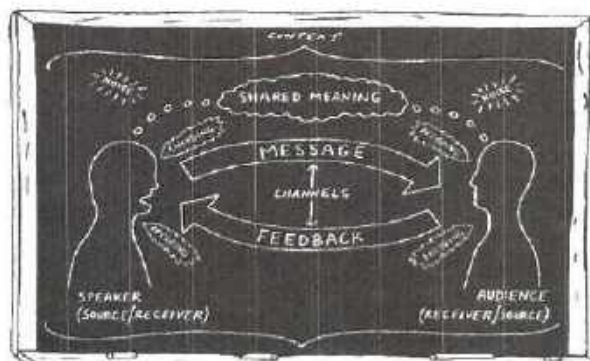
## CHAPTER V

<b>How to Tell a Story .....</b>	<b>45</b>
A. Performing a story .....	45
B. Grabbing Attention of the Audience.....	48
C. Build A Confidence .....	50
<b>REFERENCES.....</b>	<b>76</b>
<b>CURRICULUM VITAE.....</b>	<b>82</b>

## CHAPTER I Introduction

### A. Speaking performance

Speaking means as the skill of production and reception<sup>1</sup>. It happens when the speaker produces a language and the listener receives the spoken words. This is the process of oral communication. It has close relation to critical thinking<sup>2</sup>. The speaker receives a message and encodes it to produce the language by expressing their idea. When it is shown in public, speaking becomes interpersonal communication which includes speech delivery in purpose to persuade, entertain, and inform a group of audience<sup>3</sup>. It includes mental process, social, culture, speakers' knowledge, and thought<sup>4</sup>.



<sup>1</sup> Cucu Sutaryyah, "An Analysis of Student's Speaking Anxiety and Its Effect on Speaking Performance," *Indonesian Journal of English Language and Applied Linguistics* 1, no. 2 (2017): 145.

<sup>2</sup> Dinda Fadilah and Yeti Zainil, "Journal of English Language Teaching Teachers' Question Types and Student's Speaking Performance in EFL Classroom," *Journal of English Language Teaching* 9, no. 4 (2020): 662. <https://doi.org/10.24035/jelit.v9i4.110208>.

<sup>3</sup> S. Marion Fortillas, "Reducing the Public Speaking Anxiety of ESL College Students through Popunpeak," *The Southeast Asian Journal of English Language Studies* 26, no. 1 (2020): 92.

<sup>4</sup> Dayni, "Analysis on English Speaking Performance: Exploring Students' Errors and the Causes," *Journal of Education, Teaching and Learning* 2, no. 1 (2017): 72.



As the tool for communicating, learning and thinking, it perceives the vital in learning process. It caused by the developing vocabulary and the link to the society<sup>5</sup>. Therefore, it includes the process of transferring information, idea and feeling which involves all of language behavior in adding the message from the meaning. It is affected by several factors, those are; performance conditions, affective factors include (motivation, anxiety and self-confidence, listening ability and topical knowledge<sup>6</sup>).



<sup>5</sup> Nguyen Thi My An and Pham Hu, "Improving EFL Students' Speaking Performance by Using CALL in the Classroom," in *Day Hoc Ngoại Ngữ Và Nhu Cầu Việc Làm Trong Thời Hiện Đại*, 2018, 122.

<sup>6</sup> Ibid, P. 123

<sup>7</sup> Nguyen Huang Tuan and Tran Ngoc Mai, "Factors Affecting Students' Speaking Performance of English at Thanh Hoa High School," *Asian Journal of Educational Research* 3, no. 2 (2015): 9.

Sarac : - *phonetic transcription*  
 - *transcription*

Production	Pembuatan	Inform	Menginformasikan
Reception	Penangkapan	Tool	Alat
Produce	Membuat/ Menciptakan	Perceive	Merasa/ melihat
Critical	Sangat penting	Vital	Penting
Receive	Menerima	Caused	Disebabkan
Oral	Lisan	Link	Menghubungkan
Close	Dekat	Transfer	Memindahkan
Encode	Menyalin	Involve	Melibatkan
Shown	Menunjukkan/ ditunjukkan	Behavior	Tingkah laku
Delivery	Penyampaian	Add	Menambahkan
Purpose	Tujuan	Affect	Mengakibatkan
Persuade	Mengajak/ membujuk	Anxiety	Kecemasan/ kegelisahan
Include	Termasuk/berisi	Topical	Actual/yang baru terjadi
Entertain	Menghibur		

## B. Contextual Teaching and Learning

One component hold role to determine a successful on learning process is the use of flexible and appropriate learning model. It prospected might help in increasing critical thinking and develop skills. Obviously, it helps students to have sensitivity to society. Student's ability can be achieved by the use of contextual learning which accordance to the needs<sup>8</sup>. Contextual learning stimulates the brain to create meaning from the pattern<sup>9</sup>. It is combined by practice<sup>10</sup>. It tries to inspire students to actively participate the learning activity<sup>11</sup>.

Meanwhile, the students become the focus of the process of teaching and learning<sup>12</sup>. It will be meaningful because the learning content is connected to the real context of the surroundings<sup>13</sup>. It is constructed by the context owned by the students<sup>14</sup>. Therefore, information can be received in long term memory not only in short-term which match the performance of the brain to embody the

<sup>8</sup> Sudarmiani, "The Development of Economic Learning Model through CTL (Contextual Teaching and Learning) to Promote Students' Critical Thinking Skill," *Budapest International Research and Critics in Linguistics and Education* 3, no. 2 (2019): 715.

<sup>9</sup> Azainil et al., "Contextual Teaching Learning with Discovery Methods to Increase Motivation, Creativity, and Outcomes Learning Science Students in Elementary School," *International Journal of Innovation, Creativity and Change* 5, no. 3 (2019): 118.

<sup>10</sup> Abu Nawas, "Contextual Teaching and Learning ( CTL ) Approach through REACT Strategies on Improving the Students' Critical Thinking in Writing," *International Journal of Applied Management Science* 4, no. 7 (2018): 47.

<sup>11</sup> Ruzanna Davtyan, "Contextual Learning," in *ASEE 2014 Zone 1 Conference*, 2014, 2.

<sup>12</sup> Toni Indrayudi et al., "The Effect of Contextual Teaching And Learning on Reading Motivation," *International Journal of Scientific and Technology Research* 9, no. 2 (2020): 4111.

<sup>13</sup> Imam Nur Aziz, Yuli Ani, and Setyo Dewi, "The Implementation of Contextual Teaching and Learning on English Grammar Competence," *Journal of Arabic and English Language* 2, no. 2 (2019): 70.

<sup>14</sup> Fadhliah, Z Mawardi Elhend, and Ridwan, "Analysis of Contextual Teaching and Learning (CTL) in the Course of Applied Physics at the Mining Engineering," *International Journal Science and Applied Science Conference Series* 1, no. 1 (2017): 26, <https://doi.org/10.20961/ijsases.v1i1.5106>.



meaning<sup>15</sup>. The learning process not only emphasize on the receiving of the core material, but also include the process of finding and searching own insight and knowledge<sup>16</sup>. On the other hand, contextual teaching and learning allows students to work in pair and share idea in a group as well as to build students confident in expressing opinions<sup>17</sup>.



<sup>15</sup> Sardin, "The Effect of Contextual Teaching and Learning (CTL) Models on Learning Outcomes of Social Sciences of the Material of Form of the Face of the Earth on Class VII of Junior High School," *International Journal of Education and Research* 6, no. 3 (2018): 57-58.

<sup>16</sup> Firdaus and Fatma Dewi, "Application of Contextual Teaching and Learning (CTL) Components in Telecommunication Network Design and Optimization Course," *International Journal of Chemistry Education Research* 2, no. 1 (2018): 25.

<sup>17</sup> Y Bostami, D Syafruddin, and R Alfitri, "The Implementation of Contextual Learning to Enhance Biology Students' Critical Thinking Skills," *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018): 452. <https://doi.org/10.15294/jpi.v7i4.11721>.



## Vocabulary list

<del>Hold</del>	Memegang/ mengadakan	Practice	Berlatih
Role	Peran	Try	Mencoba
Determine	Menentukan	Participate	Mengikuti
Use	Menggunakan /penggunaan	Content	Isi
Flexible	Mudah d disesuaikan	Connected	Terhubung
Appropriate	Sesuai	Surroundings	Sekitar
Prospected	Diharapkan	Owned	Dimiliki
Increase	Meningkatkan	Long/short term	Jangka panjang/ pendek
Develop	Membangun	Match	Cocok
Sensitivity	Kepekaan	Embody	Mewujudkan
Obviously	Dengan jelas/ nyatanya	Emphasize	Mempertegas
Society	Masyarakat	Core	Inti
Achieve	Meraih	Allow	Mengizinkan/ memperbolehkan
Accordance	Sesuai	Find	Menemukan
Stimulate	Mendorong	Search	Mencari
Create	Menciptakan/ membuat	Share	Membagikan
Meaning	Arti/makna	Build	Membangun
Pattern	Pola/ccontoh/ desain	Confident	Percaya diri
Combine	Menggabungkan	Express	Mengekspresikan/ mengutarakan

## CHAPTER II

### What is Storytelling?

#### A. Story Telling

When you heard about the word “story”, I believe your memory would turn back to the years later when your mommy still recounted you a tale when you were going to bed. But the case that you never know, every word that you told can be a story. Story comes from everywhere. So, what is story?

Story is a sequence of events, decisions and actions which involves characters and a completeness of sense. We use stories to pass on accumulated wisdom, 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. Stories connect us with our humanness and link past, present, and future by teaching us to anticipate the possible consequences of our actions.<sup>18</sup>

<sup>18</sup> European Commission, *StoryRegions: Training Material "Storytelling to Foster Cooperation and Inclusion"* (Erasmus+, 2014).

Everything can be a story. It is the way of human experience passed before<sup>19</sup>. It tends relatable by daily activity and human believes. Story is defined as a product of reality interpretation and arrangement of idea<sup>20</sup>. There are a lot of methods in conveying a story. Talking to friend is one of the simple one. Beside it, it can also can be performed by a person in public. It called by storytelling. Storytelling is described as a tendency of human in telling and listening stories.

Storytelling is the art of personal performance in showing a story which can be real or imaginary that put on form communication of action and expression. Storytelling is a complex exhibition which needs the unity between oral, thought and airs. All people can tell a story but not all of people can show it by combining all those.

The human who plays story is called by storyteller and the listener is called by audience. When it is shown in a public, it provides opportunity to find fresh way to present interactive communication. It can be inspired and challenged<sup>21</sup>. It is an art of expression of thought which is put into actions. It talks about retelling stories that have read and heard before by a storyteller based on their words composition in creating and understanding the story they show. The activity includes the straight interaction of storyteller and

<sup>19</sup> Akash Kaira, *TEDTalks Storytelling*, 2013, P.7

<sup>20</sup> O G Goaz, *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience*, 2nd ed. (Poprite, 2019).

<sup>21</sup> Sylke Reni Meyer and Gustavo Aldana, *Interactive Storytelling for the Screen* (Socovox, 2021).



the listener or the audience<sup>22</sup>. It involves voice, facial expression, emotion and gesture<sup>23</sup>.

Entertainment is the goal of telling a story. While it gives full of joy, it gives many ideas and values that extend insight<sup>24</sup>. Therefore, fiction and imaginary events become the focus of the main path of extraordinary story. It depends on the human thought<sup>25</sup>.



Vocabulary List			
Heard	Didengar/ terdengar	Interpretation	Penafsiran/ pengertian
Recounted	Menceritakan/ diceritakan	Arrangement	Penyusunan
Sequence	Urutan	Conveying	Menyampaikan
Event	Peristiwa	Performed	Dipentaskan

<sup>22</sup> Mukminatus Zuhriyah, "Storytelling to Improve Students' Speaking Skill," *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017): 119-34.

<sup>23</sup> Nor Hasni Mohdhar et al., "The Effectiveness of Storytelling in Enhancing Communicative Skills," in *Procedia Social and Behavioral Sciences*, vol. 18 (Elsevier Ltd. 2011), 164, <https://doi.org/10.1016/j.sbspro.2011.05.024>.

<sup>24</sup> Amy E. Spaulding, *The Art of Storytelling: Telling Stories* (Plymouth: Scarecrow Press, 2011), p. 4.

<sup>25</sup> Zuhri Ironmanesh, "Narrative Prose and Its Different Types," *Journal of Language and Culture* 4, no. 8 (2013): 128, <https://doi.org/10.5897/JLC11073>.

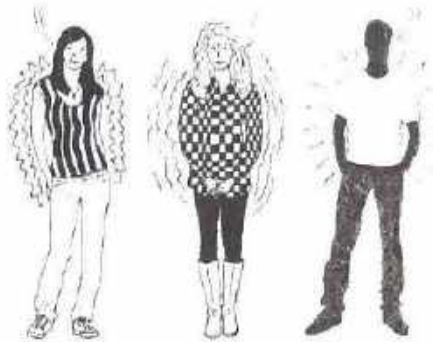
Turn back	Kembali	Tendency	Kecondongan
Decision	Keputusan	Form	Bentuk
Sense	Rasa/ merasakan	Expression	Ekspresi/ ungkapan
Pass	Melewati	Complex	Rumit
Accumulated	Terkumpul/ dikumpulkan	Exhibition	Pertunjukan
Wisdom	Kebijaksanaan	Unity	Kesatuan
Value	Nilai	Airs	Aksi
Explain	Menjelaskan	Provide	Menyediakan
Purpose	Tujuan	Opportunity	Kesempatan
Connect	Menghubungkan	Present	Menyajikan/ menyampaikan
Humanness	Kemanusiaan	Straight	Lurus
Possible	Mungkin	Extend	Memperpanjang/ memperluas
Tend	Cenderung/ mengarah	Insight	Pengetahuan
Relatable	Berhubungan	Main	Utama
Extraordinary	Luar biasa	Depend	Bergantung

## B. Elements of Storytelling

There are eleven elements of story and storytelling conducted by Miller and Fraleigh and Tuman. Those are:

### 1. Character

Character is the imaginary creatures or people or animal who takes part as the actor of the story.



### 2. Setting

Setting is where and when the story takes place and time.



### 3. Storyline

Storyline is the arrangement of events of the story. It is the plot of the story that consisted of beginning, middle and end.

#### 4. Sensory Elements

Sensory element is when the story can employ the senses of touch, smell, sound, sight, and taste to engage the audience's interest. The story can bring to the world that has been created.

#### 5. Properties

Properties are the supporting materials that used for helping the performance and the storyteller.



#### 6. Emotions in the Story

This is the part when the storyteller tries to tell the audience the feeling of the story. The emotional atmosphere that created is in order to make audience feel it too, whether it is sad, happy, or frightened.



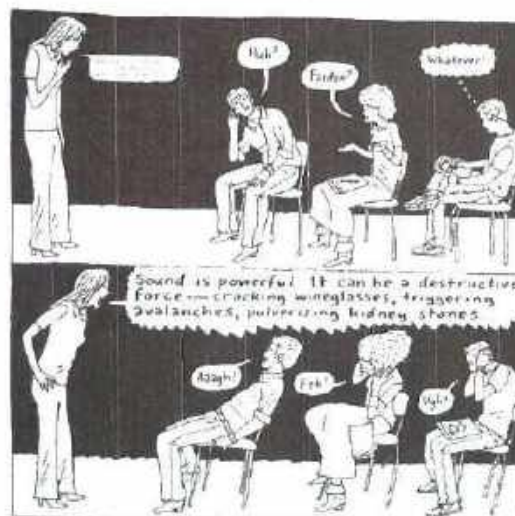


### 7. Theme (message, moral value, meaning)

Theme is the thought about the topic of the story. It can be said also as the central message or lesson about life or the storyteller want to get through the story.<sup>26</sup>

### 8. Vocal Variety (volume, tone, rate of delivery, articulation, pronunciation and pausing)

Volume is the loud and soft of voice as the storyteller perform. They should know how to produce loud voice but not loud as to drive away the audience. The storyteller should organize the voice so can be heard by all of the audiences.

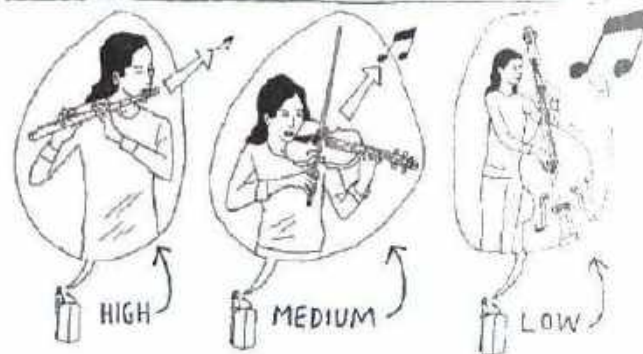


<sup>26</sup> Eric Miller, "Theories of Story and Storytelling," in *Anthropology of Play* (Chicago: World Storytelling Institute, 2011), 1-7.

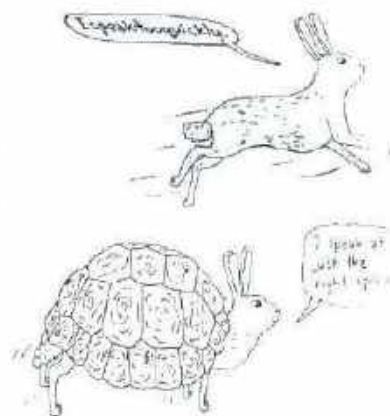


Tone is the high and low of voice. When we perform a story, we should mix the high and low tones as color up the story with variety. If we don't use tone varies, our performance will be flat and contrast. The listener will bore, bland even annoyed. The tone helps help the emphasizing of certain words on the story.

#### TONAL VARIETY ADDS WARMTH AND COLOR



Rate of delivery means to the quick and slow we speak during the performance. Audience will cannot feel the story if the storyteller run their words. But also, if we speak slowly, it will not interesting anymore. All should be fit.



Articulation refers to clarity or crispness of the spoken words. If we can speak the vowel and consonant clear and distinct, the audiences can easily understand.

what we are saying. But, some of the performer always gets trouble of the articulation when they are getting nervousness. The solution is keep to express the words clear and make sure not to lower the voice at the end of the sentences.

### ARTICULATION

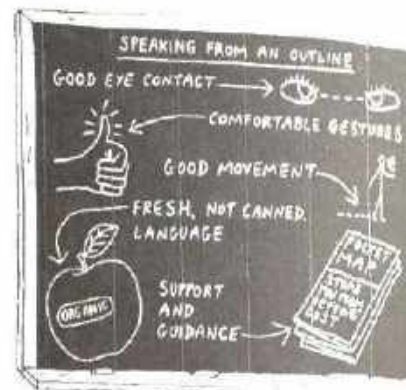


Pronunciation is the correctness in the way say words. If we pronounce incorrectly, our audiences will confuse and do not understand. We have to find the correct pronunciation of the whole words in our story.

Pausing is the way we should stop our words. It helps us to differentiate the dialogue and prolog. Pausing is the form of the punctuation. As same as we read a text. We also stop when the sentence finds point. Pausing also helps us in taking a breath.

## 9. Eye Contact

Eye contact is when we get the audiences' sight to us. It happens when we look at all the audiences and they look at us. Eye contact helps us to interact with them. It enables to gauge their interest to our showing. Audiences' willingness can be known from their eye contact. When they are not looking at us more, when they look to the door, the sky, it means that they are not into us.



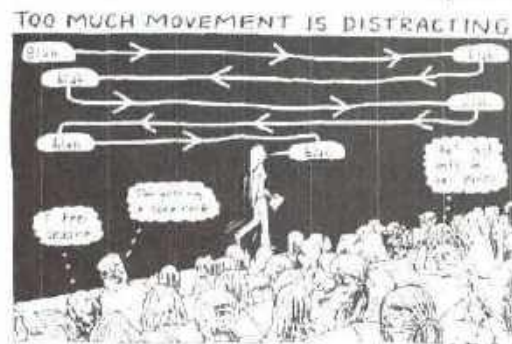
## 10. Gesture

Gesture is the movement of hand, head or facial expression. Gesture is the important thing in storytelling. How your gesture will tell the story and bring the message. The gesture will melt with the text. Gesture is the illustration of our story. Gesture is the way we communicate to the audience to convey our story.



## 11. Physical or Body Movement

Physical movement refers to the how much we move around we perform our story in the stage. The stage is ours. Just keep stand up in front of the audience without moving to other side is not effective. The showing will be odd, boring and monotonous. Physical movement also includes proxemics. It is the space and distance between us to the audiences. Proxemics is the way we control how close we stand to them<sup>27</sup>



## 12. Costume

Costume means the clothing that we wear related to the story. When we perform a story of a kingdom, the costume should suit to it. Costume will emphasize the storyline. Costume will bring the audiences impression to the storytelling performance.



<sup>27</sup> Douglas M. Fraleigh and Joseph S. Tamm. *Speak Up: An Illustration Guide to Public Speaking*. Fourth Edition. Bedford: Boston, 2017. 469-488.

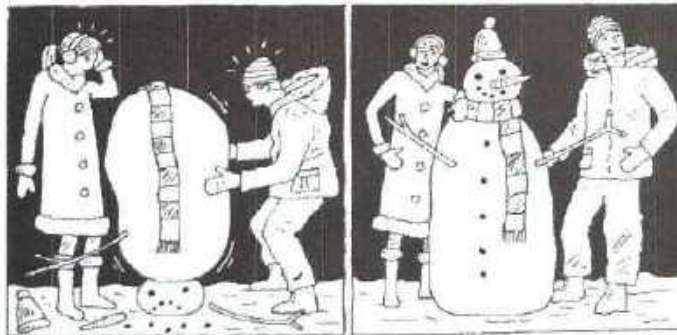


Vocabulary List			
Employ	Menggunakan	Drive away	Mengusir
Engage	Mengikutsertakan	Clear	Jelas
Conducted	Disusun	Distinct	Nyata/jelas
Loud	Keras	Clarity	Kejernihan
Soft	Lembut	Crispness	Kerenyahan
Produce	Menghasilkan	Enable	Memungkinkan
Tone	Nada/bunyi	Gauge	Menkasir
Contrast	Berbeda/ perbedaan	Interest	Ketertarikan
Bored	Bosan	Melt	Melebur
Bland	Hambar	Odd	Aneh
Annoyed	Mengganggu	Monotonous	Monoton

alfabeti

### C. Parts of Story

When you are being a creator of a good story, you have to put yourself as like a film director. To make the film is enticing and not monotonous, the film director create a good plot by giving an introduction, climax as the point of the film and the resolution of the problem. Not to speak of, when we think about how to plant a flower, what things you should do? Yup, it needs preparing and consecutive. It starts from fixing the materials needed until planting the flower in, watering and also treating it. That is how plot works. Plot is how a story be going on. In generating a plot, it needs steps just like how to plant a flower and how a film director produces a marvelous film that we watch. Those plots of a story you have known are under:



#### 1. Introduction: The basic information

Introduction is the premise of a story. It involves the introduction of the figure, time, and location. A good storyteller will show a good story when he can carry out a fabric one. The key is on the introduction. He should give the clearly facts which is revealed to the

situation of the introduction. Therefore, it will create a desired effect for later.

