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Yang bertanda tangan di bawah ini,

Nama	:	Intan Prastihastari Wijaya, M.Pd., M.Psi.
NIDN	:	0729078402
Jabatan	:	Gugus Penjamin Mutu

Menyatakan bahwa:

Nama	:	Shintia Yunistria Nastiti
NPM	:	2014050048
Program Studi	:	Pendidikan Bahasa Inggris
Judul Skripsi	:	TEACHING SPEAKING USING DRAMA TO TRAIN CREATIVITY TO THE 11TH GRADE STUDENTS AT SMAN 2 KEDIRI

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TEACHING SPEAKING USING DRAMA TO TRAIN CREATIVITY TO

THE 11TH GRADE STUDENTS AT SMAN 2 KEDIRI

SKRIPSI

Submitted in order to fulfil the Requirements for Obtaining a Bachelor's Degree

in Education (S.Pd.)

English Language Education Department, FKIP UN PGRI Kediri

By:

SHINTIA YUNISTRIA NASTITI

NPM. 2014050048

ENGLISH DEPARTMENT

FACULTY OF TEACHER TRAINING AND EDUCATION

UNIVERSITY OF NUSANTARA PGRI KEDIRI

2024

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Skripsi by:

SHINTIA YUNISTRIA NASTITI
NPM: 2014050048

Title:

TEACHING SPEAKING USING DRAMA TO TRAIN CREATIVITY TO THE 11TH GRADE STUDENTS AT SMAN 2 KEDIRI

Has been approved for submission to the Examination/Skripsi

Committee for the English Language Education Department

FKIP UN PGRI Kediri

Date: …………………….…

First Advisor   Second Advisor

Dr. Hj. Diani Nurhajati, M.Pd   Dr.Suhartono, M.Pd.
NIDN. 0711126302   NIDN. 0714026901

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Skripsi by:

SHINTIA YUNISTRIA NASTITI
NPM: 2014050048

Title:

TEACHING SPEAKING USING DRAMA TO TRAIN CREATIVITY TO

THE 11ᵀᴴ GRADE STUDENTS AT SMAN 2 KEDIRI

Has been defended in front of the Skripsi Examination/Trial Committee

English Language Education Department

FKIP UN PGRI Kediri Study Program

Date: ………………

And declared to have Fulfilled the Requirements

Examining Committee:

1. Chairman   :

2. Examiner I   :

3. Examiner II :

Dean of FKIP

Dr. Agus Widodo.M.Pd.
NIDN.

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STATEMENT

The undersigned below,

Name	: Shintia Yunistria Nastiti
Gender	: Female
Place/Date of Birth	: Kediri, June 24th 2001
Student Number	: 2014050048
Fac/Dep	: FKIP/S1 English Education Department

Declaring truthfully, that in this Skripsi no work has ever been submitted to obtain a graduate degree at a university, and to the best of my knowledge no written work or opinion has ever been published by anyone else, except those that are deliberately and in writing referred to in this text and mentioned in the bibliography.

Kediri,
Signed by

SHINTIA YUNISTRIA NASTITI
NPM: 2014050048

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MOTTO AND DEDICATION

MOTTO:

"The steps in acquiring knowledge are to listen carefully, keep what we have heard, practice it, and then spread it."

Sufyan Bin Uyainah

DEDICATION:

1. *My Mother (Sumiati)* : *Thank you for the prayers you always give me, as well as the encouragement and motivation when I am at my lowest. I love you so much.*

2. *My Father (Sugeng Riadi) : Thank you for always giving the best, giving me a lot of support, and believing that I can get through it all. I love you so much.*

3. *For Myself* : *Thank you for always trying the best. Thank you for surviving around so far. Whatever happens, keep spirit up and continue the next mission.*

4. *My Family* : *Thank you for always being there. Continue to provide encouragement and motivation in every time I have difficulty working on my skripsi. I love you.*

Abstract

Shintia Yunistria Nastiti Teaching Speaking Using Drama to Train Creativity to the 11th Grade Students at SMAN 2 Kediri, Skripsi, English Department, FKIP University of Nusantara PGRI Kediri, 2024.

Key words: creative, drama, teaching speaking

The government has developed a new curriculum called *Kurikulum Merdeka Belajar* for all school levels. This curriculum emphasizes all the school subjects must develop various skills for all school graduates to enhance competitiveness in the 21st century, such as creativity, communication, critical thinking, collaboration. One crucial skill that school graduates must have, is creativity. Therefore, all teachers, including English teachers, must select appropriate method to develop this skill. The English teachers should facilitate learning activity through a certain method to develop students' creativity. Therefore, this research was carried out to describe the students' speaking ability and creativity through performing drama in teaching speaking. This descriptive quantitative research was carried out when the researcher did teaching practice to the 36 students of XI-1 class, at SMAN 2 Kediri. The students were assigned to perform a short drama in groups, in each group consists of 6 students, of which 6 groups will be formed. To take the students' scores, the researcher considered 4 aspects to assess the speaking ability and creativity. They were fluency, flexibility, originality and elaboration. The results of the research shows that the average score was 81, in which this score is included in the "very creative" category. In other words, to develop students' creativity and speaking ability the English teacher can make use of drama.