## 2. The Body: The Story Developing

The body can be started when a story wants to get a problem. It is the majority of the story. After the plot is given, it will present and develop the plot and conflict. This is the struggle of the character how the character faces it and how she begins to respond each other. To gain the interest, the author should give twists and turns occur to the story. When it is not complicated, it will be better. Too much conflict will make the confusing of the conclusion at the end of the story.

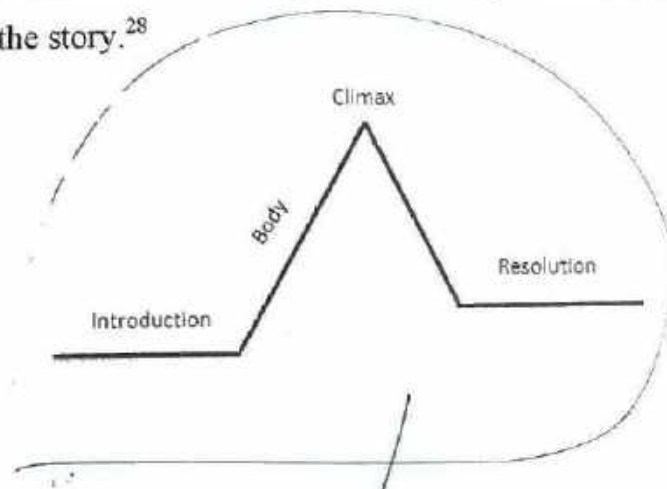
## 3. The Climax: The High Point of a Story

It is the most key part of a story. It is the part when all go to be exciting. The climax leads the events and how the problem demands to be answered. It holds the high emotional of the story. The character has to resolve the problem and confront it. At the end, the solution has to be reached.

The author holds the crucial obligation for building a mood of enthusiasm and uncertainty. The audience should feel the atmosphere where the storyteller will bring the portion of the story. The author should think about how to convey an urgency sense to reach the crucial moment of resolution.

#### 4. The Conclusion: The Story End

It is the point of the story. The story ended by the conflict solving. The author will give the final reaction. How the story should be ended, it will happy or sad ending depends on the author. The conclusion includes a message also for the audience. The author takes the supposition after all that happen in the story. It should be narrowly tied with the story.<sup>28</sup>



gambar Jules  
Baru navasi

<sup>28</sup> Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn: Gary C. Collins Publishing, 2005).



### Vocabulary List

Enticing	Menarik	Complicated	Rumit
Climax	Puncak	Exciting	Seru
Watering	Menyiram	Lead	Memimpin
Treating	Merawat/ memperlakukan	Demand	Memerlukan/ membutuhkan
Premise	Alasan/dasar pemikiran	Hold	Memegang
Carry out	Melaksanakan/ menjalankan	Resolve	Memecahkan menyelesaikan
Fabric	Struktur/ susunan	Confront	Menghadapi
Revealed	Diungkap/ terungkap/ dinyatakan	Reached	Dicapai/ tercapai
Desired	Diinginkan	Crucial	Penting
Majority	Sebagian besar/ mayoritas	Obligation	Kewajiban
Plot	Alur	Build	Membangun
Develop	Mengembangkan	Uncertainty	Ketidaktentuan
Struggle	Berjuang/ perjuangan	Atmosphere	Suasana
Face	Menghadapi	Urgency	Keadaan yang mendesak
Respond	Merspon/ menanggapi	Supposition	Anggapan
Gain	Memperoleh/ mendapat	Narrowly	Nyaris
Twists	Putaran	Tied	Terikat
Occur	Terjadi/ berlangsung		

## D. Types of Stories

Selecting a story is the first step of storytelling. According to Spaulding, story can be categorized into several types. Those are:

### 1. Folk Tales



Folk tales is a story that comes from many generations before. It is unknown who and how creates and changes it. It told by many people over time. It usually brings values of the culture of the story from. Every region always has own folk

tales. The story underlying folktales are The Frog King, The Goose and The Goose Girl, Gold Cucumber and so on.

### 2. Wonder Tales

Wonder tales refer to originally myths in literary version of tales. The examples of these are sleeping beauty, Cinderella, Snow White, and Seven Dwarfs.



### 3. Hero Tales



Hero tales are called by explanatory. It tells about heroes and heroines. It includes characteristics of steadfastness and bravery. Examples of hero tales are Wonder Woman, Superman, and Avengers.

### 4. Myths

Myth is a story related to believe of a religious system. It is a legendary or traditional story. It usually concern about the world and experience. The examples are story of Dewi Sri and The Myth of Aji Saka and Dewata Cengkar.



### 5. Legends

Legend is a historical story. It takes place in certain place and happened in past. The examples of legend stories are Crying Stone, Roro Jonggrang, Sangkuriang, Toba Lake and so on.





## 6. Fables

Fables are story that tell about animals. Usually there is lesson inside of it. The examples about fables are Rabbit and Turtle, The Wolf and The Lamb, Ant and Lion and so on.<sup>29</sup>

## 7. Personal story or Created Story

Personal story is a story that created by ourselves which is divided into two types:

- a. A story based on selection of facts taken from real life.
- b. A story which is added by subtracting anything.<sup>30</sup>

Vocabulary List			
Selecting	Memilih	Steadfastness	Ketabahan
Unknown	Tidak diketahui	Bravery	Keberanian
Region	Wilayah/daerah/ kawasan	Religious	Beriman/ keagamaan
Folktale	Cerita rakyat	Concern	Menyangkut
Refer	Merujuk	Legend	Legenda
Originally	Semula/bermula	Tale	Cerita
Myth	Mitos	Historical	Bersejarah
Self-explanatory	Cukup jelas	Fable	Dongeng tentang hewan/ perumpamaan
Courage	Keberanian	Subtracting	Mengurangi

<sup>29</sup> Amy E Spaulding, *The Art of Storytelling Telling Stories* (Plymouth: Scarecrow Press, 2011) P. 36-40.

<sup>30</sup> O G Goaz, *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience*, 2020th ed. (Poprite, 2019) P. 20.

## CHAPTER III

### Get to Know

#### A. Technique in Storytelling

Techniques in storytelling are much needed when it is going to be performed in front of public. The techniques point out the underlined word below:

##### 1. Be Composed

Every storyteller should be calm when conveying a story whether they are beginning performance or an expert. Storytelling should occupy time usefully. A fear should be abandoned from mind.



##### 2. Establish and Maintain Eye Contact

It is a must for a storyteller to look directly every audience. It is for making confident in purpose and honest. Eye contact becomes a basic communication when it attracts and gets attention from the audience.



### 3. Speak Loudly and Clearly

A goal of the performance is distinctly can be heard by all the audience. It is a must for a storyteller to speak loudly because the different room and situation while performing. Clear pronunciation is imperative. It does not allow running the words or sentences.

### 4. Maintain a High Energy Level



High enthusiasm indicates the important performance. The more energy are radiating, the more interested the audience will be. A vitality of content is given from energy. A gleam eyes, tautness body, lilt voice and facial expression are the program from the energy.

### 5. Use Good Bodily Response

Posture, facial expressions, vocal variety and gesture give unspoken message along with spoken words. A wise storyteller will use response of body properly in enhancing story become effectively.<sup>31</sup>

<sup>31</sup> Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn; Gary C. Collins Publishing, 2005)

### Vocabulary List

Point out	Menunjukkan	Clearly	Dengan jelas
Underlined	Digaris bawah	Imperative	Perintah sangat penting
Composed	Tersusun	Radiating	Menyebarkan
Calm	Tenang	Interested	Tertarik
Whether	Apakah	Vitality	Kekuatan
Expert	Ahli	Gleam	Bersinar
Occupy	Menempati/ mengisi	Tautness	Kekencangan
Usefully	Secara/dengan berguna	Lilt	Irama
Fear	Ketakutan	Variety	Keragaman
Abandoned	Ditinggalkan	Unspoken	Tak terucap
Establish	Menetapkan/ membentuk	Properly	Sebaik-baiknya
Maintain	Mempertahankan	Enhancing	Menambah
Confident	Percaya diri	Effectively	Secara efektif
Honest	Jujur	Attention	Perhatian
Eye contact	Kontak mata	Loudly	Dengan keras
Attract	Menarik		



## B. Types and the Using of Aids



When we think about aids, our mind will fly to the things that make difficult for us in using it as supporting materials. Aids can be found surrounding. It can be created from materials that we really know or we can use a material from our house. The examples are; a crown from jackfruit leaf, a stick's grandparents from a stick of broom, a spatula as a weapon and many else. It is maybe we can use props that we buy from the market. Aids are not only consisting of real materials, but also included a back sound or music.

The answer from the question of why should we use aids or supporting materials is it will strengthen our storytelling in many ways. It builds audiences' interest and helps the storyteller to remember the performance. Another of it, supporting materials is the key to enhance students' understanding.<sup>32</sup>

### 1. Objects

Objects are goods that will interest audience because they are tangible. Objects can be touched, looked, tasted, smelled, and even heard. It is real. Therefore, it is easy to use. The example is all the things related to our life.

<sup>32</sup> Steven A. Beebe and Susan J. Beebe, *Public Speaking Handbook*, Fifth (New York: Pearson, 2016) P.





When we are using the object, ensure that we can handle it well. If the object is large, it is hard to be shown to our audience even if it will distract them. If your object is tiny, the audience needs closer to see about it because they cannot see the detail of it. So, make it balance.<sup>33</sup>

## 2. Audio Aids

We can create our own audio content by recording our voice. We can also look for the audio or sound from internet. Audio can be used as a complement of our performance. Don't let it distract us; we should make it as supporting materials.



<sup>33</sup> Ibid. P.293

### 3. Audio Visual Aids



Audiovisual aids are the combination of voice and visual. The example is music video. It makes your point that you want to be retold is better. Beautiful scenery with the sound of bird will help your performance be real when in the situation like it. Showing a short clip also will catch the audience attention. Just make it in some part of the story. Don't let the musical video attacks our show.<sup>34</sup>

Selecting an aid is the important thing for supporting the success of storytelling. An aid that picked should follow some aspects bellow.

a. Make them easy to see

When we use props, make sure that the audience can see it clearly. It is ok if we use a few of it. It is better than we use a lot of props. It makes our focus crockery. A chance for leaving one or more props when performing is often occurring.

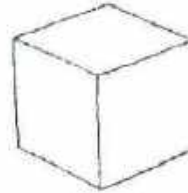
b. Make them simple

The aids should help a storyteller to convey the story properly. But it should provide the majority of the story message. Well-designed, well-prepared and simple is the additional score to our performance.

<sup>34</sup> Ibid. P.304

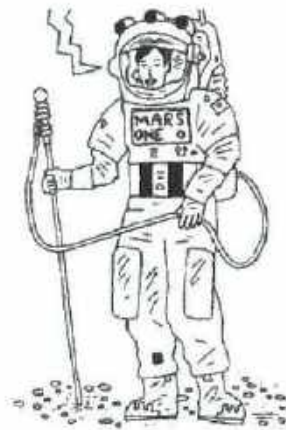


COMPLEX



SIMPLE

c. Make them safe



We should avoid all props or aids that make us as the performer and audience in danger. A sharp thing like knife and all things related to it should be kept away. The other of it, a thing that easy to be burned and heavy must not be used.<sup>35</sup>

d. Use variety of Aids

Using variety of aids can give best result for storyteller. If we use the same supporting materials over and over, the effectiveness of our story will be reduced. We should provide another aid for getting the good performance.



<sup>35</sup>Steven A Beebe and Susan J Beebe, *A Concise Public Speaking Handbook*, 4th ed. (New York: Pearson, 2015) P. 180-181

### Vocabulary List

Aids	Alat bantu	Clip	Potongan dari
Stick	Tongkat	Catch	Menangkap
Leaf	Daun	Crockery	Barang pecah belah
Broom	Sapu	Leaving	Meninggalkan
Weapon	Senjata	Danger	Berbahaya
Goods	Peralatan	Kept away	Dijauhkan/ menjauhkan
Make sure	Meyakinkan	Heavy	Berat
Handle	Menangani	Burned	Terbakar
Using	Menggunakan	Looking for	Mencari
Balance	Menyeimbangkan/ seimbang	Complement	Melengkapi/ pelengkap
Retold	Diceritakan/ menceritakan kembali		

*Affanah's*



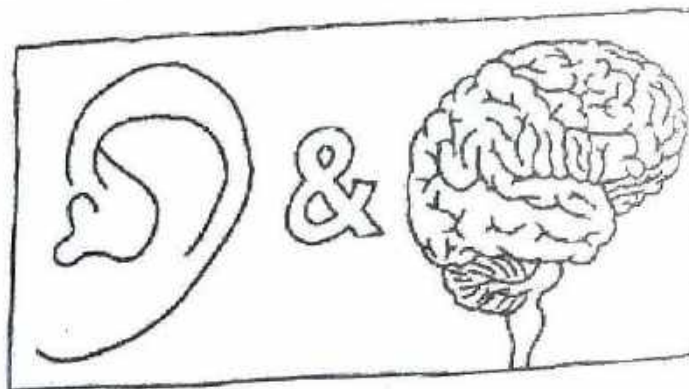
## CHAPTER IV

### Get Started

#### A. Researching Idea

As the storyteller, we should enrich our idea. Sometimes our mind is clogged. If we never move, so our story just will be an ordinary text. Here some tips how to search and get some ideas.

1. Listening other people stories will give plenty ideas for story. We have to keep our eyes and ears open wherever we are



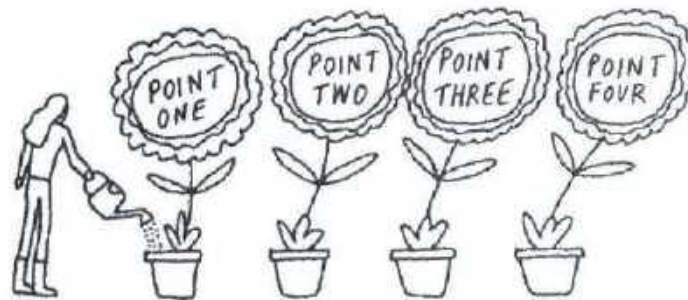
2. Using internet and books. This is the common source to get ideas for our story<sup>36</sup>. Memorizing the experience of ourselves. We can use it as the additional source for our fantastic story. Story can be found around us. No matter where and when we are.

<sup>36</sup> Sophie King, *How to Write Short Stories for Magazines* (Beggrook: How To Content, 2008), p. 11.



3. Using mind mapping. It is the way to determine the plot of the story. Usually, mind mapping is used to arrange a text of speech or presentation. But, it will be beneficial also if it is used for creating story. First step is determining the main points. The second is making a list by enlighten the main points. After that, we should explain the listed idea. It really helps us to get easy understanding and mastering our story<sup>37</sup>. Watching a video, movie, even listening to a podcasts or songs.

5  
0  
0



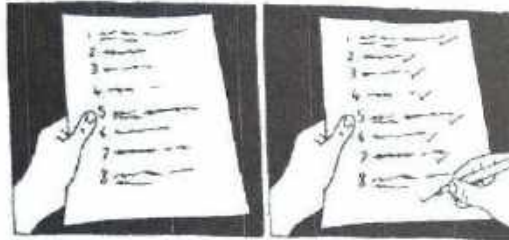
**Vocabulary List**

Plenty	Banyak
Keep	Menjaga
Fantastic	Luar biasa
No matter	Tidak peduli
Determining	Menentukan
Enlighten	Menerangkan
Beneficial	Bermanfaat
Get easy	Mempermudah
Enrich	Meningkatkan
Clogged	Buntu

### B. Select A Theme and Creating A title

Theme is the topic of the story that will be created. After deciding a theme, the next level is purpose the title. There several steps of selecting a theme and creating a title. Those are:

1. List many possible kind of the story as we can.
2. Select one that it appeals and interests to the audience and us.



3. News happening can be an additional source
4. List some story related to the theme.
5. Pick one of them that you think it will interesting to the audience.





6. Writing the title not more than 5 words. It has a purpose to make is easy to read, speak and simple but it has substance<sup>18</sup>



Vocabulary List	
Possible	Mungkin
Additional	Penambahan
Source	Sumber
Pick	Mengambil/memilih

<sup>18</sup> Douglas M. Fraleigh and Joseph S. Taman. *Speak Up: An Illustration Guide to Public Speaking*. Fourth Edition. Bedford: Boston, 2017. P. 89-90.

### C. Crafting A Story

Storytelling can be seen all the time. When our friends tell a story, we do not realize that it is storytelling. It is about recounting an experience of life that has beginning, middle and end.

1. Start to find the uniqueness of ourselves and master it. Whether we are good in applying protagonist, antagonist, funny, comedy, cocky, attractive, expressive, childish, and even coquettish. We must strengthen one of the characters that we have.<sup>39</sup>



2. Story characters correlate with the theme and plot. Using required characters is better to work with the story.<sup>40</sup>
3. Surprising the audience by unexpected thing. Don't make common figure in every way.<sup>41</sup> To choose and making a story, we have to ask to ourselves with a question "what do my listeners already known about my story?", "How will interested the audience with my story?" We should provide and search more details and build a strong story.<sup>42</sup>

<sup>39</sup> Ibid. P.166-167

<sup>40</sup> Dardón, *Create a Strong Emotional Experience for Your Story Readers* (Taegns Publishing, LLC, 2015), P. 8.

<sup>41</sup> Ibid. P. 16.

<sup>42</sup> Steven A. Beebe and Susan J. Beebe, *A Concise Public Speaking Handbook*, 4th ed. (New York: Pearson, 2015), P. 197

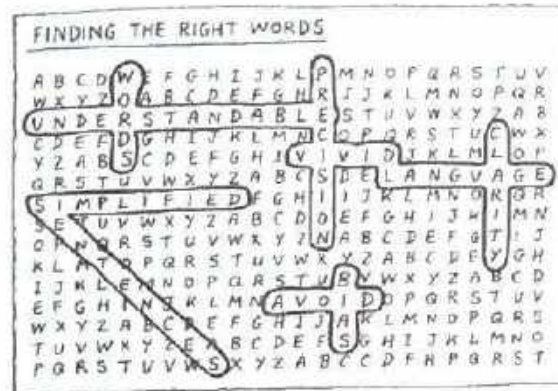


4. Focus on the quality is better than the length. Sometimes, beginners emphasize on how much they create a story rather than the quality of the story. it does not mean that we may not create a story with our full idea. But, it is better to filter the words and the plot that should we take by appropriate words.<sup>43</sup>
5. Notice about the words choice. Using effective words is better get audience attention and making it memorable. Focus on simply sentence and decrease unfamiliar words.<sup>44</sup>



<sup>43</sup> Douglas M. Fraleigh and Joseph S. Tuman. *Speak Up: An illustrated guide to FOBS*. Second Edition. Bedford Boston, 2017. P. 88.

<sup>44</sup> *Ibid*. P. 99



6. Dialogue is shorter than narration.<sup>45</sup>
7. Make a stronger conflict. Audience will curious about what is happen the next. If there is no conflict. There will be no curiosity. No curiosity means that there is no interesting.<sup>46</sup>

<sup>45</sup> Akash, Fainu, *TEDTalks Storytelling*, 2013. P. 28  
<sup>46</sup> Ibid. P. 15



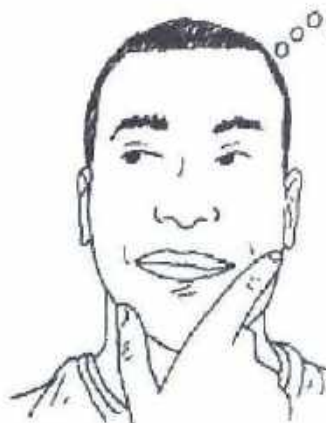
## Vocabulary List

Realize	Menyadari	Require	Memerlukan
Recounting	Meceritakan	Unexpected	Tidak terduga
Uniqueness	Keunikan	Choose	Memilih
Master	Menguasai	Provide	Menyediakan
Applying	Menerapkan	Emphasize	Menekankan
Protagonist	Tokoh baik	Filter	Menyaring
Antagonist	Tokoh jahat	Notice	Menyadari
Funny	Lucu	Choice	Pilihan
Cocky	Sombong	Simply	Secara sederhana
Attractive	Menarik	Decrease	Menurunkan
Expressive	Mampu mengungkapkan semua perasaan/ekspresif	Unfamiliar	Asing
Childish	Kekanakanakan	Curious	Penasaran
Coquettish	Centil	Curiosity	Rasa ingin tahu
Strengthen	Memperkuat	Correlate	Menghubungkan

#### D. Convincing Character of a Story

A painting character of a storytelling is different with the character of the novel. The different can be seen as far as less time, space and opportunity to persuade the reader. Beside it, storytelling has chance to get attention from the audience that is not only read the situation but also listen and observe the plot. The character must be a real person<sup>47</sup>. Here some steps to build the characterizations. Those are:

1. Imagine the person who has a behavior and characteristics as like as the character that we want. Concern about the way they behave, act, and they talk to the other. Limiting the number of characters up to three figures in the story. It is for making ideal story and avoiding audiences' confusion about the changing character.
2. Make sure that every character has their voice. It makes the figure stand out.
3. Understand and love the character.
4. Prioritize 1 or 2 interesting character. The story will be likeable and memorable if there might not be a lot of plot.<sup>48</sup>



<sup>47</sup> Sophie King, *How to Write Short Stories for Magazines* (Eggbrook: How To Content, 2008). P.39

<sup>48</sup> *Ibid.* P. 40-52

5. Think about a book, movie, song, or TV show that has a strongly character relate to us. Imagine and imitate!<sup>49</sup>



Vocabulary List	
Painting	Penggambaran
Convincing	Meyakinkan
Observe	Mengamati
Limiting	Membatasi
Figure	Menggambarkan
Avoiding	Menghindari
Stand out	Menonjol
Prioritize	Megutamakan
Likeable	Disukai

<sup>49</sup> Margot Leitman, *Long Story Short*, ed. Hannah Elnan (Seattle: Sasquatch Books, 2015), p. 130.

## CHAPTER V

### How to Tell a Story

#### A. Performing a story

Performing a story is the crucial part of the storyteller; a story will not be performed well if the storyteller does not prepare some steps well. Some problems also come when the showing started. Below are the tips and tricks when performing a story.

1. Using extra ordinary props. Creating own props will make it more valuable. Creating props means that we are designing and preparing a new prop that never been thought by the audience before.
2. Never wait until we remember about created story. Just tell what we want and in our mind are.





3. Trying to make something new by an outstanding opening. Make best first impression to the audience. We can open a performing not only by using words "Hello guys, my name is..., I wanna...". That is ancient. We can sing a distich of song that describes the story. As we know, a song can interest some people and make it as a spoiler of the story. In the other side, we can use another technique by using expression and combining the common opening that usually be done. We can also introduce ourselves in the end of the performance. Never do it in the middle of the performance. It will distract the show. Beside it, we also can open a story by showing one of parts of the story.
4. Give more power to the dialogue. It indicates the use of vocal variety, pitch, volume and the intonation of the voice as the reflection of emotions. The result is the performance will be dynamic and engaging.<sup>50</sup>
5. Giving a question will help the audience into our world.<sup>51</sup>
6. The important thing that should be included into performance is a costume. Dress in clothing that comfortable but attractive. Avoid costume that distract the audience and make difficult the performance. Use costume that correlate to the story. If the story consists of more than 1 character. You can use one costume of the strong character on the story.

<sup>50</sup> Akash, Kaira, *TEDTalks Storytelling*, 2013. P. 28.

<sup>51</sup> Margot Leitman, *Long Story Short*, ed. Hannah Elnan (Seattle: Sasquatch Books, 2015). P. 71

7. Don't forget to use make up on the face to build and make the main character stronger. Make up can help the storyteller to attract the audience attention and can be extra value.



### Vocabulary List

Props	Property	Distract	Mengganggu
Valuable	Bernilai/ berharga	Power	Kekuatan
Designing	Membuat	Vocal variety	Keragaman suara
Outstanding	Luar biasa	Pitch	Frekuensi nada
Impression	Kesan/pengaruh	Intonation	Tinggi rendah suatu nada
Ancient	Kuno	Reflection	Cerminan
Distich	Bait	Dynamic	Terus menerus berubah
Spoiler	Bocoran	Engaging	Menarik hati
Common	Umum/biasa	Introduce	Memperkenalkan
Middle	Tengah		

## B. Grabbing Attention of the Audience

It is not easy to reach the audiences' attention. When we cannot get their attention, it will be big trouble for us. Because of that, we should notice some aspects below.

1. Using a story that only a few people know about it. It will work great because people are going to get new information. It will be memorable.
2. Using the power question<sup>52</sup>. Example; "and do you know guys what happen for the next?" "Have you ever found it?"



3. Make the story alive. Place ourselves as like as in the real live not fantasy.

4. Tell the story with clarity. Speaking with clarity means express the feel of the story for the listener. Make your voice is clearly to be heard.<sup>53</sup>



<sup>52</sup> James Moore, *Storytelling: A Guide on How to Tell a Story. With Storytelling: The Art of Storytelling* (JW Group AB, 2017). P. 134.

<sup>53</sup> Steven A. Bocho and Susan J. Bocho, *A Concise Public Speaking Handbook*, 4th ed. (New York: Pearson, 2015) P. 188.

**Vocabulary List**

Memorable	Mudah diingat/mengesankan
Alive	Hidup
Place	Menempatkan
Fantasy	Khayalan
Clarity	Kejelasan



### C. Build A Confidence

Confidence will not be gotten easier. Confidence should be built early. Knowing some steps below will help us in managing or build our confidence.

#### 1. Knowing the Audience and Situation



In the other hand, we have to know the background of the audience. It will direct to the theme and the title of the story.

##### a. Be well-prepared



Being prepared means that we have to master our story and practice it for several time. The more we prepare, the less anxiety we will get.

## 2. Be well-Organized

Start and finish by greeting. Make our performance in sequence. Start from greet the audience, showing the story from opening until finishing by taking a conclusion of moral value. We should arrange it consecutively. Do not take long time to stand in front of audience without doing anything. Let start it as soon as possible.

## 3. Knowing the introduction and closing

Opening is an anxious moment for storyteller. Therefore, it is suggested for us to have clear plan of introduction and closing. What we do on the stage should. It is not advised to memorize each words of introduction. We should bear it well in our mind. Using familiar words will make us feel comfortable and enjoy the showing. So, we will also know how to close our performance.

## 4. Making the Real Practice



When you are practicing your performance, imagine that you are showing your best to the audience that will actually address. What will you wear and use on your storytelling should be prepared and it is used when you are practicing. It will make you accustomed by them. Walking around of the room and practicing aloud. It will increase your confidence and you will get the

momentum for being yourself. Keep practicing. The more we practice the more we are able to give the best performance for the audience. It will help us to handle our nervousness, anxiety and fear.

#### 5. Breathe

Maybe, there is no time for us to take a breath when we are still conveying our story. However, it is a significant thing that should be done. Breathing will make us relax. However, we always forget about it. Therefore we always get puffing breath at the end of the performance. Moreover, we are recommended to take a slow breath as much as we can. It is better than taking a deep breath. The audience will never know because we just inhale and exhale slowly. After finishing it, we are allowed to take a deep breath and visualizing our successful, it also reduces anxiety.





## 6. Visualizing your success

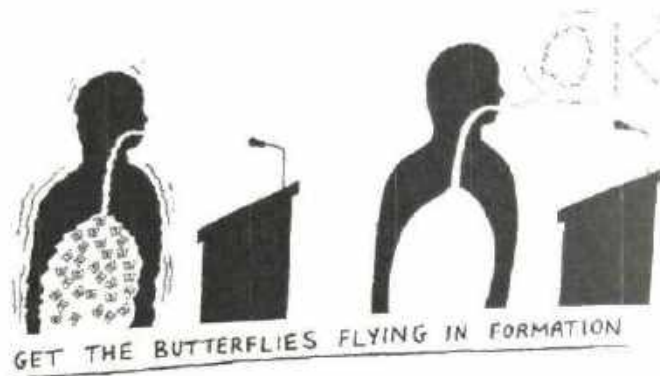


Imagine that we are the best storyteller that gives a spectacular performance to the audience. Imagine that the audiences are entertained by us. They are laughing by eyes sparkling. Imagine that we are walking and speaking confidently of public. Imagine

that we are calm and understand. Another way is imagining ourselves being the other person that we pick as a figure of the story. We can draw ourselves to be like that. All of this positive visualization will boost confidence.

## 7. Organize Nervous Energy

A common symptom of being nervous is signed by shaking hand, wobbly knees or tremble voice. It cannot be avoided. As we noted, this jiggling is one of the extra boost adrenaline. We should take control and channeling the energy. Be focus and calm. Act calm and we will feel calm. Give ourselves pep talk and release our muscle before our names are called. We will relax. When we are ready, just walk calmly by manner. Take a moment to be friendly and supportive by giving a smile. Think calm, act calm to feel calm.



### 8. Giving a Mental Pep Talk

Giving a mental pep talk can support us in our confidence. A positive message such as “I can do this, I’ll do a good job” will be a productive way to manage our anxiety. When we are getting nervous we can use this positive message as the weapon. If we are still confused about the message that should we implement. We can see some of examples below:

Negative Thought	Positive Self-Talk
I’m going to forget about what I want to say	I’ve practiced this story many times I’ve got notes to improve myself. If I lose, I’ll always be the winner for myself. Because no one will know, I’ll not following my text
There are a lot of people looking at me	My audiences want the best of me. I’ll seek out friendly faces when I’m feeling nervous

The audience think I'm dull and boring	I've got some good examples. I can talk to the audience one-on-one, and people seem like my job.
I just can't do this	I can do this! I've talked to people all of my life. I've shown my best performance for many times. I can get through this because I've rehearsed and I've prepared. <sup>54</sup>

## Vocabulary List

Made	Terbuat	Symptom	Gejala
Stage	Panggung	Shaking hand	Tangan gemetar
Direct	Langsung/ mengarahkan	Wobbly knees	Tutut bergetar
Greet	Menyapa	Tremble voice	Suara bergetar
Opening	Membuka/ pembukaan	Avoided	Dihindari
Finishing	Menyelesaikan/ penyelesaian	Jiggling	Bergoyang
Taking	Mengambil	Take control	Mengambil alih
Consecutively	Secara berurutan	Channeling	Menyalurkan
As soon as	Sesegera	Pep talk	Kata penyemangat
Prepare	Menyiapkan	Release	Melepaskan
Less	Mengurangi	Muscle	Otot
Anxious	Cemas	Calmly	Dengan tenang
Suggested	Disarankan	Manner	Sikap
Bear	Tanamkan	Supportive	Mendukung
Momentum	Saat yang tepat	Message	Pesan

*afk*



Take a breath	Bernafas	Forget	Lupa
Significant	Penting	Lose	Kehilangan/ kalah
Puffing	Terengah-engah	Following	Mengikuti
Slow	Lambat	Text	Teks/bacaan
Relax	Santai	Looking at	Menatap ke
Memorize	Mengingat	Seek out	Mencari-cari/ memecahkan
Inhale	Menarik nafas	Friendly	Dengan ramah
Exhale	Menghembuskan nafas	Dull	Membosankan/ kusam
Deep	Dalam	Boring	Membosankan
Entertained	Terhibur	Seek	Mencari
Sparkling	Gemilang	Job	Tugas/pekerjaan
Public	Umum	Rehearsed	Berlatih
Draw	Menggambarkan	Boost	Meningkatkan
Organize	Mengatur		

## MYTH

## STEALTH PRINCESS

This story started from a king and his empress. They did not have child for years. All efforts had done, but none of it gave result. The king began to despair. At that moment, a guard came to him. How happy the king was, the guard brought news. He would have child soon. But, he must go to the old well that protected by a stealth princess.

After a few days, the king rushed there. He was very surprised to see the stealth.

King : "Finally, I find this well. Waa you make me shock. Are you genie in this forest? No no no, genie doesn't have pretty face like her. O you are the stealth!"

Stealth Princess : "Hahaha. Yup you're right. I'm the prettiest princess. King o king, I really know what you want. A son right? Hahaha it's easy for me to grant it. But, are you sure? Look at me, I am much better to give you perfect children than your wife. Expel her! And make me as you're the only one empress".

It is unfortunate. The king had blinded by the beauty and the flattery of the demon. He threw out his wife from the palace.

Queen : "King, please don't do this to me. I will give you a baby king, I promise"

King : "Ahhh... Just go away!. You will never give me a son, because you are barren"

After the occurrence, the king decided to marry the stealth princess. Day by day, month for month, the stealth princess was pregnant. The king was very pleased. But weirdness happened. The stealth princess always asked a head of human for she ate. Because the king didn't want something happened to his future baby, he sacrificed his people.

Maid : "This is your meal Princess"

Stealth Princess : "Ehmm... it's so yummy. What are you doing there maid? You want to be my meal too? Go out! Before I change my mind"

This incident was very disturbing and made people afraid. People were only waiting their turn of death when the stealth was hungry. This news had spread widely to the ear of the magic hermit. The hermit came to meet the stealth princess with food for her.

Stealth Princess : "Where is my meal? I am starving. You're too long Maid! What do you give to me Maid? It's not the head of human. Aaa my pretty face."

The stealth was very furious. It turned out that what she ate was not a human head. It is of the goat that had changed by the hermit. The stealth became a very terrifying demon. She was angry. She cut the hermit's body into several pieces. But when it would be eaten, it reunited. The fight ensued.

Hermit : "You will not defeat me stealth. Now, get this!"



Finally, the fight was won by the magic hermit. The stealer was  
 with wounds on her body. The king felt sorry for choosing a  
 as his wife. But everything had happened. The king apologized to  
 people and thanked to the hermit. And the last, the people started to  
 live peacefully and safety.

The example of props that needed:



Spatula as the weapon



Big bucket as the well



Melon as the head of



carrot as the eyes, nose  
 and mouth of the melon



Food color as the blood



The costume

**Note:**

The costume is just focus to the main character of the story. The main character is the stealth princess. The costume should same as the costume that use by a princess in general.

The melon, carrot and food coloring are one unity. The melon as the head and carrot as additional accessories for the eyes and nose and mouth. If there are other materials that proper to change the use of carrot it is better. For the example using a button. Food coloring help the prop more real. The chosen food coloring is more safety than other.

**The Explanation for Parts of the story**

Prolog	Part	Paragraph
This story started from a king and his empress. They did not have child for years. All efforts had done, but none of it gave result. The king began to despair. At that moment, a guard came to him. How happy the king was, the guard brought news. He would have child soon. But, he must go to the old well that protected by a stealth princess.	Introduction	Pr. 1

<p>After a few days, the king rushed there. He was very surprised to see the stealth.</p> <p>It is unfortunate. The king had blinded by the beauty and the flattery of the demon. He threw out his wife from the palace.</p> <p>Day by day, month for month, the stealth princess was pregnant. The king was very pleased. But, weirdness happened. The stealth princess always asked a head of human for she ate. Because the king didn't want something happened to his future baby, he sacrificed his people.</p>	Body	Pr. 2, 3 and 4 (Include the dialogues)
<p>This incident was very disturbing and made people afraid. People were only waiting their turn of death when the stealth was hungry. This news had spread widely to the ear of the magic</p>	Climax	Pr. 5 and 6 (Include the dialogues)

<p>hermit. The hermit came to meet the stealth princess with food for her. The stealth was very furious. It turned out that what she ate was not a human head. It is of the goat that had changed by the hermit. The stealth became a very terrifying demon. She was angry. She cut the hermit's body into several pieces. But when it would be eaten, it reunited. The fight ensued.</p>		
<p>Finally, the fight was won by the magic hermit. The stealth was gone with wounds on her body. The king felt sorry for choosing a demon as his wife. But everything had happened. The king apologized to his people and thanked to the hermit. And the last, the people returned to live peacefully and safety.</p>	Conclusion	Pr 7

Fable

### The Lion and the Rabbit



Who didn't know the straddle animal in the jungle? The ruler, a cruel lion was the king. Every day he killed all animals surrounding for his meal. And that's why there was uproar that night by him. All animals were afraid. They ran away

Lion : "Roaaarrrr, I catch you"

Deer : "Aaaa"

All the animals have given up. They would be eaten by the evil lion for day by day. Then one of the animals told the lion to make a deal. If the lion could promise to just eat one animal. So, every animal would come to them every day. The lion didn't need to hunt them and the other animal a bit saved.

Lion : "Ok I agree. But, if you're deny. I will kill of you in the next day"

The lion agreed about the plan because it was sounded well thought-out him. It made him easy. Then, day by day one animal went to the lion so that he could eat it. At that time also, the other animal was restless and sad to wait who will be eaten by the lion.

After a few days, finally it came to the rabbit's turn. The rabbit went to the lion. He walked inch by inch. He walked very slowly on that day. The king was not impatient to torn the rabbit. He was angry when the rabbit arrived.

Lion : "Hey you, why are you late?"

Rabbit: "I'm sorry king, I was hiding from another lion in this forest.

He said he is the only one king here".

The lion was wrath. Who dares to fess up himself as the king except the lion? The lion asked the rabbit to guide him to the other lion. The rabbit was pleased to lead the lion. The rabbit walked to open the way. Step by step, they arrived to the old well on the forest. The rabbit told the lion that

Rabbit : "This is the place king. The other king lived at the bottom of it. Look there!"

The lion that was curious earlier approached and saw into the well. He was very shock to see another lion inside, He was very angry to know it.

Lion : "Hey you, how dare you? What? You follow my words. I will shred your body"

Without waiting another moment, the lion jumped into the well to attach his own face. But he never came out.

All the animals in the forest were very pleased to the rabbit. Because the rabbit saved their life by his clever trick. Now, the animal could live peace and happily.

### Origin the Name of Banyuwangi Kingdom

Blambangan kindom that led by Raden Bahterang made amess by attacked klungkung kingdom until caused everyone dead even the king and being left for his daughter and son, Surati and Rupaksa.

Surati : "Aaa..., dady, dady.... brother".

Rupaksa : "why you still here? Go away, I will finish all Run,run in the forest I will meet you there".

Surati run so quickly,unfortunately Surati was lost in the forest . One day Raden Bahterang came there to hunt and he met with Surati, he was shocked to know that Surati was a princess from Klungkung kingdom.

Raden : "Ah unlucky guard,hold it! I will take a water there. aaa who are you? Are you a genie in this forest? oh I'm sorry grandma I'm so sorry".

Surati : "What do you say? Grandma? don't you see me? I'm beautiful woman in this, forest. Do you know? my Klungkung kingdom and I live alone".

Raden : "What? Klungkung kingdom? Are you the princess? Maybe I can help you, want you go to my palace? You can live there. By the way my name is Raden Bahterang.

Surati : "Oh thank you, I'm Surati".



And Surati didn't know that Raden Bahterang was a killer of her father. So, she accepted to live in Blambangan kingdom. Day by day Surati was treated so special there and made her heart was touched until Raden Bahterang felt love with her and decided to marry her. After a year later someone ragged come to Blambangan kingdom.

Rupaksa : "Excuse me. Surati, Surati i'm your brother Rupaksa. You must believe and remember it, your husband is a killer of our father. We must take revenge. Kill him, kill him!"

Surati : "Who are you? Brother, where have you been? I always wait for you, oh brother. What? What do you say? He has been my husband, i can't betray him".

Rupaksa : "Surati saves it. Take it and put under your bedroom".

After Rupaksa came in the palace, evidently he met too with Raden Bahterang and said to him that his wife will kill him, and Raden Bahterang incited by Rupaksa words. With angrily Raden Bahterang went home and proved all. Evidently, he found a knife behind the bedroom.

Reden : "Surati, Surati where are you?. What is this? You want to kill me ha? Answer me. You know that I kill your father so you want rat me. Before you kill me, I will kill you first".

Surati : “Raden that is so impossible to me to do it, i love you I love you so much and i have forget about you kill my father. Forgive me Raden, don't kill me Raden you must listen my word first”.

Surati ran and ran to fled from her husband and He was resigned when she was on the riverbank.

Surati : “My husband, why you do it with me, believe me, I love you so much I'm not betray you, i accept as you are. If once i get into this river and fragrant it means that I'm right if it stinks it mean that i lie. For the last I'm sorry my husband, goodbye”.

Raden : “Are you crazy? But it's better if you want to kill yourself, hahaha. What is this? like so many flowers, Surati, Surati my wife, Surati what can I do for you? I make a big false, comeback Surati, come back my wife”.

And finally, Surati sunk into the river with the truth and purity of her love. Raden Bahterang felt guilty with her. Now the river and that place call by Banyuwangi, banyu is water and wangi is fragrant and that is fragrant water.

## Legend

### Roro Jonggrang and Prambanan Temple

Prambanan kingdom Yogyakarta that led by Prabu Boko was being pressed there was a struggle, unfortunately because his kingdom attacked by Bandung Bondowoso that had bad attitude, cruel and evil want to hold the prambanan kingdom.

Prabu Boko : "Stop go away from my place, or i will cut your head".

Bandung Bondowoso : "What? Oh grandpa, you are so poor. It's better you concede or I will make you to be a pair of dust. Hahaha go!"

Prabu Boko : "You must try again, i kill you. You end. Wait what is this? Aaaaa Bandung Bondowoso, you... you kill me".

Beside it in the kingdom, Roro Jonggrang was very worried about her father. She decided to come in the struggle but she was shock to look at her father bloodstained.

Roro Jonggrang : "Dady, where are you dady. Dady? Wake up dady wake up".

Prabu Boko : "My daughter go go. Save our kingdom.  
 roro jonggrang: no dady no, it's better if i die with you. Maid don't touch me maid don't touch me...  
 dady, dady believe it, I will take revenge to all".

Prambanan kingdom was controlled by Bandung Bondowoso, the kingdom became erratic under his leadership. Day by day Bandung Bondowoso always regarded and look at Roro Jonggrang. Evidently Bandung Bondowoso felt love with her and would to marry her. Roro Jonggrang couldn't refuse him but she hated him so much. So, she asked one requirement to Bandung Bondowoso.

Bandung Bondowoso : "Oh my beautiful girl? What do you do? You may not do it because you will be my wife."

Roro Jonggrang : "What do you say?. Be your wife? You want to marry with me? Hello... open your eyes, look yourself sir. I'm sorry sir"

Bandung Bondowoso : "I will wait for you, if you don't have an answer, you know what can I do for you".

Roro Jonggrang: "Oke sir, i will marry with you but you must make 1000 temples in one night for me".

Yes, Roro Jonggrang forced to accept Bandung Bondowoso to avenge the death of her father. But Bandung Bondowoso was very clever and had a magic so that was so simple. He rallied all genie that he had to help him.

Bandung Bondowoso : "Genie oh genie come in, come in...."

Genie : "I come in, I know you I help you only one night Hahahaha".

Bandung Bondowoso : "Good, hahahaha..."



Roro Jonggrang was confused and afraid, because 1000 temple would be finish by Bandung Bondowoso. She must canceled all, she thought thought and thought and she got idea, she hit a mortar to make all chicken crowed and that was showed day had morning. All genie felt scary and went out from that place.