ACKNOWLEDGEMENT

Praise be to God for His blessings because only for His approval can the task of compiling this thesis be completed.

The skripsi with the title "Teaching Speaking Using Drama to Train Creativity to the 11th Grade Students at SMAN 2 Kediri " was written to fulfil some of the requirements for obtaining a Bachelor of Education degree, at the English Language Education Department FKIP UN PGRI Kediri.

In this occasion, sincere thanks and appreciation are expressed to:

1. Rector of UN PGRI Kediri who always gives the support and motivation to the students.
2. Dr. Agus Widodo.M.Pd. as Dean of FKIP
3. Dr. Khoiriyah, M.Pd. as Head of English Language Education Major
4. Dr. Hj. Diani Nurhajati, M.Pd. as First Advisor
5. Dr. Suhartono, M.Pd. as Second Advisor
6. My beloved parents who always support me to finished skripsi

I realized that this thesis still has many shortcomings, so I welcome comments, criticism and suggestions from various parties.

I hope this thesis will be useful for all of us, especially for the world of education.

Kediri,

Shintia Yunistria Nastiti
NPM: 2014050048

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CHAPTER I

INTRODUCTION

This chapter presents background of the research, identification of the problem, limitation of the problem, problem formulation, research objective, research significant, and definition of key terms.

A. Background

Science and technology are advancing at an extremely fast pace in the 21st century, every nation must do this by making their country more competitive. Since people would be in charge of overseeing everything that belongs to the state, human resources are a crucial factor that needs to be taken into account in order to boost a country's competitiveness. The areas of knowledge and abilities possessed reveal the quality of human resources. A healthy balance between knowledge and skills is essential for people to be able to apply theory in real-world social situations and make direct contributions to the area. Therefore, students are expected to be able to compete globally in this 21st century.

In its realization, the government has created a new curriculum called *Kurikulum Merdeka Belajar*. This curriculum for Senior High Schools gives students greater freedom in selecting subjects and developing skills according to their interests. This includes an emphasis on contextual learning, projects, and the development of critical and creative competencies. 4Cs skills are skills that the government hopes are capable and are in line with the demands of the 21st century. 4Cs skills are expected to be able to help students compete in the 21st century. As

said by (Sipayung, 2018), that 4Cs capabilities must be mastered so that the nation can compete in the 21st century.

One of the 4Cs abilities that is very important to learn is creativity. Creativity is a way of thinking to produce useful new ideas and concepts (Sipayung, 2018). Students will get satisfactory scores if they have high creativity. This is due to the fact that those who possess creative skills will think more quickly, think more intelligently, and be able to solve problems as they arise (Sumarni, 2016). The teacher's lack of experience in incorporating creative into his teaching may be the cause of the students' likely low levels of creativity. Science content, scientific process, and scenarios of science learning can increase creative thinking skills (Cheng, 2010).

Someone who can be said to be creative are those who are imaginative, have great curiosity, willingness to explore something that is not known, likes challenges, not afraid try something new and have the ability to understand ambiguity (Amrullah, 2018). Creative individuals have businesses and steadfastness, having self-efficacy, namely great confidence in abilities possessed.

The problem found when the researcher came to class XI - 1 of SMAN 2 Kediri, they experienced difficulties when required to answer questions directly. That's because the learners are required to produce sentences directly. This shows that there is a lack of abilities in class XI-1 students at SMAN 2 Kediri. However, in communication, good speaking skills are needed in order to achieve the goals of the communication activities. This of course will also influence student creativity.

Speaking and creativity are two interrelated abilities. (Krumm, 2016) said that creativity is the highest level of expressing a new idea and the ability to combine unrelated topics in different ways to avoid familiar patterns. To express an idea, good speaking skills are needed. In speaking, a person must also have good creative ability. Therefore, students must be able to master the four main components of creative skills, namely fluency, flexibility, originality and elaboration (Alghafri, 2014).

In order to increase students' creative ability, the researcher thought that it is necessary to create innovations in a variety of teaching models and techniques. In this situation, a learning model that incorporates research-based learning and can support these 4Cs abilities must be created. Project Based Learning has the potential to greatly enhance 21st century skills.

Project Based Learning is an educational approach that provides teachers with the opportunity to differentiate instruction in the classroom by including project work. Project work is a type of work that involves many complex tasks based on questions and issues that are very enlightening and inspire students to learn how to navigate, solve problems, formulate opinions, carry out research projects, and provide opportunities for independent learning. The use of Project Based Learning in improving students' creative ability is considered very appropriate, which is to solve problems and formulate opinions need creativity. This will encourage students to practice their creative ability.

Drama is one method that is considered effective in applying Project Based Learning. (Maley, 2006) said that Drama naturally incorporates language abilities.

The goal of using drama to teach English is to help students learn and practice the language in the setting that it is intended for, rather than to transform them into professional actors (Banerjee, 2014). In developing students' abilities, drama is one of effective way. Students who study drama must create by utilizing a poem, tale, dialogue, or literary material. The goal of drama is to use the "content" of the literature, not to force students to memorize the texts word for word. Since memorization of sentences is not the focus, students must integrate several skills (Yumurtaci, 2014).