Genie : "Go,go,go.... sun, chicken , fried chicken... aaaa the sun is come in".

Bandung Bondowoso : "Hei, you genie, all my genies, come back one temple left you have to build. Guys, i will give you fried chicken".

Genie : "What? fried chicken? come back. But sunuuunnnn.... goooo".

Roro Jonggrang: "Hahaha, what is this? You can't finish it, so you want to marry me. Look your face please. 999. That's all for you because you kill my father".

But actually, Bandung Bondowoso knew that Roro Jonggrang deceived, she was lie. He was very wrath he was very angry and with his power he made Roro Jonggrang be a statue to equip all temple.

Bandung bondowoso : "What? I'm a killer. That is because your father. oh, Roro Jonggrang this temple is one left so, i course you as the 1000 the statue".

Roro Jonggrang: "Hahahaha, i don't care. I can't be your wife. Aaaa What happen with me? I can't move. No no".

And finally, roro jonggrang became a stone because her act. She can't do anything. She only can receive destiny. Now, Roro Jonggrang's stone is laid in a room in the temple, in a big place. All people call it Roro Jonggrang temple, and 999 the name is sewu temple. And that is Prambanan temple.

## Modification story

## The New Version of Ramayana

Ramayana story started from a man named Rama, the prince from Kosala kingdom that must be exiled to the forest. He couldn't be the king because his father promise. With his wife Sinta, Rama lived in the jungle.

Sinta : "Oh my God, i'm so tired. May be i will take a rest first".

But suddenly Surpanaka came, a princess from Alengka kingdom that had big obsession to marry Rama.

Surpanaka : "So she is Rama's wife, sinta? Countrified. Aaa my hand. Rama? oh my future husband".

Rama : "Don't touch my wife or you will get more than this".

Surpanaka : "What Rama, what do you say? Rama, you insult myself. You will pay all".

And Surpanaka went back to her palace and said to her brother giant Rahwana about the accident. Rahwana was very angry to hear that, He planned a mission to destroy Rama, and he kidnap Sinta.

Sinta : "Oh my face look so beautiful, I must be like this every day and Rama will love me more, Yeea success, success, success, hurray.



Cekrek) my husband, do you come back? Aa, who are you? Go away go away.

Rahwana : "Hahaha, my beautiful girl, i'm giant Rahwana but because i'm small i'm giant Rahwini. Sinta, follow me now, you will be my wife".

Sinta : "Rama,Rama, help me...".

Rama was very shocked when he came back home he couldn't find Sinta. Rama thought, thought and thought. where his wife was? And he got idea he asked for helped Hanoman, his friend.

Rama : "Hanoman, Hanoman. Help me please".

Hanoman : "Shutt. I know about your problem. GPS, what? Rahwana bring Sinta to his palace. we must go now. Bring your weapon".

And then they went to Alengka kingdom to attack Rahwana, but Rahwana was a strong giant and unconquered by anyone".

Hanoman : "Rama,go and save your wife. cia,cia.ha... Why it is so difficult to kill him?"

Rahwana : "Hahahaha, you can't get me. This is your weapon? It is so delicious".

Hanoman : "Haha I got idea, oke google how to kill Rahwana? What baygon? Oke fine. I bring that, yes".

Rahwana : "Hahaha, that is so impossible. You can't kill me. wait why with me? Aaaa".

And Sinta could be saved with Rama because Hanoman's help.

Sinta : "Rama, my husband. Rama, help me, I'm so afraid".

Rama : "Don't worry my wife, I will always with you.  
Hanoman thank you so much for your help".

Hanoman : "It's oke no problem. I feel good, I know that I  
wouldn't off. So good, so good, I got you".

And finally, Rahwana could be killed and his kingdom broken, and  
Hanoman. Rama and Sinta could live happily ever after.

## REFERENCES

- An, Nguyen Thi My, and Pham Ho. "Improving EFL Students' Speaking Performance by Using Games in the Classroom." In *Day-Hoc Ngoại Ngữ Và Nhu Cầu Việc Làm Trong Thời Hiện Đại*, 2018.
- Azainil, Jumini, Usfandi Haryaka, Laili Komariyah, and Ramadiani. "Contextual Teaching Learning with Discovery Methods to Increase Motivation, Creativity, and Outcomes Learning Science Students in Elementary School." *International Journal of Innovation, Creativity and Change* 5, no. 3 (2019).
- Aziz, Imam Nur, Yuli Ani, and Setyo Dewi. "The Implementation of Contextual Teaching and Learning on English Grammar Competence." *Journal of Arabic and English Language* 2, no. 2 (2019).
- Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. Fifth. New York: Pearson, 2016.
- Beebe, Steven A, and Susan J Beebe. *A Concise Public Speaking Handbook*. 4th ed. New York: Pearson, 2015.
- Bustami, Y, D Syafruddin, and R Afriani. "The Implementation of Contextual Learning to Enhance Biology Students' Critical Thinking Skills." *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018): <https://doi.org/10.15294/jpii.v7i4.11721>.
- Collins, Wendy C. *Tell Me the Story*. Edited by G Collins. Fountain Inn: Gary C. Collins Publishing, 2005.

Commission, European. *StoryRegions: Training Material "Storytelling to Foster Cooperation and Inclusion."* Erasmus+, 2014.

Davtyan, Ruzanna. "Contextual Learning." In *ASEE 2014 Zone I Conference*, 2, 2014.

Dayat. "Analysis on English Speaking Performance: Exploring Students' Errors and the Causes." *Journal of Education, Teaching and Learning* 2, no. 1 (2017).

Deardon, Amy. *Create a Strong Emotional Experience for Your Story Readers*. Taegais Publishing, LLC, 2015.

Fadhilah, Z Mawardi Effendi, and Ridwan. "Analysis of Contextual Teaching and Learning (CTL) in the Course of Applied Physics at the Mining Engineering." *International Journal Science and Applied Science: Conference Series* 1, no. 1 (2017).  
<https://doi.org/10.20961/ijsascs.v1i1.5106>.

Fadilah, Dinda, and Yetti Zainil. "Journal of English Language Teaching Teachers' Question Types and Students' Speaking Performance in EFL Classroom." *Journal of English Language Teaching* 9, no. 4 (2020).  
<https://doi.org/10.24036/jelt.v9i4.110208>.

Firdaus, and Fatma Dewi. "Application of Contextual Teaching and Learning (CTL) Components In Telecommunication Network Design and Optimization Course." *International Journal of Chemistry Education Research* 2, no. 1 (2018).



Fraleigh Douglas M. and Tuman Joseph S., *Speak Up: An illustration Guide to Public Speaking*. Fourth Edition. Bedford: Boston, 2017

Goaz, O G. *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience*. 2020th ed. Poprite, 2019.

Indrayadi, Toni, Dairabi Kamil, Muhamad Yusuf, Joka Novetra, and Nuzmi Sasferi. "The Effect of Contextual Teaching And Learning on Reading Motivation." *International Journal of Scientific and Technology Research* 9, no. 2 (2020).

Iranmanesh, Zahra. "Narrative Prose and Its Different Types" *Journal of Languages and Culture* 4, no. 8 (2013).  
<https://doi.org/10.5897/JLC11.073>.

Kaira, Akash. *TEDTalks Storytelling*, 2013.

King, Sophie. *How to Write Short Stories for Magazines*. Begbroke: How To Content, 2008.

Leitman, Margot. *Long Story Short*. Edited by Hannah Elman. Seattle: Sasquatch Books, 2015.

Meyer, Sylke Rena, and Gustavo Aldana. *Interactive Storytelling for the Screen*. Newyork: Routledge, 2021.

Miller, Eric. "Theories of Story and Storytelling." In *Anthropology of Play*, 1-7. chennai: World Storytelling Institute, 2011.

Mokhtar, Nor Hasni, Michi Farida, Abdul Halim, Sharifah Zurina, and Syed Kamarulzaman. "The Effectiveness of Storytelling in Enhancing Communicative Skills." In *Procedia Social and*

*Behavioral Sciences*, 18:164. Elsevier Ltd, 2011.  
<https://doi.org/10.1016/j.sbspro.2011.05.024>.

Moore, James. *Storytelling: A Guide on How to Tell a Story, With Storytelling Techniques and Storytelling Secret*. JW Group AB, 2017.

Nawas, Abu. "Contextual Teaching and Learning ( CTL ) Approach through REACT Strategies on Improving the Students' Critical Thinking in Writing." *International Journal of Applied Management Science* 4, no. 7 (2018).

Pontillas, S Marlon. "Reducing the Public Speaking Anxiety of ESL College Students through Popsispeak." *The Southeast Asian Journal of English Language Studies* 26, no. 1 (2020).

Spaulding, Amy E. *The Art of Storytelling Telling Stories*. Plymouth: Scarecrow Press, 2011.

Sudarmiani. "The Development of Economic Learning Model through CTL (Contextual Teaching and Learning) to Promote Students' Critical Thinking Skill." *Budapest International Research and Critics in Linguistics and Education* 3, no. 2 (2019).

Surdin. "The Effect of Contextual Teaching and Learning (CTL) Models on Learning Outcomes of Social Sciences of the Material of Forms the Face of the Earth on Class VII of Junior High School." *International Journal of Education and Research* 6, no. 3 (2018).



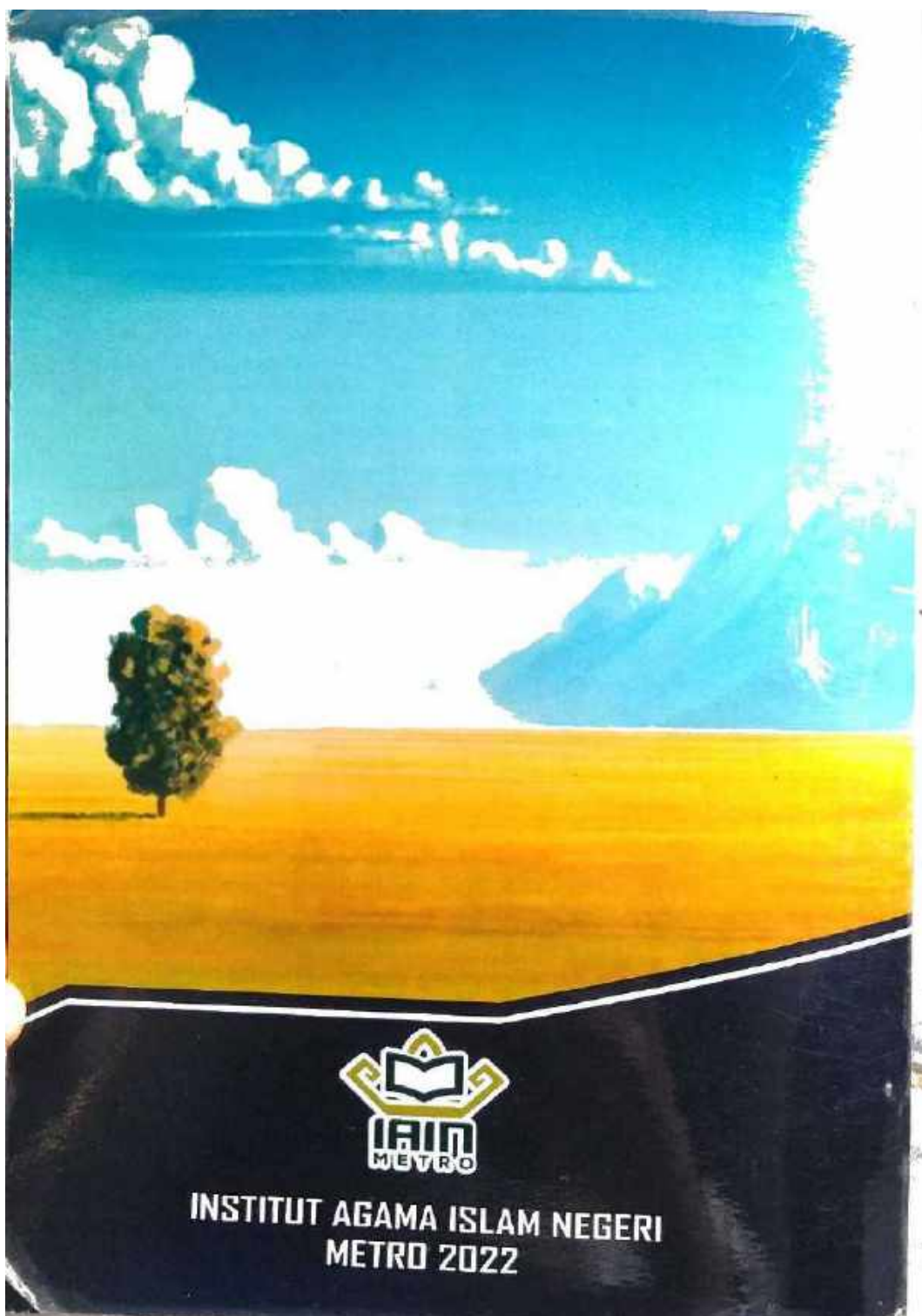
- Sutarsyah, Cucu. "An Analysis of Student 's Speaking Anxiety and Its Effect on Speaking Performance." *Indonesian Journal of English Language and Applied Linguistics* 1, no. 2 (2017).
- Tuan, Nguyen Hoang, and Tran Ngoc Mai. "Factors Affecting Students' Speaking Performance at Le Thanh Hien High School." *Asian Journal of Educational Research* 3, no. 2 (2015).
- Zuhriyah, Mukminatus. "Storytelling to Improve Students' Speaking Skill." *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017).

## Curriculum Vitae

Afdhila Khusnila Wati, the name of the writer. She was born in Cempaka Nuban, May 14, 1999. She grew as the first daughter from Mr. Supani and Mrs. Siti Masrifah.



She graduated from State Elementary School 2 Cempaka Nuban, East Lampung in 2011. She finished her middle school in 2014 and 2017 in central Lampung. Those were State Junior High School 2 Kotagajah and State Senior High School 1 Kotagajah. In the same year after graduating her high school, she chased her undergraduate program in State Institute of Islamic Studies of Metro as the student of English Education Department.



## Appendix 13

## LEMBAR VALIDASI

Identitas Peneliti	
Nama	: Afdhifa Khusnita Wati
NPM	: 1701070159
<b>Judul Penelitian:</b> <i>Developing Storytelling Materials for Students at State Senior High School 1 Kotagajah</i>	

**Petunjuk Pengisian:**

Berikut ini adalah kriteria-kriteria penilaian yang berkaitan dengan materi bahasa Inggris yang telah dikembangkan. Bapak/Ibu dipersilahkan untuk memberikan tanda centang (✓) pada salah satu kolom 1, 2, 3 atau 4 pada setiap poin yang ada pada tabel. Mohon ditulis saran perbaikan pada ruang yang disediakan.

**Keterangan:**

- 1 Sangat Kurang    3 Baik  
2 Kurang            4 Sangat Baik

## PENILAIAN BAHASA

No.	Penilaian	1	2	3	4
		SK	K	B	SB
1.	Kesesuaian judul			✓	
2.	Ketepatan pemilihan bahasa dan <i>vocabulary</i>			✓	
3.	Keefektifan kalimat yang digunakan			✓	
4.	Keruntutan dan kesatuan <i>gagasan</i>			✓	

## Saran perbaikan

Content dan layout sudah cukup bagus. Packaging perlu diperbaiki dengan mencari jenis kertas (cover) dan sistem pengemasan buku.

Secara keseluruhan, produk ini sudah baik. Saran: (1) Daftarkan ISBN, dan (2) Urus Hare Cipta buku.

Mengetahui

Validator

**Dr. Dedi Irwansyah, M. Hum.**

NIP. 19791223 200604 1 001

## LEMBAR VALIDASI

## Identitas Peneliti

Nama : Afthila Khusnila Wati

NPM : 1701070159

Judul Penelitian: *Developing Storytelling Materials for Students at State Senior High School 1 Kotagajah*

## Petunjuk Pengisian:

Berikut ini adalah kriteria-kriteria penilaian yang berkaitan dengan materi bahasa Inggris yang telah dikembangkan. Bapak/Ibu dipersilahkan untuk memberikan tanda centang (✓) pada salah satu kolom 1, 2, 3 atau 4 pada setiap poin yang ada pada tabel. Mohon ditulis saran perbaikan pada ruang yang disediakan.

## Keterangan:

- 1 Sangat Kurang    3 Baik  
2 Kurang            4 Sangat Baik

## PENILAIAN ISI

No.	Penilaian	1	2	3	4
		SK	K	B	SB
1.	Kesesuaian materi			✓	
2.	Kedalaman materi			✓	
3.	Keakuratan materi			✓	
4.	Kemutakhiran materi				✓
5.	Kesesuaian dengan tingkat perkembangan siswa		✓	✓	



## Saran perbaikan

- Lebih dispesifikkan buku ini untuk siapa ?
- Karena sudah full berbahasa Inggris seperti halnya Vocabulary di situ tak perlu lagi

Mengetahui  
Validator



**Dr. Aria Septi Anggaira, M. Pd**

NIP. 19790929 200502 2 006

## LEMBAR VALIDASI

Identitas Peneliti	
Nama	: Afdhila Khusnila Wati
NPM	: 1701070159
Judul Penelitian : <i>Developing Storytelling Materials for Students at State Senior High School 1 Kotagajah</i>	

**Petunjuk Pengisian:**

Berikut ini adalah kriteria-kriteria penilaian yang berkaitan dengan materi bahasa Inggris yang telah dikembangkan. Bapak/Ibu dipersilahkan untuk memberikan tanda centang (√) pada salah satu kolom 1, 2, 3 atau 4 pada setiap poin yang ada pada tabel. Mohon ditulis saran perbaikan pada ruang yang disediakan.

**Keterangan:**

- 1 Sangat Kurang    3 Baik  
2 Kurang            4 Sangat Baik

## PENILAIAN DESAIN GRAFIS

No.	Penilaian	1	2	3	4
		SK	K	B	SB
1.	Tata letak isi				✓
2.	Ilustrasi isi				✓
3.	Tipografi materi				✓
4.	Kesesuaian ukuran				✓
5.	Kesesuaian pemilihan warna			✓	

Saran perbaikan

- Tata letak gambar.
- Pemilihan warna gambar
- Gambar dibuat sendiri (jika memungkinkan)

Mengetahui

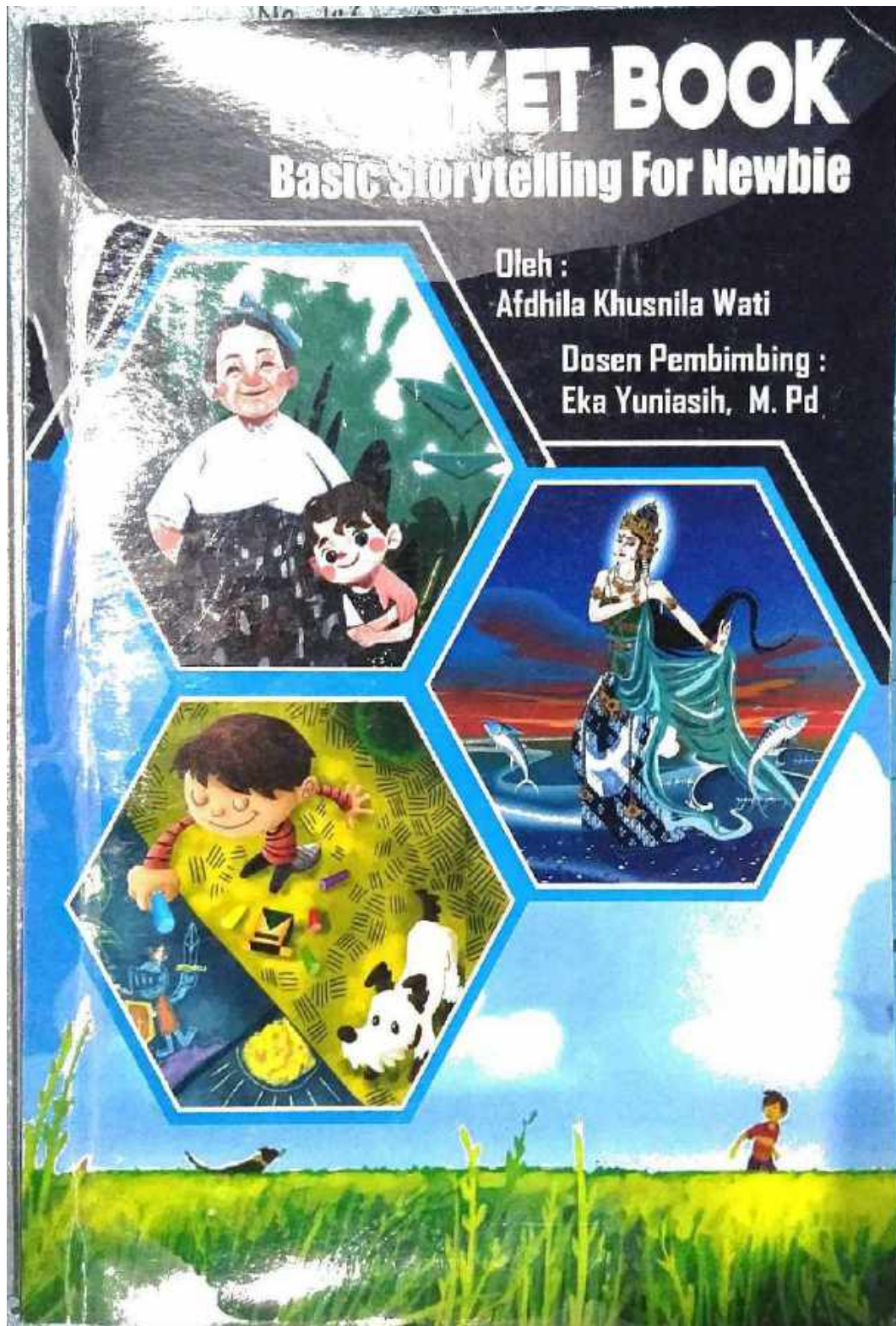
Validator



**Andianto, M. Pd**

NIP. 19871102 201503 1 004

## Appendix 14





# POCKET BOOK

## Basic Storytelling For Newbie

Oleh :  
Afdhila Khusnila Wati

Dosen Pembimbing :  
Eka Yuniasih, M. Pd



## PREFACE

This book is meant for storyteller. Especially for the newbie who wants to learn storytelling. This book continues by basic ways or steps of how to perform a story. The book can be used whether in the class as the supplementary materials or as the guidance for the extracurricular.

Besides it, it is complemented by contextual picture that support the description. It consists of 5 chapters. The materials are started before performance of storytelling until finish. It is also completed by a group of stories from several types. The readers will get benefit from the book because it is structured. Therefore, the readers will get easy to learn.

Pocket book of “Basic Storytelling for Newbie” is designed for the member of English Club especially for storytelling member. Hopefully it can give a broader insight to the readers. Although, it still has advantages and disadvantages. Therefore, some suggestion is really needed. Thank you



## TABLE OF CONTENTS

### CHAPTER I

<b>Introduction</b> .....	<b>1</b>
A. Speaking performance .....	1
B. Contextual Teaching and Learning .....	4

### CHAPTER II

<b>What is Storytelling?</b> .....	<b>7</b>
A. Story Telling .....	7
B. Elements of Storytelling .....	11
C. Parts of Story .....	19
D. Types Of Stories .....	23

### CHAPTER III

<b>Get to Know</b> .....	<b>26</b>
A. Technique in Storytelling .....	26
B. Types and the Using of Aids .....	29

### CHAPTER IV

<b>Get Started</b> .....	<b>34</b>
A. Researching Idea .....	34
B. Selecting A Theme and Creating A title.....	37
C. Crafting A Story .....	39
D. Convincing Character of a Story .....	43

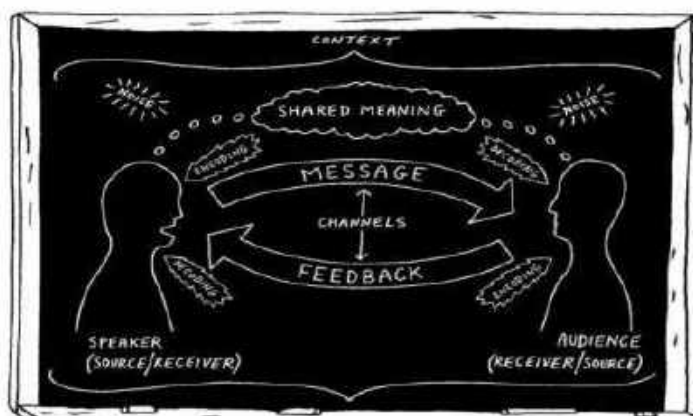
**CHAPTER V**

<b>How to Tell a Story .....</b>	<b>45</b>
A. Performing a story .....	45
B. Grabbing Attention of the Audience.....	48
C. Building A Confidence.....	50
<b>REFERENCES.....</b>	<b>76</b>
<b>CURRICULUM VITAE.....</b>	<b>82</b>

## CHAPTER I

### Introduction

#### A. Speaking performance



Speaking means as the skill of **production** and **reception**<sup>1</sup>. It happens when the speaker **produces** a language and the listener **receives** the spoken words. This is the process of **oral** communication. It has **close** relation to **critical** thinking<sup>2</sup>. The speaker receives a message and **encodes** it to produce the language by expressing their idea. When it is **shown** in public, speaking becomes interpersonal communication which includes speech **delivery** in **purpose** to **persuade**, **entertain**, and inform a group of

<sup>1</sup> Cucu Sutarsyah, "An Analysis of Student's Speaking Anxiety and Its Effect on Speaking Performance," *Indonesian Journal of English Language and Applied Linguistics* 1, no. 2 (2017): 145.

<sup>2</sup> Dinda Fadilah and Yeti Zainil, "Journal of English Language Teaching Teachers' Question Types and Students' Speaking Performance in EFL Classroom," *Journal of English Language Teaching* 9, no. 4 (2020): 662. <https://doi.org/10.24036/jelt.v9i4.110208>.

audience<sup>3</sup>. It **includes** mental process, social, culture, speakers' knowledge, and thought<sup>4</sup>.



As the **tool** for communicating, learning and thinking, it **perceives** the **vital** in learning process. It **caused** by the developing vocabulary and the **link** to the society<sup>5</sup>. Therefore, it includes the process of **transferring** information, idea and feeling which **involves** all of language **behavior** in **adding** the message from the meaning<sup>6</sup>. It is **affected** by several factors, those are; performance conditions, affective factors include (motivation, **anxiety** and self-confident), listening ability and **topical** knowledge<sup>7</sup>.

<sup>3</sup> S Marlen Pontillas, "Reducing the Public Speaking Anxiety of ESL College Students through Popspeak," *The Southeast Asian Journal of English Language Studies* 26, no. 1 (2020): 92.

<sup>4</sup> Dayat, "Analysis on English Speaking Performance: Exploring Students' Errors and the Causes," *Journal of Education, Teaching and Learning* 2, no. 1 (2017): 72.

<sup>5</sup> Nguyen Thi My An and Phan Ho, "Improving EFL Students' Speaking Performance by Using Games in the Classroom," in *Day-Hoc Ngoại Ngữ Và Nhu Cầu Việc Làm Trong Thời Hiện Đại*, 2018, 122.

<sup>6</sup> *Ibid.*, P. 123.

<sup>7</sup> Nguyen Hoang Tian and Tran Ngoc Mai, "Factors Affecting Students' Speaking Performance at Le Thanh Hien High School," *Asian Journal of Educational Research* 3, no. 2 (2015): 9.

### Vocabulary list

Add /æd/	Menambahkan	Oral /'ɔ:rəl/	Lisan
Affect /ə'fekt/	Mengakibatkan	Persuade /pə'sweɪd/	Mengajak/ membujuk
Anxiety /æŋ'zaiəti/	Kecemasan/ kegelisahan	Perceive /pə'si:v/	Merasa/ melihat
Behavior /br'hevjə/	Tingkah laku	Purpose /'pɜ:rpəs/	Tujuan
Caused /kə:zd/	Disebabkan	Produce /prə'du:s/	Membuat/ Menciptakan
Close /kloz/	Dekat	Production /prə'dʌkʃn/	Pembuatan
Critical /'krɪtɪkl/	Sangat penting	Reception /rɪ'sepʃn/	Penangkapan
Delivery /drɪ'lɪvəri/	Penyampaian	Receive /rɪ'si:v/	Menerima
Encode /m'kood/	Menyalin	Shown /ʃoʊn/	Menunjukkan/ ditunjukkan
Entertain /,entə'reɪn/	Menghibur	Transfer /træns'fɜ:r/	Memindahkan
Include /m'klu:d/	Termasuk/ berisi	Tool /tu:l/	Alat
Inform /m'fɔ:rm/	Menginformasik an	Topical /'tɔ:pɪkl/	Actual/yang baru terjadi
Involve /m'vɔ:lv/	Melibatkan	Vital /'vɪtl/	Penting
Link /lɪŋk/	Menghubungkan		



## B. Contextual Teaching and Learning



One component **hold** role to **determine** a successful on learning process is the use of **flexible** and **appropriate** learning model. It **prospected** might help in **increasing** critical thinking and **developing** skills. **Obviously**, it helps students to have **sensitivity** to **society**. Student's ability can be **achieved** by the use of contextual learning which **accordance** to the needs<sup>8</sup>. Contextual learning **stimulates** the brain to **create meaning** from the **pattern**<sup>9</sup>.

<sup>8</sup> Sudarniani, "The Development of Economic Learning Model through CTL (Contextual Teaching and Learning) to Promote Students' Critical Thinking Skill," *Budapest International Research and Critics in Linguistics and Education* 3, no. 2 (2019): 715.

<sup>9</sup> Azanil et al., "Contextual Teaching Learning with Discovery Methods to Increase Motivation, Creativity, and Outcomes Learning Science Students in Elementary School," *International Journal of Innovation, Creativity and Change* 5, no. 3 (2019): 118.



It is **combined** by **practicing**<sup>10</sup>. It **tries** to inspire students to actively **participate** the learning activity<sup>11</sup>.

Meanwhile, the students become the focus of the process of teaching and learning<sup>12</sup>. It will be meaningful because the learning **content** is **connected** to the real context of the **surroundings**<sup>13</sup>. It is constructed by the context **owned** by the students<sup>14</sup>. Therefore, information can be received in **long** term memory not only in **short-term** which **match** the performance of the brain to **embody** the meaning<sup>15</sup>. The learning process not only **emphasize** on the receiving of the **core** material, but also include the process of **finding** and **searching** own insight and knowledge<sup>16</sup>. On the other hand, contextual teaching and learning **allows** students to work in pair and **share** idea in a group as well as to **build** students **confident** in expressing opinions<sup>17</sup>.

<sup>10</sup> Abu Nawas, "Contextual Teaching and Learning ( CTL ) Approach through REACT Strategies on Improving the Students' Critical Thinking in Writing," *International Journal of Applied Management Science* 4, no. 7 (2018): 47.

<sup>11</sup> Ruzanna Davtyan, "Contextual Learning," in *ASEE 2014 Zone 1 Conference*, 2014, 2.

<sup>12</sup> Toni Indrayadi et al., "The Effect of Contextual Teaching And Learning on Reading Motivation," *International Journal of Scientific and Technology Research* 9, no. 2 (2020): 4111.

<sup>13</sup> Inam Nur Aziz, Yuli Ani, and Setyo Dewi, "The Implementation of Contextual Teaching and Learning on English Grammar Competence," *Journal of Arabic and English Language* 2, no. 2 (2019): 70.

<sup>14</sup> Fadhilah, Z Mawardi Effendi, and Ridwan, "Analysis of Contextual Teaching and Learning (CTL) in the Course of Applied Physics at the Mining Engineering," *International Journal Science and Applied Science: Conference Series* 1, no. 1 (2017): 26. <https://doi.org/10.20961/ijsascs.v1i1.5106>.

<sup>15</sup> Sardin, "The Effect of Contextual Teaching and Learning (CTL) Models on Learning Outcomes of Social Sciences of the Material of Forms the Face of the Earth on Class VII of Junior High School," *International Journal of Education and Research* 6, no. 3 (2018): 57-58.

<sup>16</sup> Firdaus and Fatma Dewi, "Application of Contextual Teaching and Learning (CTL) Components In Telecommunication Network Design and Optimization Course," *International Journal of Chemistry Education Research* 2, no. 1 (2018): 25.

<sup>17</sup> Y Busi'ami, D Syafruddin, and R Afriani, "The Implementation of Contextual Learning to Enhance Biology Students' Critical Thinking Skills," *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018): 452. <https://doi.org/10.15294/jpii.v7i4.11721>.

### Vocabulary list

Accordance /ə'kɔ:rdns/	Sesuai	Increase /'ɪnkri:s/	Meningkatkan
Achieve /ə'ʃi:v/	Meraih	Long/short term /lɔ:ŋ/so:rt tɜ:rm/	Jangka panjang/ pendek
Allow /ə'laʊ/	Mengizinkan/ memperbolehkan	Match /mætʃ/	Cocok
Appropriate /ə'prɒpriət/	Sesuai	Meaning /'mi:nɪŋ/	Arti/makna
Build /bɪld/	Membangun	Obviously /'ɔ:bviəsli/	Dengan jelas/ nyatanya
Combine /'kəm'bain/	Menggabungkan	Owned /ɒnd/	Dimiliki
Confident /'kɒnfɪdənt/	Percaya diri	Pattern /'pætərn/	Pola/contoh/ desain
Connected /kə'nektɪd/	Terhubung	Participate /pɑ:r'tɪsɪpeɪt/	Mengikuti
Content /'kɒntent/	Isi	Practice /'præktɪs/	Berlatih
Core /kɔ:r/	Inti	Prospected /prɒ'spektɪd/	Diharapkan
Create /'kri'eɪt/	Menciptakan/ membuat	Role /roʊl/	Peran
Determine /dɪ'tɜ:rnɪn/	Menentukan	Sensitivity /,sensə'tɪvətɪ/	Kepekaan
Develop /dɪ'veləp/	Membangun	Search /sɜ:rtʃ/	Mencari
Embody /ɪm'bɔ:di/	Mewujudkan	Share /ʃeɪ/	Membagikan
Emphasize /'emfəsaɪz/	Mempertegas	Society /sə'saɪətɪ/	Masyarakat

Express /iks'pres/	Mengekspresikan/ mengutarakan	Surroundings /sə'raʊndɪŋz/	Sekitar
Find /faɪnd/	Menemukan	Stimulate /'stɪmjəleɪt/	Mendorong
Flexible /'fleksəbl/	Mudah d disesuaikan	Try /traɪ/	Mencoba
Hold /hoʊld/	Memegang/ mengadakan	Use /ju:z/	Menggunakan /penggunaan

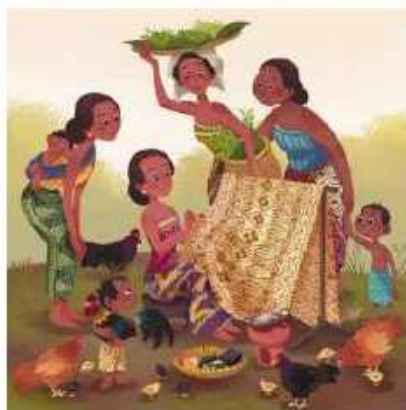
## CHAPTER II

### What is Storytelling?

#### A. Story Telling

When you **heard** about the word “story”, I believe your memory would **turn back** to the years later when your mommy still **recounted** you a tale when you were going to bed. But the case that you never know, every word that you told can be a story. Story comes from everywhere. So, what is story?

Story is a **sequence** of **events**, **decisions** and actions which involves characters and a completeness of sense. We use stories to **pass on accumulated wisdom**, **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. Stories **connect** us with our **humanness** and link past, present, and future by teaching us to anticipate the **possible** consequences of our actions.<sup>18</sup>

<sup>18</sup> European Commission. *StoryRegions: Training Material "Storytelling to Foster Cooperation and Inclusion"* (Erasmus+, 2014).



Everything can be a story. It is the way of human experience passed before<sup>19</sup>. It **tends relatable** by daily activity and human believes. Story is defined as a product of reality **interpretation** and **arrangement** of idea<sup>20</sup>. There are a lot of methods in **conveying** a story. Talking to friend is one of the simple one. Beside it, a story also can be **performed** by a person in public. It called by storytelling. Storytelling is described as a **tendency** of human in telling and listening stories.



Storytelling is the art of personal performance in showing a story which can be real or imaginary that put on form communication of action and expression. Storytelling is a **complex exhibition** which needs the **unity** between oral, thought and **airs**. All people can tell a story but not all of people can show it by combining all those.

The human who plays story is called by storyteller and the listener is called by audience. When it is shown in a public, it **provides opportunity** to find fresh way to **present** interactive

<sup>19</sup> Akash Kaira, *TEDTalks Storytelling*, 2013, P.7

<sup>20</sup> C. G. Goaz, *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience*, 2020th ed. (Poprite, 2019).

communication. It can be inspired and challenged<sup>21</sup>. It is an art of expression of thought which is put into actions. It talks about retelling stories that have read and heard before by a storyteller based on their words composition in creating and understanding the story they show. The activity includes the **straight** interaction of storyteller and the listener or the audience<sup>22</sup>. It involves voice, facial expression, emotion and gesture<sup>23</sup>.

Entertainment is the goal of telling a story. While it gives full of joy, it gives many ideas and values that **extend insight**<sup>24</sup>. Therefore, fiction and imaginary events become the focus of the **main** path of **extraordinary** story. It **depends** on the human thought<sup>25</sup>.

<sup>21</sup> Sylke Rena Meyer and Gustavo Aldana, *Interactive Storytelling for the Screen* (Newyork: Routledge, 2021).

<sup>22</sup> Mukminatuz Zahriyah, "Storytelling to Improve Students' Speaking Skill," *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017): 119–34.

<sup>23</sup> Nor Hasni Mokhtar et al., "The Effectiveness of Storytelling in Enhancing Communicative Skills," in *Procedia Social and Behavioral Sciences*, vol. 18 (Elsevier: Ltd, 2011), 164, <https://doi.org/10.1016/j.sbspro.2011.05.024>.

<sup>24</sup> Amy E Spaulding, *The Art of Storytelling Telling Stories* (Plymouth: Scarscrow Press, 2011), P. 4.

<sup>25</sup> Zahra Iranmanesh, "Narrative Prose and Its Different Types," *Journal of Languages and Culture* 4, no. 8 (2013): 128, <https://doi.org/10.5897/JLC11.073>.



### Vocabulary List

Accumulated /ə'kjʊmje,let/	Terkumpul/ dikumpulkan	Humanness /'hju:mənɪs/	Kemanusiaan
Airs /eə(r)/	Aksi	Heard /hɜ:rd/	Didengar/ terdengar
Arrangement /ə'reɪndʒmənt/	Penyusunan	Insight /'ɪnsaɪt/	Pengetahuan
Complex /'kɒ:mpleks/	Rumit	Interpretation /ɪn,tə:'prɜ:teɪʃn/	Penafsiran/ pengertian
Conveying /kən'veɪnɪŋ/	Menyampaikan	Main /meɪn/	Utama
Connect /kə'nekt/	Menghubungkan	Opportunity /ˌɒ.pər'tu:nəti/	Kesempatan
Decision /dɪ'sɪʒn/	Keputusan	Pass /pæs/	Melewati
Depend /dɪ'pend/	Bergantung	Possible /'pɔ:səbl/	Mungkin
Exhibition /ˌeksɪ'bɪʃn/	Pertunjukan	Performed /pə'fɔ:md/	Dipentaskan
Event /ɪ'vent/	Peristiwa	Present /'preznt/	Menyajikan/ menyampaikan
Expression /ɪk'spreʃn/	Ekspresi/ ungkapan	Provide /prə'vaɪd/	Menyediakan
Explain /ɪks'pleɪn/	Menjelaskan	Purpose /'pɜ:rpəs/	Tujuan
Extraordinary /ɪk'strɔ:rdənəri/	Luar biasa	Recounted /rɪ'kaʊntɪd/	Menceritakan/ diceritakan
Extend /ɪk'stend/	Memperpanjang/ memperluas	Relatable /rɪ'leɪtəbl/	Berhubungan
Form /fɔ:rm/	Bentuk	Straight /streɪt/	Lurus

Sense /sens/	Rasa/ merasakan	Turn back /tɜːrn bæk/	Kembali
Sequence /'si:kwəns/	Urutan	Unity /'juːnəti/	Kesatuan
Tend /tend/	Cenderung/ mengarah	Value /'væljuː/	Nilai
Tendency /'tendənsi/	Kecenderungan	Wisdom /'wɪzdəm/	Kebijaksanaan

## 9. Eye Contact

Eye contact is when we get the audiences' sight to us. It happens when we look at all the audiences and they look at us. Eye contact helps us to interact with them. It **enables** to **gauge** their **interest** to our showing. Audiences' willingness can be known from their eye contact. When they are not looking us mire, when they look to the door, the sky, it means that they are not into us.



## 10. Gesture

Gesture is the movement of hand, head or facial expression. Gesture is the important thing in storytelling. How your gesture will tell the story and bring the message. The gesture will melt with the text. Gesture is the illustration of our story. Gesture is the way we communicate to the audience to convey our story.



## 11. Physical or Body Movement

Physical movement refers to the how much we move around we perform our story in the stage. The stage is ours. Just keep stand up in front of the audience without moving to other side is not effective. The showing will be **odd**, boring and **monotonous**. Physical movement also includes proxemics. It is the space and distance between us to the audiences. Proxemics is the way we control how close we stand to them<sup>27</sup>



## 12. Costume

Costume means the clothing that we wear related to the story. When we perform a story of a kingdom, the costume should suit to it. Costume will emphasize the storyline. Costume will bring the audiences impression to the storytelling performance.

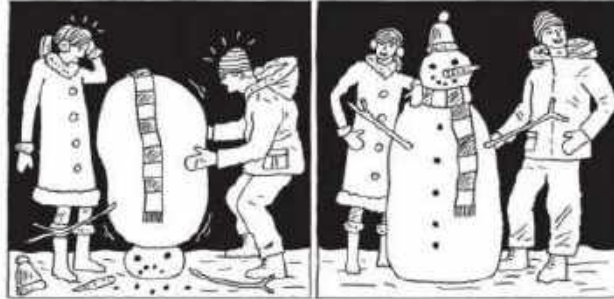


<sup>27</sup> Douglas M. Fraleigh and Joseph S. Tuman. *Speak Up: An Illustration Guide to Public Speaking*. Fourth Edition. Bedford: Boston, 2017. 469-488.

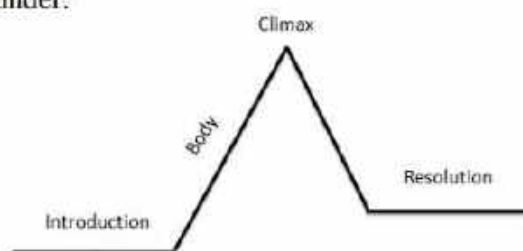
Vocabulary List			
Annoyed /ə'noɪd/	Mengganggu	Engage /m'geɪdʒ/	Mengikutserta kan
Bland /blænd/	Hambar	Employ /ɪm'plɔɪ/	Menggunakan
Bored /bɔ:rd/	Bosan	Gauge /geɪdʒ/	Menkasir
Clarity /'klærəti/	Kejernihan	Interest /'ɪnrəst/	Ketertarikan
Clear /klɪr/	Jelas	Loud /laʊd/	Keras
Crispness /'krɪspnəs/	Kerenyahan	Melt /melt/	Melebur
Conducted /kən'dʌktɪd/	Disusun	Monotonous /mə'nə:tənəs /	Monoton
Contrast /'kɔ:nræst/	Berbeda/ perbedaan	Odd /ɑ:d/	Aneh
Distinct /dɪ'stɪŋkt/	Nyata/jelas	Produce /'prɒ'du:s/	Menghasilkan
Drive away /draɪv ə'weɪ/	Mengusir	Soft /sɔ:ft/	Lembut
Enable /ɪ'neɪbl/	Memungkinkan	Tone /təʊn/	Nada/bunyi



### C. Parts of Story



When you are being a creator of a good story, you have to put yourself as like a film director. To make the film is **enticing** and not monotonous, the film director create a good plot by giving an introduction, **climax** as the point of the film and the resolution of the problem. Not to speak of, when we think about how to plant a flower, what things you should do? Yup, it needs preparing and consecutive. It starts from fixing the materials needed until planting the flower in, **watering** and also **treating** it. That is how plot works. Plot is how a story be going on. In generating a plot, it needs steps just like how to plant a flower and how a film director produces a marvelous film that we watch. Those plots of a story you have known are under:





### 1. Introduction: The basic information

Introduction is the **premise** of a story. It involves the introduction of the figure, time, and location. A good storyteller will show a good story when he can **carry out** a **fabric** one. The key is on the introduction. He should give the clearly facts which is **revealed** to the situation of the introduction. Therefore, it will create a **desired** effect for later.