Research conducted by Bayraktar and Okvuran (Bayraktar and Okvuran, 2012) revealed that drama can improve students' creativity and writing abilities. Meanwhile Tribhuwan Kumar (Kumar T. Q., 2022) in his research, it has been revealed that drama can improve students' speaking ability significantly. In these two studies, they tended to examine students' writing and speaking abilities using drama. Meanwhile, not many researchers have conducted research that focuses on students' creative ability. From the explanation above, researchers have conducted quantitative research that focuses on the use of drama as a medium in improving students' creativity entitled "**TEACHING SPEAKING USING DRAMA TO TRAIN CREATIVITY TO THE 11TH GRADE STUDENTS AT SMAN 2 KEDIRI**".

B. Identification of the Problem

In learning English in class XI-1 SMAN 2 Kediri, the students have very good pronunciation skills. However, they seemed to have difficulty responding to questions or discussions directly using English. This is because when

communicating directly, students are required to think about how to express their thoughts and ideas in English at that moment. In speaking, creative ability are very necessary. This is why creativity needs to be taught to students.

The second problem, how do we train students' creative ability? The creative process involves selecting important elements known from various fields and combining them into new formats, using information in new situations, drawing on aspects of experience, patterns, and analogies as well as unknown fundamental principles (Natty, 2019). Under the Project Based Learning (PjBL) learning model, students are given a project or problem related to the subject matter, which they must solve or create based on questions and problems. This process of searching, investigating, and discovering for oneself is then continued in order for students to gain a comprehensive understanding by applying ideas or new ideas that they have acquired from theories, concepts, or information that has been developed into something new and different. Therefore, Project Based Learning is considered an effective way to develop students' creative ability.

In improving creative ability, the students of XI-1 at SMAN 2 Kediri, the researcher has a solution to this problem, by using drama. Drama in education is a role-playing activity played by students, where in this drama activity students are required to improvise with the characters they play. Drama has several types, including fable, romance, legend, adventure, fairy tale, folktale, myth, etc.

This research used 4 aspects that stated by Guildford Divergent Thinking Models, in Wijayati research. In her research entitled "Improving Student Creative Thinking Skills through Project Based Learning" (Wijayati, 2019) to measure

students' creative ability. These four aspects are fluency, flexibility, originality and elaboration. These 4 aspects are considered the most suitable in measuring students' creative thinking abilities through drama.

C. Limitation of the Problem

The lack of students' speaking skills in class XI-1 SMAN 2 Kediri is caused by the students' lack of creativity. Even though in speaking, the ability to think creatively is very important. If someone has good creative ability, this will affect their speaking abilities as well. Therefore, this research focused on the effectiveness of drama in improving students' creative thinking abilities.

The subject of this research is class XI – SMAN 2 Kediri consisting of 36 students. The students are divided into 6 groups in perform drama, one group contains 6 students. All students are asked to contribute from the beginning of the drama script formation to the drama performance. In the process, students are free to choose what type of narrative text they practiced. In practice, the narration takes turns so that all students get to take part in role playing and dialogue. The time required to prepare the script is one week, and the drama performance time is no more than 15 minutes per group. There are 4 aspects of creativity that are assessed, namely fluency, flexibility, originality and elaboration. The maximum score in 1 aspect is 25, so the total perfect score from 4 aspects is 100.

D. Problem Formulation

Based on the limitation of the problem above, the researcher formulates the following problems to be solved.

1. What are the steps in teaching speaking to train the creativity of class XI-1 students at SMAN 2 Kediri?

2. How effective is drama in training the creative ability of class XI-1 students at SMAN 2 Kediri?

E. Research Objective

The objectives of this research are:

1. To describe the steps taken in teaching speaking to train students' creative ability are forming groups, group discussions, determining titles and characters, compiling scripts, performing dramas and taking creativity scores for class XI-1 students at SMAN 2 Kediri.

2. To find out whether drama is effective in training the creativity ability of grade XI-1 students of SMAN 2 Kediri.

F. Research Significance

It is hoped that this research will be able to significantly assist teaching both theoretically and practically.

1) Theory

This study aimed to support the usefulness of drama in the teaching and learning process, particularly in the development of creativity, by offering

empirical data. PjBL, or Project Based Learning, is an instructional strategy that has been shown to dramatically increase students' capacity for original thought. Students participate in demanding, realistic, and contextual projects in PjBL that call for innovative problem-solving to meet predetermined objectives. This statement is supported by the results of research by (Ummah, 2019) that there is an increase in students' creative ability in implementing Project Based Learning.

2) Practice

Firstly, teachers have a new method for training students' creative ability, through drama. Secondly, students can practice their creative ability as well as their speaking ability at the same time using a more fun method. Lastly, it is hoped that this research can become a reference for other researchers as a source of information for their research.

G. Definition of Key Terms

1. **Creative thinking** is the ability to generate innovative and imaginative ideas, solutions, or approaches by exploring unconventional connections, thinking flexibility, and breaking away from traditional thought patterns.