### 2. The Body: The Story Developing

The body can be started when a story want to get a problem. It is the **majority** of the story. After the plot is given, it will present and develop the **plot** and conflict. This is the **struggle** of the character, how the character faces it and how she begins to respond each other. To gain the interest, the author should give twists and turns occur to the story. When it is not **complicated**, it will be better. Too much conflict will make the confusing of the conclusion at the end of the story.

### 3. The Climax: The High Point of a Story

It is the most key part of a story. It is the part when all go to be **exciting**. The climax **leads** the events and how the problem **demand** to be answered. It **holds** the high emotional of the story. The character has to **resolve** the problem and **confront** it. At the end, the solution has to be **reached**.

The author holds the **crucial obligation** for **building** a mood of enthusiasm and **uncertainty**. The audience should feel the

**atmosphere** where the storyteller will bring the portion of the story. The author should think about how to convey an **urgency** sense to reach this crucial moment of resolution.

#### 4. The Conclusion: The Story End

It is the point of the story. The story ended by the conflict solving. The author will give the final reaction. How the story should be ended, it will happy or sad ending depends on the author. The conclusion includes a message also for the audience. The author takes the **supposition** after all that happen in the story. It should be **narrowly tied** with the story.<sup>28</sup>

---

<sup>28</sup> Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn: Gary C. Collins Publishing, 2005).

### Vocabulary List

Atmosphere /ˈætmoʊsfiːr/	Suasana	Lead /liːd/	Memimpin
Build /bɪld/	Membangun	Majority /məˈdʒɔːrəti/	Sebagian besar/ mayoritas
Carry out /ˈkæri aʊt/	Melaksanakan/ menjalankan	Obligation /ˌɑːbliˈgeɪʃn/	Kewajiban
Climax /ˈklaɪmæks/	Puncak	Occur /əˈkɜːr/	Terjadi/ berlangsung
Complicated /ˈkɑːmplɪkətiːd/	Rumit	Plot /plɑːt/	Alur
Crucial /ˈkruːʃl/	Penting	Premise /ˈpremɪs/	Alasan/dasar pemikiran
Confront /kənˈfrʌnt/	Menghadapi	Reached /riːtʃt/	Dicapai/ tercapai
Demand /dɪˈmænd/	Memerlukan/ membutuhkan	Respond /rɪˈspɑːnd/	Merspon/ menanggapi
Desired /dɪˈzaɪr/	Diinginkan	Revealed /rɪˈviːl/	Diungkap/ terungkap/ dinyatakan
Develop /dɪˈveləp/	Mengembangkan	Resolve /rɪˈzɑːlv/	Memecahkan/ menyelesaikan
Enticing /ɪnˈtaɪsɪŋ/	Menarik	Struggle /ˈstrʌɡl/	Berjuang/ perjuangan
Exciting /ɪkˈsaɪtɪŋ/	Seru	Supposition /ˌsʌpəˈzɪʃn/	Anggapan
Face /feɪs/	Menghadapi	Treating /ˈtriːtɪŋ/	Merawat/ memperlakukan
Fabric /ˈfæbrɪk/	Struktur/ susunan	Tied /taɪd/	Terikat
Gain /geɪn/	Memperoleh/ mendapat	Twists /twɪsts/	Putaran
Hold /hoʊld/	Memegang/		

Uncertainty /ʌn' sɜ:rtnti/	Ketidaktentuan	Urgency /' ɜ:rdʒənsi/	Keadaan yang Mendesak
Watering /' wɔ:təriŋ/	Menyiram		

## D. Types of Stories

**Selecting** a story is the first step of storytelling. According to Spaulding, story can be categorized into several types. Those are:

### 1. Folk Tales



Folk tales is a story that comes from many generations before. It is **unknown** who and how creates and changes it. It told by many people over time. It usually brings values of the culture of the story from. Every **region** always has own

**folk tales.** The story underlying folktales are The Frog King, The Goose and The Goose Girl, Gold Cucumber and so on.

### 2. Wonder Tales

Wonder tales **refer to originally** myths in literary version of tales. The examples of these are sleeping beauty, Cinderella, Snow White, and Seven Dwarfs.





### 3. Hero Tales



Hero tales are called by **self-explanatory**. It tells about hero and heroines. It includes **courage, steadfastness** and **bravery**. The examples of hero tales are Wonder Woman, Superman, and Avengers.

### 4. Myths

**Myth** is a story related to believe of a **religious** system. It is a legendary or traditional story. It usually **concern** about the world and experience. The examples are story of Dewi Sri and The Myth of Aji Saka and Dewata Cengkar.



### 5. Legends

**Legend** is a **historical** story. It takes place in certain place and happened in past. The examples of legend stories are Crying Stone, Roro Jonggrang, Sangkuriang, Toba Lake and so on.





## 6. Fables

**Fables** are story that tell about animals. Usually there is lesson inside of it. The examples about fables are Rabbit and Turtle, The Wolf and The Lamb, Ant and Lion and so on.<sup>29</sup>

## 7. Personal story or Created Story

Personal story is a story that created by ourselves which is divided into two types:

- a. A story based on selection of facts taken from real life.
- b. A story which is added by **subtracting** anything.<sup>30</sup>

---

<sup>29</sup> Amy E Spaulding, *The Art of Storytelling Telling Stories* (Plymouth: Scarecrow Press, 2011), P. 36-40.

<sup>30</sup> O G Geaz, *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience*, 2020th ed. (Poprite, 2019), P. 20.

### Vocabulary List

Bravery /ˈbreɪvəri/	Keberanian	Religious /rɪˈlɪdʒəs/	Beriman/ keagamaan
Concern /kənˈsɜːrn/	Menyangkut	Region /ˈriːdʒən/	Wilayah/daerah/ kawasan
Courage /ˈkʌrɪdʒ/	Keberanian	Refer /rɪˈfɜːr/	Merujuk
Fable /ˈfeɪbl/	Dongeng tentang hewan/ perumpamaan	Selecting /səˈlektɪŋ/	Memilih
Folktale /ˈfɒk.təl/	Cerita rakyat	Self- explanatory /self- ɪkˈsplænətɔːri/	Cukup jelas
Historical /hɪˈstɔːrɪkl/	Bersejarah	Steadfastness /ˈstedfæstnəs/	Ketabahan
Legend /ˈledʒənd/	Legenda	Subtracting /səbˈtræktɪŋ/	Mengurangi
Myth /mɪθ/	Mitos	Tale /teɪl/	Cerita
Originally /əˈrɪdʒənəli/	Semula/bermula	Unknown /ˌʌnˈnoʊn/	Tidak diketahui

## CHAPTER III

### Get to Know

#### A. Technique in Storytelling

Techniques in storytelling are much needed when it is going to be performed in front of public. The techniques **point out** the **underlined** word below:

##### 1. Be Composed



Every storyteller should be calm when conveying a story **whether** they are beginning performance or an **expert**. Storyteller should **occupy** time **usefully**. A **fear** should be **abandoned** from mind.

##### 2. Establish and Maintain Eye Contact

It is a must for a storyteller to look directly every audience. It is for making **confident** in purpose and **honest**. **Eye contact** becomes a basic communication when it **attracts** and gets **attention** from the audience.



### 3. Speak Loudly and Clearly

A goal of the performance is distinctly can be heard by all the audience. It is a must for a storyteller to speak loudly because the different room and situation while performing. Clear pronunciation is **imperative**. It does not allow running the words or sentences.

### 4. Maintain a High Energy Level



High enthusiasm indicates the important performance. The more energy are **radiated**, the more interested the audience will be. A **vitality** of content is given from energy. A **gleam** eyes, **tautness** body, **lilt** voice and facial expression are the program from the energy.

### 5. Use Good Bodily Response

Posture, facial expressions, vocal **variety** and gesture give **unspoken** message along with spoken words. A wise storyteller will use response of body **properly** in **enhancing** story become **effectively**.<sup>31</sup>

<sup>31</sup> Wendy C Collins, *Tell Me the Story*, ed. G Collins (Fountain Inn: Gary C. Collins Publishing, 2005)

### Vocabulary List

Abandoned /ə' bændənd/	Ditinggalkan	Interested /'intrəstɪd/	Tertarik
Attention /ə'tenʃn/	Perhatian	Lilt /lɪlt/	Irama
Attract /ə'trækt/	Menarik	Loudly /'laʊdli/	Dengan keras
Calm /kɑ:m/	Tenang	Maintain /mem'tem/	Mempertahankan
Clearly /'klɪrli/	Dengan jelas	Occupy /'ɑ:kjʊpaɪ/	Menempati/ Mengisi
Composed /kəm'poozd/	Tersusun	Point out /pɔɪnt aʊt/	Menunjukkan
Confident /'kɒnfɪdənt/	Percaya diri	Properly /'prɒ.pərli/	Sebaik-baiknya
Effectively /ɪ'fektɪvli/	Secara efektif	Radiating /'reɪ.dɪ.ɪtɪŋ/	Menyebar
Enhancing /m'hænsɪŋ/	Menambah	Tautness /'təʊ.tnəs/	Kekencangan
Establish /ɪ'stæblɪʃ/	Menetapkan/ membentuk	Underlined /'ʌndɪ'klaɪnd/	Digaris bawah
Expert /'ekspɜ:rt/	Ahli	Unspoken /ʌn'spʊkən/	Tak terucap
Eye contact /aɪ'kɒ:ntækt/	Kontak mata	Usefully /'ju:sfəli/	Secara/dengan berguna
Fear /fɪr/	Ketakutan	Variety /və'raɪəti/	Keragaman
Gleam /gli:m/	Bersinar	Vitality /vaɪ'tæləti/	Kekuatan
Honest /'ɑ:nɪst/	Jujur	Whether /'weðər/	Apakah
Imperative /ɪm'perətɪv/	Perintah/ sangat penting		



## B. Types and the Using of Aids



When we think about **aids**, our mind will fly to the things that make difficult for us in using it as supporting materials. Aids can be found surrounding. It can be created from materials that we really know or we can use a material from our house. The examples are; a crown from jackfruit **leaf**, a **stick's** grandparents from a stick of **broom**, a spatula as a **weapon** and many else. It is maybe we can use props that we buy from the market. Aids are not only consisting of real materials, but also included a back sound or music.

The answer from the question of why should we use aids or supporting materials is it will strengthen our storytelling in many ways. It builds audiences' interest and helps the storyteller to remember the performance. Another of it, supporting materials is the key to enhance students' understanding.<sup>32</sup>

### 1. Objects

Objects are **goods** that will interest audience because they are tangible. Objects can be touched, looked, tasted, smelled, and even heard. It is real. Therefore, it is easy to use. The example is all the things related to our life.





When we are **using** the object, **make sure** that we can **handle** it well. If the object is large, it is hard to be shown to our audience even it will distract them. If your object is tiny, the audience needs closer to see about it because they cannot see the detail of it. So, make it **balance**.

33

## 2. Audio Aids

We can create our own audio content by recording our voice. We can also looking for the audio or sound from internet. Audio can be used as a **complement** of our performance. Don't let it distracts us; we should make it as supporting materials.



<sup>33</sup> Ibid. P.293

### 3. Audio Visual Aids



Audiovisual aids are the combination of voice and visual. The example is music video. It makes your point that you want to be **retold** is better. Beautiful scenery with the sound of bird will help your performance be real when in the situation like it. Showing a short **clip** also will **catch** the audience attention. Just make it in some part of the story. Don't let the musical video attacks our show.<sup>34</sup>

Selecting an aid is the important thing for supporting the success of storytelling. An aid that picked should follow some aspects bellow.

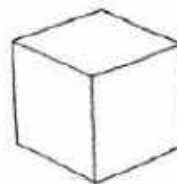
a. Make them easy to see

When we use props, make sure that the audience can see it clearly. It is ok if we use a few of it. It is better than we use a lot of props. It makes our focus **crockery**. A chance for leaving one or more props when performing is often occurring.

b. Make them simple



COMPLEX

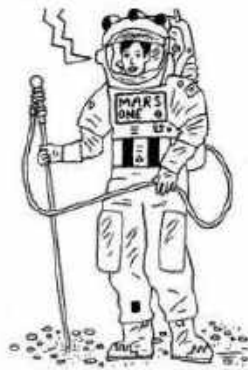


SIMPLE

<sup>34</sup> Ibid. P.304

The aids should help a storyteller to convey the story properly. But it should provide the majority of the story message. Well-designed, well-prepared and simple is the additional score to our performance.

c. Make them safe



We should avoid all props or aids that make us as the performer and audience in **danger**. A sharp thing like knife and all things related to it should be **kept away**. The other of it, a thing that easy to be burned and **heavy** must not be used.<sup>35</sup>

d. Use variety of Aids

Using variety of aids can give best result for storyteller. If we use the same supporting materials over and over, the effectiveness of our story will be reduced. We should provide another aid for getting the good performance.



<sup>35</sup>Steven A Beebe and Susan J Beebe, *A Concise Public Speaking Handbook*, 4th ed, (New York: Pearson, 2015) P. 180-181

### Vocabulary List

Aids /eɪdz/	Alat bantu	Heavy /'hevi/	Berat
Balance /'bæləns/	Menyeimbangkan/ seimbang	Kept away /kept ə'wei/	Dijauhkan/ menjauhkan
Broom /bru:m/	Sapu	Leaf /li:f/	Daun
Burned /bɜ:nd/	Terbakar	Leaving /'li:vɪŋ/	Meninggalkan
Catch /kætʃ/	Menangkap	Looking for /'lʊkɪŋ fɔ:r/	Mencari
Clip /klɪp/	Potongan dari	Make sure /meɪk 'ʃʊr/	Meyakinkan
Complement /'kɒmplɪmənt/	Melengkapi/ pelengkap	Retold /,ri:'təʊld/	Diceritakan/ menceritakan kembali
Crockery /'krɔ:kəri/	Barang pecah belah	Stick /stɪk/	Tongkat
Danger /'deɪndʒər/	Berbahaya	Using /ju:zɪŋ/	Menggunakan
Goods /gʊdz/	Peralatan	Weapon /'wepən/	Senjata
Handle /'hændl/	Menangani		

## CHAPTER IV

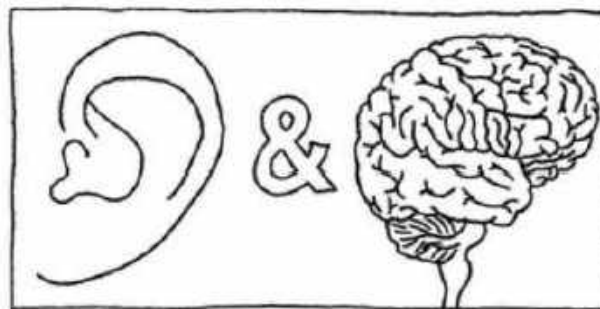
### Get Started

#### A. Researching Idea

As the storyteller, we should **enrich** our idea. Sometimes our mind is **clogged**. If we never move, so our story just will be an ordinary text. Here some tips how to search and get some ideas.

1. Listening other people stories will give **plenty** ideas for story.

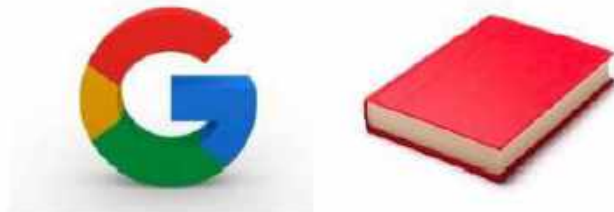
We have to **keep** our eyes and ears open wherever we are



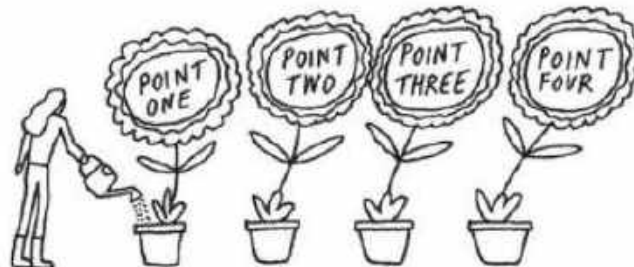
2. Using **internet** and **books**. This is the common source to get ideas for our story<sup>36</sup>. Memorizing the experience of ourselves. We can use it as the additional source for our **fantastic** story. Story can be found around us. **No matter** where and when we are.

<sup>36</sup> Sophie King, *How to Write Short Stories for Magazines* (Beggrook: How To Content, 2008). P. 34





3. Using mind mapping. It is the way to **determine** the plot of the story. Usually, mind mapping is used to arrange a text of speech or presentation. But, it will be **beneficial** also if it is used for creating story. First step is determining the main points. The second is making a list by **enlighten** the main points. After that, we should explain the listed idea. It really helps us to **get easy** understanding and mastering our story<sup>37</sup>. Watching a video, movie, even listening to a podcasts or songs.



P.93

<sup>37</sup> Steven A. Beebe and Susan J. Beebe, *Public Speaking Handbook*, Fifth (New York: Pearson, 2016).



Vocabulary List	
Beneficial / ,benɪ'fɪʃl/	Bermanfaat
Clogged /klobg/	Buntu
Determining /dɪ'tɜ:mɪnɪŋ/	Menentukan
Enlighten /ɪn'laɪtn/	Menerangkan
Enrich /ɪn'rɪʃ/	Meningkatkan
Fantastic /fæn'tæstɪk/	Luar biasa
Get easy /get 'i:zi/	Mempermudah
Keep /ki:p/	Menjaga
No matter /nʊʊ mæter/	Tidka peduli
Plenty /'plenti/	Banyak

### B. Select A Theme and Creating A title

Theme is the topic of the story that will be created. After deciding a theme, the next level is purpose the title. There several steps of selecting a theme and creating a title. Those are:

1. List many **possible** kind of the story as we can.
2. Select one that it appeals and interests to the audience and us.



3. News happening can be an **additional source**
4. List some story related to the theme.
5. **Pick** one of them that you think it will interesting to the audience.



6. Writing the title not more than 5 words. It has a purpose to make is easy to read, speak and simple but it has substance<sup>38</sup>.



Vocabulary List	
Additional /ə'dɪʃənəl/	Penambahan
Pick /pɪk/	Mengambil/memilih
Possible /'pɔ:səbl/	Mungkin
Source /sɔ:rs/	Sumber

<sup>38</sup> Douglas M. Fraleigh and Joseph S. Timan. *Speak Up: An Illustration Guide to Public Speaking*. Fourth Edition. Bedford: Boston, 2017. P. 89-90.

### C. Crafting A Story

Storytelling can be seen all the time. When our friends tell a story, we do not **realize** that it is storytelling. It is about **recounting** an experience of life that has beginning, middle and end.

1. Start to find the **uniqueness** of ourselves and **master** it. Whether we are good in **applying protagonist, antagonist, funny, comedy, cocky, attractive, expressive, childish**, and even **coquettish**. We must **strengthen** one of the characters that we have.<sup>39</sup>



2. Story characters **correlate** with the theme and plot. Using **required** characters is better to work with the story.<sup>40</sup>
3. Surprising the audience by **unexpected** thing. Don't make common figure in every way.<sup>41</sup> To **choose** and make a story, we have to ask to ourselves with a question "what do my listeners already known about my story?", "How will the

<sup>39</sup> Ibid. P.166-167

<sup>40</sup> Deardon, *Create a Strong Emotional Experience for Your Story Readers* (Taegais Publishing, LLC, 2015). P. 8.

<sup>41</sup> Ibid. P. 16.

audience interested with my story?" We should **provide** and search more details and build a strong story.<sup>42</sup>



4. Focus on the quality is better than the length. Sometimes, beginners **emphasize** on how much they create a story rather than the quality of the story. It does not mean that we may not create a story with our full idea. But, it is better to **filter** the words and the plot that should we take by using appropriate words.<sup>43</sup>
5. **Notice** about the words choice. Using effective words is better to get audience attention and making it memorable. Focus on the **simply** sentence and decrease **unfamiliar** words.<sup>44</sup>



You focused on length, not quality.

<sup>42</sup> Steven A. Beebe and Susan J. Beebe, *A Concise Public Speaking Handbook*, 4th ed. (New York: Pearson, 2015), p. 197.

<sup>43</sup> Douglas M. Fraleigh and Joseph S. Tuman, *Speak Up: An Illustration Guide to Public Speaking*, Fourth Edition, Bedford: Boston, 2017, p. 88.

<sup>44</sup> *Ibid.*, p. 99.



### Vocabulary List

Antagonist /æn'tæɡənɪst/	Tokoh jahat	Filter /'fɪltər/	Menyaring
Applying /ə'plaiŋ/	Menerapkan	Funny /'fʌni/	Lucu
Attractive /ə'træktɪv/	Menarik	Master /'mæstər/	Menguasai
Childish /'ʃaɪldɪʃ/	Kekanakan- kanakan	Notice /'nəʊtɪs/	Menyadari
Choice /tʃɔɪs/	Pilihan	Protagonist /prə'tæɡənɪst/	Tokoh baik
Choose /tʃu:z/	Memilih	Provide /'prə'vaɪd/	Menyediakan
Cocky /'kɔ:ki/	Sombong	Realize /'ri:əlaɪz/	Menyadari
Coquettish /ɑ:koo'ketɪʃ/	Centil	Recounting /rɪ'kaʊntɪŋ/	Meceritakan
Correlate /'kɔ:rələt/	Menghubungkan	Require /rɪ'kwaɪər/	Memerlukan
Curious /'kjʊəriəs/	Penasaran	Simply /'sɪmpli/	Secara sederhana
Curiosity /kjʊəri'ɑ:səti/	Rasa ingin tahu	Strengthen /'streŋθn/	Memperkuat
Decrease /'dɪkri:s/	Menurunkan	Unexpected /ˌʌnɪk'spektɪd/	Tidak terduga
Expressive /ɪk'spresɪv/	Mampu mengungkapkan semua perasaan/ ekspresif	Unfamiliar /ˌʌnfə'miliər/	Asing
Emphasize /'emfəsaɪz/	Menekankan	Uniqueness /ju:'ni:knəs/	Keunikan



#### D. Convincing Character of a Story

A **painting** character of a storytelling is different with the character of the novel. The different can be seen as far as less time, space and opportunity to persuade the reader. Beside it, storytelling has chance to get attention from the audience that is not only read the situation but also listen and **observe** the plot. The character must be a real person<sup>47</sup>. Here some steps to build the characterizations. Those are:

1. Imagine the person who has a behavior and characteristics as like as the character that we want. Concern about the way they behave, act, and they talk to the other. **Limiting** the number of characters up to three **figures** in the story. It is for making ideal story and **avoiding** audiences' confusion about the changing character.
2. Make sure that every character has their voice. It makes the figure **stand out**.
3. Understand and love the character.



<sup>47</sup> Sophie King, *How to Write Short Stories for Magazines* (Begbroke: How To Content, 2008) P.39

4. **Prioritize** 1 or 2 interesting character. The story will be **likeable** and memorable if there might not be a lot of plot.<sup>48</sup>
5. Think about a book, movie, song, or TV show that has a strongly character relate to us. Imagine and imitate!<sup>49</sup>



Vocabulary List	
Avoiding /ə'vɔɪdɪŋ/	Menghindari
Convincing /kən'vɪnsɪŋ/	Meyakinkan
Figure /'fɪgjər/	Menggambarkan
Likeable /'laɪkəbl/	Disukai
Limiting /'lɪmɪtɪŋ/	Membatasi
Observe /əb'zɜːrv/	Mengamati
Painting /'peɪntɪŋ/	Penggambaran
Prioritize /praɪ'ɔːrətaɪz/	Megutamakan
Stand out /stænd aʊt/	Menonjol

<sup>48</sup> Ibid. P. 40-52

<sup>49</sup> Margot Leitman, *Long Story Short*, ed. Hannah Elaan (Seattle: Sasquatch Books, 2015) P. 136

## CHAPTER V

### How to Tell a Story

#### A. Performing a story

Performing a story is the crucial part of the storyteller; a story will not be performed well if the storyteller does not prepare some steps well. Some problems also come when the showing started. Below are the tips and tricks when performing a story.

1. Using extra ordinary **props**. Creating own props will make it more **valuable**. Creating props means that we are **designing** and preparing a new prop that never been thought by the audience before.
2. Never wait until we remember about created story. Just tell what we want and in our mind are.



3. Trying to make something new by an **outstanding** opening. Make best first **impression** to the audience. We can open a performing not only by using words “Hello guys, my name is....., I wanna....”. That is **ancient**. We can sing a **distich** of song that describes the story. As we know, a song can interest some people and make it as a **spoiler** of the story. In the other side, we can use another technique by using expression and combining the **common** opening that usually be done. We can also introduce ourselves in the end of the performance. Never do it in the **middle** of the performance. It will **distract** the show. Beside it, we also can open a story by showing one of parts of the story.
4. Give more **power** to the dialogue. It indicates the use of **vocal variety, pitch**, volume and the **intonation** of the voice as the reflection of emotions. The result is the performance will be **dynamic and engaging**.<sup>50</sup>
5. Giving a question will help the audience into our world.<sup>51</sup>
6. The important thing that should be included into performance is a costume. Dress in clothing that comfortable but attractive. Avoid costume that distract the audience and make difficult the performance. Use costume that correlate to the story. If the story consists of more than 1 character. You can use one costume of the strong character on the story.

<sup>50</sup> Akash, Kaira, *TEJTalks Storytelling*, 2013, P. 28.

<sup>51</sup> Margot Leitman, *Long Story Short*, ed. Hannah Elnan (Seattle: Sasquatch Books, 2015), P. 71.



7. Don't forget to use make up on the face to build and make the main character stronger. Make up can help the storyteller to attract the audience attention and can be extra value.



Vocabulary List			
Ancient /'eɪnfənt/	Kuno	Middle /'mɪdl/	Tengah
Common /'kɑ:mən/	Umum/biasa	Outstanding /aʊt'stændɪŋ/	Luar biasa
Designing /dɪ'zaɪnɪŋ/	Membuat	Pitch /pɪtʃ/	Frekuensi nada
Distich /'dɪstɪk/	Bait	Power /'paʊə/	Kekuatan
Distract /dɪ'strækt/	Mengganggu	Props /prɒps/	Property
Dynamic /daɪ'næmɪk/	Terus menerus berubah	Reflection /rɪ'fleksjən/	Cerminan
Engaging /ɪn'geɪdʒɪŋ/	Menarik hati	Spoiler /'spɔɪlə/	Bocoran
Impression /ɪm'preʃn/	Kesan/pengaruh	Valuable /'væljuəbl/	Bernilai/ Berharga
Intonation /ɪn'tə'neɪʃn/	Tinggi rendah suatu nada	Vocal variety /'vɒkl və'raɪəti/	Keragaman suara
Introduce /ɪn'trə'du:s/	Memperkenalkan		

## B. Grabbing Attention of the Audience

It is not easy to reach the audiences' attention. When we cannot get their attention, it will be big trouble for us. Because of that, we should notice some aspects below.

1. Using a story that only a few people know about it. It will work great because people are going to get new information. It will be **memorable**.

2. Using the power question<sup>52</sup>.  
Example; "and do you know guys what happen for the next?" "Have you ever found it?"



3. Make the story **alive**. Place ourselves as like as in the real live not **fantasy**.

4. Tell the story with **clarity**.  
Speaking with clarity means express the feel of the story for the listener. Make your voice is clearly to be heard.<sup>53</sup>



<sup>52</sup> James Moore, *Storytelling: A Guide on How to Tell a Story, With Storytelling Techniques and Storytelling Secret* (JW Group AB, 2017), P. 134.

<sup>53</sup> Steven A Beebe and Susan J Beebe, *A Concise Public Speaking Handbook*, 4th ed. (New York: Pearson, 2015) P. 188



**Vocabulary List**

Alive /ə'laɪv/	Hidup
Clarity /'klærəti/	Kejelasan
Fantasy /'fæntəsi/	Khayalan
Memorable /'memərəbl/	Mudah diingat/mengesankan
Place /pleɪs/	Menempatkan

### C. Build A Confidence

Confidence will not be gotten easier. Confidence should be built early. Knowing some steps below will help us in managing or build our confidence.

#### 1. Knowing the Audience and Situation



Learn as much as we can about who are our audience. Whether your audience, kids or teenagers even adult, you must prepare your story that can be heard by them. Beside it, we should know the situation that we take place for the show. Make it as our own **stage**. The place is really **made** for us. In the other hand, we have to know the background of the audience. It will **direct** to the theme and the title of the story.

##### a. Be well-prepared



Being prepared means that we have to master our story and practice it for several time. The more we **prepare**, the **less** anxiety we will get.

## 2. Be well-organized

Start and finish by **greeting**. Make our performance in sequence. Start from greet the audience, showing the story from **opening** until **finishing** by **taking** a conclusion of moral value. We should arrange it **consecutively**. Do not take long time to stand in front of audience without doing anything. Let start it **as soon as possible**.

## 3. Knowing the introduction and closing

Opening is an **anxious** moment for storyteller. Therefore, it is **suggested** for us to have clear plan of introduction and closing. What we do on the stage should. It is not advised to memorize each words of introduction. We should **bear** it well in our mind. Using familiar words will make us feel comfortable and enjoy the showing. So, we will also know how to close our performance.

## 4. Making the Real Practice



When you are practicing your performance, imagine that you are showing your best to the audience that will actually address. What will you wear and use on your storytelling should be prepared and it is used when you are practicing. It will make you accustomed by them. Walking around of the room and practicing aloud. It will increase your

confidence and you will get the **momentum** for being yourself. Keep practicing. The more we practice the more we are able to give the best performance for the audience. It will help us to handle our nervousness, anxiety and fear.

### 5. Breathe



Maybe, there is no time for us to **take a breath** when we are still conveying our story. However, it is a **significant** thing that should be done. Breathing will make us **relax**. However, we always forget about it. Therefore we always get **puffing** breath at the end of the performance. Moreover, we are recommended to take a **slow** breath as much as we can. It is better than taking a **deep** breath. The audience will never know because we just **inhale** and **exhale** slowly. After finishing it, we are allowed to take a deep breath and visualizing our successful, it also reduces anxiety.

**take control** and **channeling** the energy. Be focus and calm. Act calm and we will feel calm. Give ourselves pep talk and **release** our muscle before our names are called. We will relax. When we are ready, just walk **calmly** by **manner**. Take a moment to be **friendly** and **supportive** by giving a smile. Think calm, act calm to feel calm.

### 8. Giving a Mental Pep Talk

Giving a mental pep talk can support us in our confidence. A positive **message** such as “I can do this, I’ll do a good job” will be a productive way to manage our anxiety. When we are getting nervous, we can use this positive message as the weapon. If we are still confuse about the message that should we implement. We can see some of examples below:

Negative Thought	Positive Self-Talk
I’m going to forget about what I want to say	I’ve practiced this story many times. I’ve got notes to improve myself. If I lose, I’ll always be the winner for myself. Because no one will know, I’ll not following my text
There are a lot of people looking at me	My audiences want the best of me. I’ll seek out friendly faces when I’m feeling nervous



<b>The audience think I'm dull and boring</b>	<b>I've got some good examples. I can talk to the audience one-on-one, and people seem like my job.</b>
<b>I just can't do this</b>	<b>I can do this! I've talked to people all of my life. I've shown my best performance for many times. I can get through this because I've rehearsed and I've prepared.<sup>54</sup></b>

<sup>54</sup> Steven A. Beebe and Susan J. Beebe, *Public Speaking Handbook*, Fifth (New York: Pearson, 2016) p. 21-24



### Vocabulary List

Anxious /ˈæŋkʃəs/	Cemas	Friendly /ˈfrendli/	Dengan ramah
As soon as sɪːn æz/	Sesegera	Greet /gri:t/	Menyapa
Avoided /əˈvɔɪdɪd/	Dihindari	Inhale /mˈheɪl/	Menarik nafas
Bear /ber/	Tanamkan	Job /dʒɑ:b/	Tugas/pekerjaan
Boost /bu:st/	Meningkatkan	Jiggling /ˈdʒɪɡəlɪŋ/	Bergoyang
Boring /ˈbɔːrɪŋ/	Membosankan	Less /les/	Mengurangi
Calmly /ˈkɑːmli/	Dengan tenang	Looking at /ˈlʊkɪŋ æt/	Menatap ke
Channeling /ˈʃænəlɪŋ/	Menyalurkan	Lose /lu:z/	Kehilangan/ kalah
Consecutively /kənˈsekjətɪvli/	Secara berurutan	Manner /ˈmænər/	Sikap
Deep /di:p/	Dalam	Memorize /ˈmeməraɪz/	Mengingat
Direct /daɪˈrekt/	Langsung/ mengarahkan	Message /ˈmesɪdʒ/	Pesan
Draw /drɔ:/	Menggambarkan	Made /meɪd/	Terbuat
Dull /dʌl/	Membosankan/ kusam	Momentum /məʊˈmentəm/	Saat yang tepat
Entertained /ˌentəˈteɪnd/	Terhibur	Muscle /ˈmʌsl/	Otot
Exhale /eksˈheɪl/	Menghembuskan nafas	Opening /ˈoʊpənɪŋ/	Membuka/ pembukaan
Finishing /ˈfɪnɪʃɪŋ/	Menyelesaikan/ penyelesaian	Organize /ˈɔːrgənaɪz/	Mengatur
Following /ˈfɔːloʊɪŋ/	Mengikuti	Pep talk /pep tɔ:k/	Kata penyemangat
Forget /fəˈget/	Lupa	Prepare /priˈper/	Menyiapkan

Public /ˈpʌblɪk/	Umum	Seek /si:k/	Mencari
Puffing /ˈpʊfɪŋ/	Terengah-engah	Suggested /səˈdʒestɪd/	Disarankan
Release /rɪˈli:s/	Melepaskan	Supportive /səˈpɔ:rtɪv/	Mendukung
Rehearsed /rɪˈhɜ:sɪd/	Berlatih	Symptom /ˈsɪmptəm/	Gejala
Relax /rɪˈlæks/	Santai	Take a breath /teɪk ə breθ/	Bernafas
Seek out / si:k aʊt/	Mencari-cari/ memecahkan	Take control /teɪk kənˈtrəʊl/	Mengambil alih
Shaking hand /ˈʃeɪkɪŋ hænd/	Tangan gemetar	Taking /ˈteɪkɪŋ/	Mengambil
Significant /sɪɡˈnɪfɪkənt/	Penting	Text /tekst/	Teks/bacaan
Slow /sləʊ/	Lambat	Tremble voice /ˈtreɪbl vɔɪs/	Suara bergetar
Sparkling /ˈspɑ:rkɪŋ/	Gemilang	Wobbly knees /ˈwɒbli ni:z/	Lutut goyah
Stage /steɪdʒ/	Panggung		

**MYTH****STEALTH PRINCESS**

This story started from a king and his empress. They did not have child for years. All efforts had done, but none of it gave result. The king began to despair. At that moment, a guard came to him. How happy the king was, the guard brought news. He would have child soon. But, he must go to the old well that protected by a stealth princess.

After a few days, the king rushed there. He was very surprised to see the stealth.

King : “Finally, I find this well. Waa you make me shock. Are you genie in this forest? No no no, genie doesn’t have pretty face like her. O you are the stealth!”.

Stealth Princess : “Hahaha. Yup you’re right. I’m the prettiest princess. King o king, I really know what you want. A son right? Hahaha it’s easy for me to grant it. But, are you sure? Look at me, I am much better to give you perfect children than your wife. Expel her! And make me as you’re the only one empress?”.

It is unfortunate. The king had blinded by the beauty and the flattery of the demon. He threw out his wife from the palace.

Queen : “King, please don’t do this to me. I will give you a baby king, I promise”

King : “Ahhh... Just go away!. You will never give me a son, because you are barren”

After the occurrence, the king decided to marry the stealth princess. Day by day, month for month, the stealth princess was pregnant. The king was very pleased. But weirdness happened. The stealth princess always asked a head of human for she ate. Because the king didn't want something happened to his future baby, he sacrificed his people.

Maid : “This is your meal Princess”

Stealth Princess : “Ehmm... it's so yummy. What are you doing there maid? You want to be my meal too? Go out! Before I change my mind”

This incident was very disturbing and made people afraid. People were only waiting their turn of death when the stealth was hungry. This news had spread widely to the ear of the magic hermit. The hermit came to meet the stealth princess with food for her.

Stealth Princess : “Where is my meal? I am starving. You're too long Maid! What do you give to me Maid? It's not the head of human. Aaa my pretty face.”

The stealth was very furious. It turned out that what she ate was not a human head. It is of the goat that had changed by the hermit. The stealth became a very terrifying demon. She was angry. She cut the hermit's body into several pieces. But when it would be eaten, it reunited. The fight ensued.



Hermit : “You will not defeat me stealth. Now, get this!”.

Finally, the fight was won by the magic hermit. The stealth was gone with wounds on her body. The king felt sorry for choosing a demon as his wife. But everything had happened. The king apologized to his people and thanked to the hermit. And the last, the people returned to live peacefully and safety.

The example of props that needed:



Spatula as the weapon



Big bucket as the well



Melon as the head of



carrot as the eyes, nose  
and mouth of the melon



Food color as the blood



The costume

**Note:**

The costume is just focus to the main character of the story. The main character is the stealth princess. The costume should same as the costume that use by a princess in general.

The melon, carrot and food coloring are one unity. The melon as the head and carrot as additional accessories for the eyes and nose and mouth. If there are other materials that proper to change the use of carrot it is better. For the example using a button. Food coloring help the prop more real. The chosen food coloring is more safety than other.

**The Explanation for Parts of the story**

Prolog	Part	Paragraph
This story started from a king and his empress. They did not have child for years. All efforts had done, but none of it gave result. The king began to despair. At that moment, a guard came to him. How happy the king was, the guard brought news. He would have child soon. But, he must go to the old well that protected by a stealth princess.	Introduction	Pr. 1



<p>After a few days, the king rushed there. He was very surprised to see the stealth.</p> <p>It is unfortunate. The king had blinded by the beauty and the flattery of the demon. He threw out his wife from the palace.</p> <p>Day by day, month for month, the stealth princess was pregnant. The king was very pleased. But, weirdness happened. The stealth princess always asked a head of human for she ate. Because the king didn't want something happened to his future baby, he sacrificed his people.</p>	Body	Pr. 2, 3 and 4 (Include the dialogues)
<p>This incident was very disturbing and made people afraid. People were only waiting their turn of death when the stealth was hungry. This news had spread widely to the ear of the magic hermit. The hermit came to</p>	Climax	Pr. 5 and 6 (Include the dialogues)

<p>meet the stealth princess with food for her.</p> <p>The stealth was very furious. It turned out that what she ate was not a human head. It is of the goat that had changed by the hermit. The stealth became a very terrifying demon. She was angry. She cut the hermit's body into several pieces. But when it would be eaten, it reunited. The fight ensued.</p>		
<p>Finally, the fight was won by the magic hermit. The stealth was gone with wounds on her body. The king felt sorry for choosing a demon as his wife. But everything had happened. The king apologized to his people and thanked to the hermit. And the last, the people returned to live peacefully and safety.</p>	Conclusion	Pr 7

## Fable

### The Lion and the Rabbit

Who didn't know the straddle animal in the jungle? The only one ruler, a cruel lion was the king. Every day he killed all animal surrounding for his meal. And that's why there was uproar that made by him. All animals were afraid. They ran away

Lion : "Roaaarrrr, I catch you"

Deer : "Aaaa"

All the animals have given up. They would be eaten by the evil lion for day by day. Then one of the animals told the lion to make a deal. If the lion could promise to just eat one animal. So, every animal would come to them every day. The lion didn't need to hunt them and the other animal a bit saved.

Lion : "Ok I agree. But, if you're deny. I will kill of you in the next day"

The lion agreed about the plan because it was sounded well thought-out him. It made him easy. Then, day by day one animal went to the lion so that he could eat it. At that time also, the other animal was restless and sad to wait who will be eaten by the lion.

After a few days, finally it came to the rabbit's turn. The rabbit went to the lion. He walked inch by inch. He walked very slowly on that day. The king was not impatient to torn the rabbit. He was angry when the rabbit arrived.

Lion : “Hey you, why are you late?”

Rabbit : “I’m sorry king, I was hiding from another lion in this forest. He said he is the only one king here”.

The lion was wrath. Who dares to fess up himself as the king except the lion? The lion asked the rabbit to guide him to the other lion. The rabbit was pleased to lead the lion. The rabbit walked to open the way. Step by step, they arrived to the old well on the forest. The rabbit told the lion that

Rabbit : “This is the place king. The other king lived at the bottom of it. Look there!”

The lion that was curious earlier approached and saw into the well. He was very shock to see another lion inside. He was very angry to know it.

Lion : “Hey you, how dare you? What? You follow my words. I will shred your body”

Without waiting another moment, the lion jumped into the well to attach his own face. But he never came out.

All the animals in the forest were very pleased to the rabbit. Because the rabbit saved their life by his clever trick. Now, the animal could live peace and happily.



## Foklore

### Origin the Name of Banyuwangi Kingdom

Blambangan kindom that led by Raden Bahterang made amess by attacked klungkung kingdom until caused everyone dead even the king and being left for his daughter and son, Surati and Rupaksa.

Surati : "Aaa..., dady, dady.... brother".

Rupaksa : "why you still here? Go away, I will finish all. Run,run in the forest I will meet you there".

Surati run so quickly,unfortunately Surati was lost in the forest . One day Raden Bahterang came there to hunt and he met with Surati, he was shocked to know that Surati was a princess from Klungkung kingdom.

Raden : "Ah unlucky guard,hold it! I will take a water there. aaa who are you? Are you a genie in this forest? oh I'm sorry grandma I'm so sorry".

Surati : "What do you say? Grandma? don't you see me? I'm beautiful woman in this, forest. Do you know? my Klungkung kingdom and I live alone".

Raden : "What? Klungkung kingdom? Are you the princess? Maybe I can help you, want you go to my palace? You can live there. By the way my name is Raden Bahterang.

Surati : "Oh thank you, I'm Surati".

And Surati didn't know that Raden Bahterang was a killer of her father. So, she accepted to live in Blambangan kingdom. Day by day Surati was treated so special there and made her heart was touched until Raden Bahterang felt love with her and decided to marry her.

After a year later someone ragged come to Blambangan kingdom.

Rupaksa : "Excuse me. Surati,Surati i'm your brother Rupaksa. You must believe and remember it,your husband is a killer of our father. We must take revenge. Kill him, kill him!"

Surati : "Who are you? Brother, where have you been? I always wait for you,oh brother. What? What do you say? He has been my husband,i can't betray him".

Rupaksa : "Surati saves it. Take it and put under your bedroom".

After Rupaksa came in the palace,evidently he met too with Raden Bahterang and said to him that his wife will kill him, and Raden Bahterang incited by Rupaksa words. With angrily Raden Bahterang went home and proved all. Evidently, he found a knife behind the bedroom.

Reden : "Surati,Surati where are you?. What is this? You want to kill me ha? Answer me. You know that I kill your father so you want rat me. Before you kill me, I will kill you first".