2. **Project based learning** is an instructional approach where students engage in hands-on projects to explore real-world challenges, solving problems and gaining a deeper understanding of the subject matter.

3. **Drama** in teaching language involves incorporating theatrical techniques, role-playing, and interactive activities to enhance language learning.

Drama helps students improve communication abilities, language fluency, and cultural understanding by immersing them in engaging and dynamic scenarios, making the language acquisition process more enjoyable and effective.

4. **Speaking** which is related to creative thinking is the ability to express ideas, ideas or concepts orally using creative thinking. It involves the ability to think outside the box, consider multiple points of view, and convey information in innovative and engaging ways. In this context, creative thinking helps in designing delivery methods that are unique, engaging and motivating to listeners.

CHAPTER II

LITERATURE REVIEW

This chapter explains about theoretical review, review of related research, theoretical framework, and hypothesis.

A.   Theoretical Review

1.   Creative

Some researchers have mixed opinions about the meaning of the creative ability. Sternberg and Lubart (1996) also argue that the ability to solve an issue in a genuine way is referred to as creativity. This ability involves considering a certain scenario and issue from several angles. Since a new concept or thinking is frequently a modification of an older thought or a mixture of thoughts known or possessed previously, creativity goes beyond generating something out of nothing (Sternberg, 1996). (Kumar S. S., 2016) defines creative ability is an individual's ability to express themselves freely and think creatively. Meanwhile, (Halverson, 2018) that in the field of education the term "creativity" describes ability that inspires students to make unusual or distinctive things. Therefore, it can be concluded that the ability to generate novel ideas, concepts, or solutions through the exploration of non-traditional perspectives, the formation of unexpected connections, and the acceptance of ambiguity is referred to as creativity. It entails eschewing the conventional way of thinking in order to generate creative and inventive outcomes. Individuals with strong creative ability often exhibit traits such as openness to new experiences, curiosity, flexibility, and the courage to take risks.

They can solve problems or challenges from multiple points of view, adapt to change, and imagine unique possibilities beyond conventional boundaries.

Creative ability is an important ability in learning language. (Hong, 2013) in his book argues that as a component of cognitive preparedness, creative ability also shows that common problems can be seen as requiring creative solutions in addition to the right answers. That is, in the twenty-first century, having a creative disposition-such as being receptive to new ideas is a great advantage for people (Hong, 2013). According to this, we can conclude that creative ability plays a significant role in our lives. Everyone is creative; it just matters to make it visible. Therefore, developing one's creative ability is essential to both bettering oneself and helping others.

In the field of education, students' creative ability needs to be trained, as creative ability has been defined as the ability to create, and express oneself. Practicing creativity in students can be done along with one of the 4 basic skills in learning languages. In this study, creativity training was carried out when teaching speaking ability. Seen from several aspects found in the ability to speak and the ability to think creatively.

Based on the Guildford Divergent Thinking Model and the Torrance Test for creative thinking, there are six indicators of creativity. The six indicators are ideational fluency, variety and flexibility, originality, elaboration, problem sensitivity, and redefinition (Fields, 2013). However, in this study will only use 4 components that are related to the components of speaking ability. The four components are: fluency, flexibility, originality, and elaboration.

a. Fluency

The ability of students' to develop a wide number of ideas, solutions, or alternatives within a given context or issue space is referred to as fluency in creativity. It displays the capacity to think creatively and generate a variety of answers without being unduly confined by rules or restrictions. As Guilford said that fluency is the capacity to generate several ideas and potential answers to issues (Guilford, 1973). When it comes to creativity, fluency is frequently evaluated based on how many ideas a student can come up with in a given amount of time or in response to a given stimulus. High fluency indicates that a student is adaptable and transparent in their thinking, as evidenced by their ability to generate a wide range of concepts, viewpoints, or strategies with ease. Fluency is an essential component of creativity because it allows students to think outside the box, investigate different options, and come up with original or creative solutions to issues. It inspires students to embrace experimentation in their artistic pursuits, think broadly, and go beyond first limitations.

b. Flexibility

The capacity to transcend customs, routines, and the obvious is known as flexibility. To put concepts and resources to novel, distinct, and unconventional uses (Guilford, 1973). According to Guilford's framework, flexibility is the capacity to consider an issue or notion from multiple viewpoints and to tackle it from different fronts. It requires cognitive flexibility, adaptability, and the ability to weigh several options or points of view.

c.   Originality

According to Guilford, originality in a student's creativity refers to the ability to come up with concepts or solutions that are fresh, one-of-a-kind, and distinctly different from previous work. To generate new and inventive contributions, it entails eschewing traditional thought processes and embracing creativity.

d.   Elaboration

In order to produce more complex, nuanced, and well-developed creative outcomes, students must expand, refine, and enhance their initial ideas or solutions. This process is known as elaboration in creativity. It shows a dedication to researching and expressing ideas in greater detail and complexity, as well as a depth of engagement with creative projects or issues.

2.   Speaking

Developing strong speaking ability is essential for effective communication in various personal, academic, professional, and social contexts. It involves practice, feedback, and continuous improvement to become a confident and persuasive speaker. (Thornburry, 2005) Stated that speaking is far more difficult and requires a variety of knowledge types and skills. Furthermore, speaking is a fundamental aspect of daily life, according to (Brown, 2004), who also stated that a speaker's ability to demonstrate their macro (linguistic performance) and micro (linguistic competence) skills is the foundation of any speaking activity. (Parmawati, 2018) Define speaking as a meaningful interactive activity, involving word production, word reception, and word processing as the main instrument. (Harmer, 2007) stated that the ability to speak is an ability in which a person can

speak a certain language fluently, not only knowledge about the features of the language, but also about how to process the language directly. Meanwhile, (Menggo, 2018) said that speaking ability is the capacity of a speaker to produce language involuntarily and intuitively. In their communication, speakers might use both spoken and nonverbal symbols to convey their ideas. Then, naturally, there is a speaker and a listener when there is communication. Encouraging pupils to communicate in the target language is the aim of communicative language teaching.

A person's expertise and competence in effectively communicating through spoken language is referred to as their speaking ability. It includes a range of abilities and characteristics that allow people to express their thoughts, feelings, and ideas in verbal exchanges in a clear, appropriate, and fluent manner. Speaking ability is a critical life skill that helps people influence others, establish rapport, communicate ideas, and express oneself in a variety of social, professional, and academic circumstances. It's a skill that can be honed and improved with repetition, criticism, and ongoing education. Speaking ability in senior high school refers to a student's competency and effectiveness in verbal communication, which includes a range of abilities and qualities required for engagement and expression that are effective.

Communication is important in life. In exchanging information, and interacting with the wider outside world, the ability to communicate for students is very important to learn. Speaking is a verbal skill that is most often used in communication. As (Aziz, 2021) said, humans use verbal language more often than written language in everyday life. Also, statement from (Kayi, 2006), that learning

speaking is very useful for students, because speaking is a verbal communication tool that is commonly used. (Kayi, 2006) also added that speaking is very important in the current era of globalization.

In assessing speaking ability, there are criteria that must be met by students in order to be said to have good speaking skills. (Knight, 1992) states several lists of criteria in assessing students' speaking skills, where teachers can choose whichever criteria are appropriate according to student needs and / or curriculum. According to Knight (1992), there are nine criteria in speaking, including:

a. Grammar (range and accuracy), one of the most popular criteria for evaluating students' speaking skill is grammar, which is often defined as a system of rules that combine sentences or serve as a framework for the creation of language. The range of grammar, or the quantity of grammatical rules and the accuracy and correctness with which pupils use them, may also be evaluated in oral performances by students (Ulker, 2017).

b. Vocabulary (range and accuracy), another widely used criterion for evaluating students' speaking abilities is vocabulary, which is defined as the quantity, variety, and accuracy (i.e., selecting the appropriate words and word forms based on the specific context) of words used in a given subject. However, if vocabulary accuracy assessment criteria are applied in isolation from the sociolinguistic appropriateness of word selection (i.e., dialect, style, jargon, variation, etc.), they may be insufficient.

c. Pronunciation (singular sounds, intonation, rhythm, emphasis, and linking/elision/assimilation), When evaluating students' pronunciation

accuracy, the native speaker's speech is typically used as a reference. As English swiftly advances in importance as a language for global communication, an increasing number of individuals from other nations are using it as their first language. This makes determining the appropriate standards extremely challenging. For this reason, educators should limit their attention to the most significant idiosyncrasies in English pronunciation (comprehensibility itself).

d.   Fluency (Voice rate, pausing before speaking, hesitating while speaking). Another widely used criterion for evaluating students' oral performance is fluency, which is frequently mentioned instead of correctness. Assessors evaluate students' ability to speak naturally without overly caring about being absolutely right when the objective of the evaluation is fluency. Since they may differ in the natural flow of speech as well as being characteristics of fluency (for example, fluency is rather the capacity to know how and when to hesitate, or when to talk slowly), the sub-criteria (speed, hesitations) should be correctly decoded. Furthermore, fluency is a function of language proficiency; without the proper vocabulary committed to memory and the understanding of grammar rules necessary to integrate it into sentences, speaking effectively is nearly impossible.

e.   Pragmatic Competence. The goal of pragmatic competency assessment is to gauge a learner's ability to express themselves clearly and, conversely, to gauge their capacity to understand the message that was intended for them and to interpret it as intended by the other person.

f. Non-Verbal (Body Language and eye contact). Speaking is more than just uttering words; it also entails communicating ideas through body language, or non-verbal communication, which includes posture, gestures, facial expressions, and eye contact. The nonverbal cues reinforce the spoken message to make the speech seem more natural, vivid, and understandable.

g. Sociolinguistic Skill (distinct style and tone, and utilization of cultural allusions). This criterion relates to a speaker's sociolinguistic appropriateness, which includes their capacity to choose appropriate registers and styles (such as formal and informal) and their thoughtful application of cultural allusions. Students' capacity to assess situations and determine what is suitable to say in terms of manners, civility, tactfulness, etc. in a given setting is the main emphasis of assessment based on sociolinguistic skills. Gaining proficiency in these areas is just as crucial as proficiency in grammar, vocabulary, pronunciation, fluency, etc.