Surati : “Raden that is so impossible to me to do it, i love you I love you so much and i have forget about you kill my father. Forgive me Raden, don't kill me Raden you must listen my word first”.

Surati ran and ran to fled from her husband and He was resigned when she was on the riverbank.

Surati : “My husband, why you do it with me, believe me, I love you so much I'm not betray you, i accept as you are. If once i get into this river and fragrant it means that I'm right if it stinks it mean that i lie. For the last I'm sorry my husband, goodbye”.

Raden : “Are you crazy? But it's better if you want to kill yourself, hahaha. What is this? like so many flowers, Surati, Surati my wife, Surati what can I do for you? I make a big false, comeback Surati, come back my wife”.

And finally, Surati sunk into the river with the truth and purity of her love. Raden Bahterang felt guilty with her. Now the river and that place call by Banyuwangi, banyu is water and wangi is fragrant and that is fragrant water.

Surati : “Raden that is so impossible to me to do it, i love you I love you so much and i have forget about you kill my father. Forgive me Raden, don’t kill me Raden you must listen my word first”.

Surati ran and ran to fled from her husband and He was resigned when she was on the riverbank.

Surati : “My husband, why you do it with me, believe me, I love you so much I’m not betray you, i accept as you are. If once i get into this river and fragrant it means that I’m right if it stinks it mean that i lie. For the last I’m sorry my husband, goodbye”.

Raden : “Are you crazy? But it’s better if you want to kill yourself, hahaha. What is this? like so many flowers, Surati, Surati my wife, Surati what can I do for you? I make a big false, comeback Surati, come back my wife”.

And finally, Surati sunk into the river with the truth and purity of her love. Raden Bahterang felt guilty with her. Now the river and that place call by Banyuwangi, banyu is water and wangi is fragrant and that is fragrant water.

## Legend

### Roro Jonggrang and Prambanan Temple

Prambanan kingdom Yogyakarta that led by Prabu Boko was being pressed there was a struggle, unfortunately because his kingdom attacked by Bandung Bondowoso that had bad attitude, cruel and evil want to hold the prambanan kingdom.

Prabu Boko : “Stop, go away from my place, or I will cut your head”.

Bandung Bondowoso : “What? Oh grandpa, you are so poor. It’s better you concede or I will make you to be a pair of dust. Hahaha go!”

Prabu Boko : “You must try again, I will kill you. You end. Wait what is this? Aaaaa Bandung Bondowoso, you... you kill me”.

Beside it in the kingdom, Roro Jonggrang was very worried about her father. She decided to come in the struggle but she was shocked to look at her father bloodstained.

Roro Jonggrang : “Dady, where are you dady. Dady? Wake up dady wake up”.

Prabu Boko : “My daughter go go. Save our kingdom, roro jonggrang: no dady no, it’s better if I die with you. Maid don’t touch me maid don’t touch me... dady, dady believe it, I will take revenge to all”.

Prambanan kingdom was controlled by Bandung Bondowoso, the kingdom became erratic under his leadership. Day by day Bandung Bondowoso always regarded and look at Roro Jonggrang. evidently Bandung Bondowoso felt love with her and would to marry her. Roro Jonggrang couldn't refuse him but she hated him so much. So, she asked one requirement to Bandung Bondowoso. Bandung Bondowoso : "Oh my beautiful girl? What do you do? You may do it because you will be my wife.

Roro Jonggrang : "What do you say?. Be your wife? You want to marry with me? Hello... open your eyes, look yourself ser. I'm sorry sir"

bandung bondowoso : "I will wait for you, if you don't have an answer, you know what can I do for you".

Roro Jonggrang: "Oke sir, i will marry with you but you must make 1000 temples in one night for me".

Yes, Roro Jonggrang forced to accept Bandung Bondowoso to avenge the death of her father. But Bandung Bondowoso was very clever and had a magic so that was so simple. He rallied all genie that he had to help him.

Bandung Bondowoso : "Genie oh genie come in, come in...."

Genie : "I come in, I know you I help you only one night. Hahahaha".

Badung Bondowoso : "Good, hahahaha..."



Roro Jonggrang was confused and afraid, because 1000 temple would be finish by Bandung Bondowoso. She must cancealed all, she thought thought and thought and she got idea, she hit a mortar to make all chicken crowed and that was showed day had morning. All genie felt scary and went out from that place.

Genie : “Go,go,go.... sun, chicken , fried chicken... aaaa the sun is come in”.

Bandung Bondowoso : “Hei, you genie, all my genies, come back one temple left you have to build. Guys, i will give you fried chicken”.

Genie : “What? fried chicken? come back. But suuuuunnnn.... goooo”.

Roro Jonggrang: “Hahaha, what is this? You can’t finish it, so you want to marry me. Look your face please. 999. That’s all for you because you kill my father”.

But actually, Bandung Bondowoso knew that Roro Jonggrang deceived, she was lie. He was very wrath he was very angry and with his power he made Roro Jonggrang be a statue to equip all temple.

Bandung bondowoso : “What? I’m a killer. That is because your father. oh, Roro Jonggrang this temple is one left so, i course you as the 1000 the statue”.

Roro Jonggrang: “Hahahaha, i don’t care. I can’t be your wife. Aaaa What happen with me? I can’t move. No no”.

And finally, roro jonggrang became a stone because her act. She can't do anything. She only can receive destiny. Now, Roro Jonggrang's stone is laid in a room in the temple, in a big place. All people call it Roro Jonggrang temple, and 999 the name is sewu temple. And that is Prambanan temple.



### Modification story

#### The New Version of Ramayana

Ramayana story started from a man named Rama, the prince from Kosala kingdom that must be exiled to the forest. He couldn't be the king because his father promise. With his wife Sinta, Rama lived in the jungle.

Sinta : "Oh my God, i'm so tired. May be i will take a rest first".

But suddenly Surpanaka came, a princess from Alengka kingdom that had big obsession to marry Rama.

Surpanaka : "So she is Rama's wife, sinta? Countrified. Aaa my hand. Rama? oh my future husband".

Rama : "Don't touch my wife or you will get more than this".

Surpanaka : "What Rama, what do you say? Rama, you insult myself. You will pay all".

And Surpanaka went back to her palace and said to her brother giant Rahwana about the accident. Rahwana was very angry to hear that, He planned a mission to destroy Rama, and he kidnap Sinta.

Sinta : "Oh my face look so beautiful, I must be like this every day and Rama will love me more, Yeea success, success, success, hurray.

Cekrek) my husband, do you come back? Aa, who are you? Go away go away.

Rahwana : “Hahaha, my beautiful girl, i’m giant Rahwana but because i’m small i’m giant Rahwini. Sinta, follow me now, you will be my wife”.

Sinta : “Rama,Rama, help me...”.

Rama was very shocked when he came back home he couldn’t find Sinta. Rama thought, thought and thought. where his wife was? And he got idea he asked for helped Hanoman, his friend.

Rama : “Hanoman, Hanoman. Help me please”.

Hanoman : “Shutt. I know about your problem. GPS, what? Rahwana bring Sinta to his palace. we must go now. Bring your weapon”.

And then they went to Alengka kingdom to attack Rahwana, but Rahwana was a strong giant and unconquered by anyone”.

Hanoman : “Rama,go and save your wife. cia,cia.ha... Why it is so difficult to kill him?”

Rahwana : “Hahahaha, you can’t get me. This is your weapon? It is so delicious”.

Hanoman : “Haha I got idea, oke google how to kill Rahwana? What baygon? Oke fine. I bring that, yes”.

Rahwana : “Hahaha, that is so impossible. You can’t kill me, wait why with me? Aaaa”.

And Sinta could be saved with Rama because Hanoman's help.

Sinta : "Rama, my husband. Rama, help me, I'm so afraid".

Rama : "Don't worry my wife, I will always with you. Hanoman thank you so much for your help".

Hanoman : "It's oke no problem. I feel good, I know that I wouldn't off. So good, so good, I got you".

And finally, Rahwana could be killed and his kingdom broken, and Hanoman. Rama and Sinta could live happily ever after.

## REFERENCES

- An, Nguyen Thi My, and Pham Ho. "Improving EFL Students' Speaking Performance by Using Games in the Classroom." In *Đạy-Học Ngoại Ngữ Và Nhu Cầu Việc Làm Trong Thời Hiện Đại*, 2018.
- Azainil, Jumini, Usfandi Haryaka, Laili Komariyah, and Ramadiani. "Contextual Teaching Learning with Discovery Methods to Increase Motivation, Creativity, and Outcomes Learning Science Students in Elementary School." *International Journal of Innovation, Creativity and Change* 5, no. 3 (2019).
- Aziz, Imam Nur, Yuli Ani, and Setyo Dewi. "The Implementation of Contextual Teaching and Learning on English Grammar Competence." *Journal of Arabic and English Language* 2, no. 2 (2019).
- Beebe, Steven A., and Susan J. Beebe. *Public Speaking Handbook*. Fifth. New York: Pearson, 2016.
- Beebe, Steven A., and Susan J Beebe. *A Concise Public Speaking Handbook*. 4th ed. New York: Pearson, 2015.
- Bustami, Y, D Syafruddin, and R Afriani. "The Implementation of Contextual Learning to Enhance Biology Students' Critical Thinking Skills." *Jurnal Pendidikan IPA Indonesia* 7, no. 4 (2018):. <https://doi.org/10.15294/jpii.v7i4.11721>.
- Collins, Wendy C. *Tell Me the Story*. Edited by G Collins. Fountain Inn: Gary C. Collins Publishing, 2005.



Commission, European. *StoryRegions: Training Material "Storytelling to Foster Cooperation and Inclusion."* Erasmus+, 2014.

Davtyan, Ruzanna. "Contextual Learning." In *ASEE 2014 Zone 1 Conference*, 2, 2014.

Dayat. "Analysis on English Speaking Performance: Exploring Students' Errors and the Causes." *Journal of Education, Teaching and Learning* 2, no. 1 (2017).

Deardon, Amy. *Create a Strong Emotional Experience for Your Story Readers*. Taegais Publishing, LLC, 2015.

Fadhilah, Z Mawardi Effendi, and Ridwan. "Analysis of Contextual Teaching and Learning (CTL) in the Course of Applied Physics at the Mining Engineering." *International Journal Science and Applied Science: Conference Series* 1, no. 1 (2017). <https://doi.org/10.20961/ijsascs.v1i1.5106>.

Fadilah, Dinda, and Yetti Zainil. "Journal of English Language Teaching Teachers' Question Types and Students' Speaking Performance in EFL Classroom." *Journal of English Language Teaching* 9, no. 4 (2020). <https://doi.org/10.24036/jelt.v9i4.110208>.

Firdaus, and Fatma Dewi. "Application of Contextual Teaching and Learning (CTL) Components In Telecommunication Network Design and Optimization Course." *International Journal of Chemistry Education Research* 2, no. 1 (2018).

- Fraleigh Douglas M. and Tuman Joseph S.. *Speak Up: An illustration Guide to Public Speaking. Fourth Edition.* Bedford: Boston. 2017
- Goaz, O G. *Effective Storytelling Step by Step: Captivate, Engage, and Influence Your Audience.* 2020th ed. Poprite, 2019.
- Indrayadi, Toni, Dairabi Kamil, Muhamad Yusuf, Joka Novetra, and Nuzmi Sasferi. "The Effect of Contextual Teaching And Learning on Reading Motivation." *International Journal of Scientific and Technology Research* 9, no. 2 (2020).
- Iranmanesh, Zahra. "Narrative Prose and Its Different Types." *Journal of Languages and Culture* 4, no. 8 (2013). <https://doi.org/10.5897/JLC11.073>.
- Kaira, Akash. *TEDTalks Storytelling*, 2013.
- King, Sophie. *How to Write Short Stories for Magazines.* Begbroke: How To Content, 2008.
- Leitman, Margot. *Long Story Short.* Edited by Hannah Elnan. Seattle: Sasquatch Books, 2015.
- Meyer, Sylke Rena, and Gustavo Aldana. *Interactive Storyteling for the Screen.* Newyork: Routledge, 2021.
- Miller, Eric. "Theories of Story and Storytelling." In *Anthropology of Play*, 1–7. chennai: World Storytelling Institute, 2011.
- Mokhtar, Nor Hasni, Michi Farida, Abdul Halim, Sharifah Zurina, and Syed Kamarulzaman. "The Effectiveness of Storytelling in Enhancing Communicative Skills." In *Procedia Social and*



*Behavioral Sciences*, 18:164. Elsevier Ltd, 2011.  
<https://doi.org/10.1016/j.sbspro.2011.05.024>.

Moore, James. *Storytelling: A Guide on How to Tell a Story, With Storytelling Techniques and Storytelling Secret*. JW Group AB, 2017.

Nawas, Abu. "Contextual Teaching and Learning ( CTL ) Approach through REACT Strategies on Improving the Students' Critical Thinking in Writing." *International Journal of Applied Management Science* 4, no. 7 (2018).

Pontillas, S Marlon. "Reducing the Public Speaking Anxiety of ESL College Students through Popsispeak." *The Southeast Asian Journal of English Language Studies* 26, no. 1 (2020).

Spaulding, Amy E. *The Art of Storytelling Telling Stories*. Plymouth: Scarecrow Press, 2011.

Sudarmiani. "The Development of Economic Learning Model through CTL (Contextual Teaching and Learning) to Promote Students' Critical Thinking Skill." *Budapest International Research and Critics in Linguistics and Education* 3, no. 2 (2019).

Surdin. "The Effect of Contextual Teaching and Learning (CTL) Models on Learning Outcomes of Social Sciences of the Material of Forms the Face of the Earth on Class VII of Junior High School." *International Journal of Education and Research* 6, no. 3 (2018).

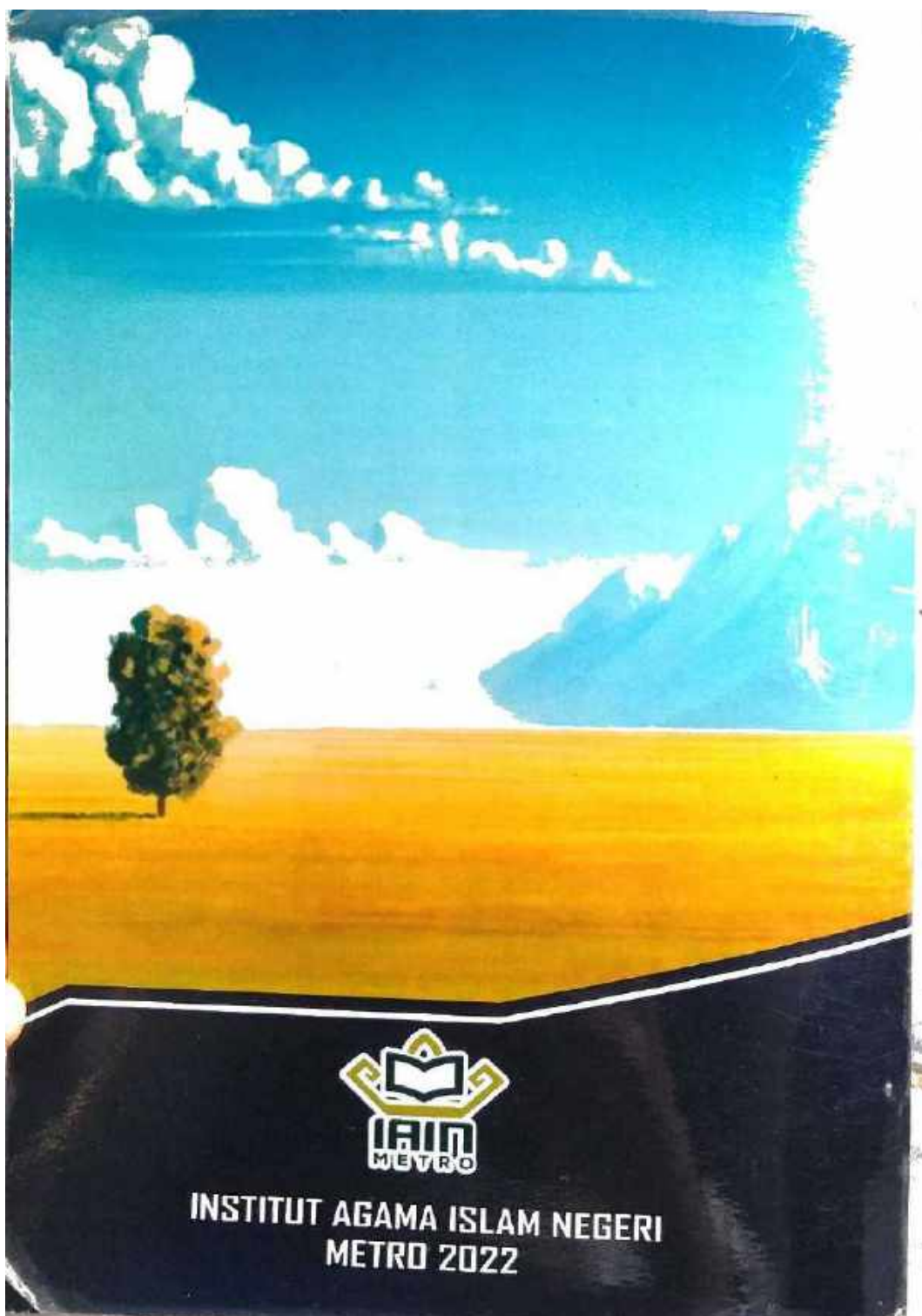
- Sutarsyah, Cucu. "An Analysis of Student ' s Speaking Anxiety and Its Effect on Speaking Performance." *Indonesian Journal of English Language and Applied Longuistics* 1, no. 2 (2017).
- Tuan, Nguyen Hoang, and Tran Ngoc Mai. "Factors Affecting Students' Speaking Performance at Le Thanh Hien High School." *Asian Journal of Educational Research* 3, no. 2 (2015).
- Zuhriyah, Mukminatus. "Storytelling to Improve Students' Speaking Skill." *English Education: Jurnal Tadris Bahasa Inggris* 10, no. 1 (2017).

## Curriculum Vitae

Afdhila Khusnila Wati, the name of the writer. She was born in Cempaka Nuban, May 14, 1999. She grew as the first daughter from Mr. Supani and Mrs. Siti Masrifah.



She graduated from State Elementary School 2 Cempaka Nuban, East Lampung in 2011. She finished her middle school in 2014 and 2017 in central Lampung. Those were State Junior High School 2 Kotagajah and State Senior High School 1 Kotagajah. In the same year after graduating her high school, she chased her undergraduate program in State Institute of Islamic Studies of Metro as the student of English Education Department.

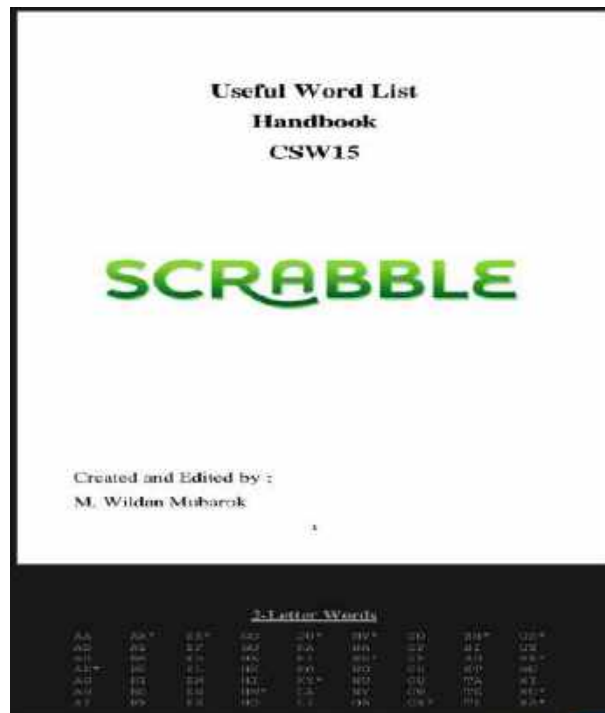


Appendix 15



Content of this book		
A. Sheets		
1. Aduci	31. Raring	
2. Aduci	32. Ratuin	
3. Azvici	33. Ratuin	
4. Arduin	34. Raring	
5. Arduin	35. Raring	✓
6. Aduini	36. Raring	✓
7. Aduini	37. Raring	
8. Aduini	38. Raring	
9. Aduini	39. Raring	
10. Aduini	40. Raring	
11. Aduini	41. Raring	
12. Aduini	42. Raring	
13. Aduini	43. Raring	
14. Aduini	44. Raring	✓
15. Aduini	45. Raring	✓
16. Aduini	46. Raring	
17. Aduini	47. Raring	
18. Aduini	48. Raring	
19. Aduini	49. Raring	
20. Aduini	50. Raring	✓
21. Aduini	51. Raring	
22. Aduini	52. Raring	
23. Aduini	53. Raring	
24. Aduini	54. Raring	
25. Aduini	55. Raring	
26. Aduini	56. Raring	
27. Aduini	57. Raring	
28. Aduini	58. Raring	
29. Aduini	59. Raring	
30. Aduini	60. Raring	
	B. Ring-binding pattern back and front	
	3. FRONT	
	a. A12345	
	b. A12345	
	c. A12345	
	d. A12345	
	e. A12345	
	f. A12345	
	4. BACK	
	a. A12345	
	b. A12345	
	c. A12345	
	C. Using words	
	a. All consonants	
	b. 5 vowels	
	c. 6 vowels	
	D. Three Fil	
	numbers 6-7	
	Letter words	
	E. Common words	
	4-5 letters	
	F. Two playing	
	scrabble.	





**The picture of materials from scrabble branches  
(The picture was taken from questionnaire)**





## CURRICULUM VITAE

Afdhila Khusnila Wati, the name of the writer. She was born in Cempaka Nuban, May 14, 1999. She grew as the first daughter from Mr. Supani and Mrs. Siti Masrifah.

She graduated from State Elementary School 2 Cempaka Nuban, East Lampung in 2011. She finished her middle school in 2014 and 2017 in central Lampung. Those were State Junior High School 2 Kotagajah and State Senior High School 1 Kotagajah. In the same year after graduating her high school, she chased her undergraduate program in State Institute of Islamic Studies of Metro as the student of English Education Department.