h. Content (applicability of concepts and arguments). This criterion relates to the speakers' use of reason and logical organization to make their points more easily understood by the audience.

i. Conversational Skills (distinct style and tone, and utilization of cultural allusions). The ability to sustain a conversation is defined as a conversational skills criterion. It evaluates a speaker's capacity to keep both their own and the interlocutors' speech coherent, take turns speaking, use pauses and fillers, correct themselves, and ask for more details and information to advance the

conversation's topic. In addition, conversational skills may also be influenced by politeness norms, or rules of etiquette.

3.   **Teaching Speaking**

Speaking is a crucial part of learning any language, including English as a second language. Making methodical vocal utterances to communicate meanings is the act of speaking. It indicates that a communication will take place in order to transmit related data, ideas, or thoughts (Bailey, 2005). One of the most fundamental and common forms of communication between people is spoken language. Acquiring these abilities increases students' ability to communicate their thoughts to others and allows them to pursue higher education elsewhere. It can be difficult for pupils to communicate in the target language, particularly if they lack confidence and a large vocabulary, which makes them reluctant to use the language (Sapna Mulyanti, 2022). Teachers' role in this student difficulty is to support their pupils in reaching their language learning objectives.

English in Indonesia is a foreign language. However, English is taught from elementary school to university. The students are not only required to master grammatical ability, but also must be able to master communicative ability. The purpose of teaching English at school itself is for students to be able to understand and speak good English (Baso, 2016). In teaching speaking, the teacher must be able to create situations that encourage the students to speak (Yolanda, 2019). According to (Goh, 2012), when teaching speaking, the teacher must be very competent and patient in the learning activities in class and be able to motivate the students. Therefore, the teacher must make the speaking class enjoyable.

a.   Interactional Material

At the high school level, especially grade 11, the type of text is the material taught to students. Texts are essential for teaching speaking because they offer practice and evaluation opportunities, models, suggestions, and substance. Texts are used into speaking lessons to assist students improve their language proficiency, communicative competence, critical thinking skills, and cultural awareness—all of which contribute to their total spoken communication competency.

A narrative text is a form of writing that tells a story or recounts a sequence of events. Characters, a storyline, a place, a conflict, and a resolution are usually included so that readers may follow the development of events from start to finish. There are many different types of narrative writings, such as novels, short stories, folktales, myths, legends, and autobiographical narratives (Mandler, 1979).

1)   Generic Structure of Narrative Text

Narrative text has 5 generic structures, namely; Orientation (introduction), Sequence of Events (complication), Resolution, Re-orientation, and Evaluation. Orientation introduce the students to the story's character (Sulistyo, 2013). What happened in the story and who was a part of it. Additionally, the mood created at this level persuades the students to continue reading the story. Put another way, the orientation of a narrative text indicates the identity of the character as well as the setting, time, and place of the event. In complication stage, story's timeline is described. The issue that the character is facing. The complexity heightens the intrigue level of the story since it keeps the character from getting what they want. This complication is in the middle of the story. After Complication, there will be a

resolution. Resolution is also known as issue-solving since it explains to the reader (students) how the problem was resolved. It'll provide a satisfying story along with the solution to the issue. Re-orientation recounts the story's events or introduces the character once more while conveying a moral lesson to the audience. These components have to be present in narrative prose. In order to make the story more comprehensible, it provides further explanation. However, occasionally, the students identify multiple issues and solutions. The last generic structure of narrative text according to (Sulistyo, 2013) is evaluation. It has the beginning of the story. Evaluation provides information regarding the location and date of the story's occurrence. These components have to be present in narrative prose. In order to make the story more comprehensible, it provides further explanation. However, occasionally readers or students identify several problems and solutions. It may occur when a scheme's issue (complication) remains unresolved.

2)   **Language Feature of Narrative Text**

There are 7 language features of narrative text; action verb, dialogue, direct and indirect speech, descriptive language, specific characters, simple past tense, and time sequences (Nugraha, 2020).

a)   **Action verb**

The majority of verbs used to express action are classified as either transitive or intransitive. This indicates that although some require a direct object—a person or thing that receives the subject's action—others can be employed without one. Depending on their meaning, some verbs can be both transitive and intransitive.

b) **Dialogue**

To make the story feel more alive and engaging to read, it would be good to include dialogue in narrative text writing. This would demonstrate how the characters interact or communicate with one another.

c) **Direct and Indirect Speech**

Both direct and indirect speech should be used in narrative texts. Direct speech serves as a means of communication between the reader and the author as well as between the individuals in the story. The dialogue in the story creates both direct and indirect meanings; if there was no speech, only indirect meanings would be used.

d) **Descriptive Language**

Throughout narrative texts, descriptive language is employed to depict many elements of the story, including persons or characters, locations, object shapes, and events that transpired.

e) **Specific Characters**

Every narrative piece of writing ought to possess a number of particular qualities. In order to establish a plot, particular character types are typically required as well. Every story, for instance, always has a protagonist, who is either the hero or the heroine. This is the main character in the narrative. Characters who resist the protagonist, or antagonists, are also frequently present. In general, characters are necessary for every story to advance or respond to the plot's events.

f)   Simple Past Tense

Because narrative texts describe events that have already occurred, the simple past tense must be used.

g)   Time Sequences

Time sequence in narrative texts describes the chronological order in which the story's events take place. It creates the story's timeline, making it easier for readers to follow the development of events from start to finish. Storytelling gains coherence, structure, and clarity from the use of time sequencing

b.   Steps of Teaching Speaking

Before starting the material, the teacher must give a lure related to the topic to be discussed, and students are asked to express it directly. It is intended that students are trained in using their speaking skills. Every student must participate actively in the speaking process and be given the opportunity to grow in their comprehension of oral language. Teacher pushes the students to actively engage in speaking class and to participate. Here are the steps of teaching speaking:

1)   Before entering the core of the material, the teacher brainstorms, by doing oral questions and answers to students related to the material to be discussed. Brainstorm material can be text or video without subtitles. Each student gets the opportunity to answer as best they can in English.

2)   After explaining the core material, the teacher formed 6 groups containing 6 students according to the number of students in the class, which was 36 students.

3) Each group was asked to create a text narrative that had dialogue in it. The number of characters in the text is adjusted to the number of students per group, which is 6.

4) When finished, the teacher checks the student's worksheet and gives corrections to it. Once deemed sufficient, students are asked to practice first, and present it without text at the next meeting.

5) At the time of presentation or drama performance, each student in all groups must take a role. It is at this time that the taking of speaking scores is carried out.

c. Assessment in Speaking

Language testers believe that speaking is the most challenging of the four language abilities to evaluate. In order to evaluate speaking, we must either see a "live" oral performance or record the performance somehow so that it may be reviewed at a later date (Ginther, 2012). It is necessary to choose an elicitation technique, create rating scales, and provide training to ratters and/or interviewers. Below are some of the criteria for assessing speaking skills:

1) Fluency: Fluency in speaking refers to the ability to communicate orally in a smooth, flowing, and natural manner, without hesitation or difficulty. It involves speaking confidently, expressively, and with ease, conveying ideas and messages effectively in conversation or presentations.

2) Pronunciation: Speaking correctly involves producing and articulating words orally, which includes using the appropriate intonation, rhythm, stress patterns, and sounds. This process is known as pronunciation. Pronunciation

correctly guarantees that the listener will understand the speaker's message, which improves communication.

3)   Accuracy: Accuracy in speaking skills refers to the ability to communicate orally with precision and correctness, particularly in terms of language use, grammar, pronunciation, and vocabulary.

4)   Performance: Performance in speaking skills refers to an individual's ability to effectively communicate orally in various contexts and situations.

4.   **Drama**

The employment of theatrical devices and activities in educational settings to promote learning and individual growth is the meaning of drama in education. Role-playing, improvisation, scripted performances, and participatory storytelling are just a few of the many formats it can take. Education through drama seeks to include students in active learning, stimulate their creativity, improve their communication abilities, cultivate empathy, and stimulate critical thinking. As (Dawoud, 2020) said that drama is an activity that functions as a way of conveying desires, thoughts, ideas and problems. This activity is like imaginative and natural play. Based on the social and psychological environment. While (Papaioannou, 2019) argue that drama in the scope of education is an art and educational tool in the form of role playing, teamwork, and constructive learning. (Yuniwati, 2010) state drama can improve students' language skills, reduce feelings of lack of confidence, and broaden knowledge of the language being studied. From this it can be concluded that drama in education is a means of developing abilities in the form of teamwork and taking on roles.

Drama as a means of improving speaking ability is considered effective by several researchers. As the research that has been done by (Janudom, 2009), in the pre-test and post-test that have been done, it was found that drama can improve students' speaking ability. (Janudom, 2009) also said the benefit of using drama is that students have the opportunity to simulate real conversations. This conversation simulation is believed to be able to improve students' speaking ability naturally. That is why drama is considered the most effective way in improving students' speaking ability.

5. **Project Based Learning**

With Project Based Learning (PjBL), students actively participate in personally and practically relevant projects to gain knowledge and skills. PjBL involves students working on assignments that call for them to research and address difficult issues, challenges, or concerns. These are usually multidisciplinary undertakings that require for creativity, critical thinking, problem-solving, and teamwork. According to (Tascı, 2015) said that Project Based Learning is an approach that positions students in the middle of the learning process and prepares them to face real-life problems. Duffy and Cunningham (1996) in (Tamim, 2013) stated that Project Based Learning is a constructivist learning model that requires context-dependent knowledge construction. While Katz and Chard (2000) in (Du, 2016) argues that Project Based Learning is an approach that allows students to express opinions, estimate, ask questions, develop theories, and solve problems and answer questions creatively. According to the experts above, it can be concluded that Project Based Learning is a learning method that uses projects as media, where

students have the opportunity to express ideas, solve problems and answer questions creatively.

Many studies state that the use of Project Based Learning is effective in improving students' speaking ability. Project Based Learning techniques lead to planning activities, and assignments to produce and present products (Patton, 2012). Through Project Based Learning, students are involved in communicating activities in order to achieve the final goal of a work project. That way, the students could use the language in relatively natural contexts and participate in activities that require the use of English (Dewi H., 2016). Therefore, Project Based Learning that presents products by speaking which is believed to improve students' speaking ability.

B.   Review of Related Research

The researcher has a positive perception in the use of drama to improve speaking ability and train students' creative ability. Speaking and creativity are two interrelated abilities. (Krumm, 2016) said that creativity is the highest level of expressing a new idea and the ability to combine unrelated topics in different ways to avoid familiar patterns. To express an idea, good speaking ability are needed. In speaking, a person must also have good creative ability. Students must be able to master the four main components of creativity, namely fluency, flexibility, originality and elaboration (Alghafri, 2014). Therefore, drama in the form of role-playing with dialogue or monologue, can help in improving students' creative ability.

PjBL, or Project Based Learning, is an instructional strategy that has been shown to dramatically increase students' capacity for original thought. Students participate in demanding, realistic, and contextual projects in PjBL that call for innovative problem-solving to meet predetermined objectives. This statement is supported by the results of research by (Ummah, 2019) that there is an increase in students' creative thinking skills in implementing Project Based Learning. On the research conducted by (Hanif, 2019) conclude that when it comes to resolution, elaboration, and uniqueness, the students who used STEM Project Based Learning to study light and optics exhibit good creativity. The level of creativity achieved was 76%, which is considered good. (Ismuwardani, 2019) in her research indicated that students' creativity and independence in their ability to write poetry had increased significantly as a result of the application of Project Based Learning. The N-Gain test indicates a 0.45 (medium) increase in students' creativity. Following the use of Project Based Learning approaches, students' self-reliance on their ability to write poetry was in the high range. Therefore, it can be concluded that Project Based Learning can positively affect students' creative ability.

PjBL gives students genuine opportunities to practice and improve their speaking ability while participating in meaningful learning experiences by incorporating speaking tasks into meaningful projects. This statement is supported by the results of research by (Dewi H. , 2016) that Project Based Learning could improve the student speaking ability. (Firdaus, 2023) also has the same result, the results showed that the average score for students was 81.71 on the post-test and 60.97 on the pre-test. This shows that after using a Project Based Learning

approach, students' speaking ability improve. Post-test results show that students who have received instruction using Project Based Learning score higher than the grade before using Project Based Learning. From here it shows that Project Based Learning also has an influence in improving students' speaking ability.

C. Theoretical Framework

Students of grade XI-1 SMAN 2 Kediri experienced difficulties when required to answer questions directly. That's because the learners are required to produce sentences directly. This shows that there is a lack of abilities in class XI-1 students at SMAN 2 Kediri. This of course will also influence student creativity. Speaking and creativity are two interrelated abilities. (Krumm, 2016) said that creativity is the highest level of expressing a new idea and the ability to combine unrelated topics in different ways to avoid familiar patterns. To express an idea, good speaking ability are needed. In speaking, a person must also have good creative ability.

In order to increase students' creative ability, the researcher thought that it is necessary to create innovations in a variety of teaching models and techniques. In this situation, a learning model that incorporates research-based learning and can support these 4Cs abilities must be created. Project Based Learning has the potential to greatly enhance 21st century skills.

In developing students' abilities, drama is one effective way. Students who study drama must create a poem, tale, dialogue, or literary material. The goal of drama is to use the "content" of the literature, not to force students to memorize the

texts word for word. Since memorization of sentences is not the focus, students must integrate several skills (Yumurtaci, 2014).

D. Hypothesis

This research used Quantitative Descriptive methods, where the hypothesis uses a single variable.

Research Hypothesis:

Ho   : Drama as a learning method is not effective in training the creative thinking ability of class XI-1 students.

Ha: Drama as a learning method is effective in training the creative thinking ability of class XI-1 students.

CHAPTER III

RESEARCH METHOD

Research variables, research techniques and approaches, place and time of research, population and sample, research instruments, data collection techniques, and data analysis techniques are discussed in this chapter.

A. Research Variables

1. Identification of Research Variables

Research variables are fundamental components of the scientific method because they offer the structure needed to plan, carry out, and analyse research projects. Variables that can change or vary within a research investigation are called research variables. In order to comprehend events, test theories, and reach conclusions, the researcher measure, alter, or regulate certain characteristics, features, or circumstances (Kaur, 2013). Variables are crucial elements of study design because they facilitate the methodical investigation of the interactions between various aspects.

a. Independent Variable (X)

The variable that the researcher modifies or controls during the experiment is known as the independent variable (X). It's a variable that the researcher modifies or changes in order to see how it affects another variable called the dependent variable (Y). To put it another way, an independent variable is a predictor or causal variable. In this study, the independent variable was drama. Where drama is

influential in training the creative thinking skills of grade XI-1 students of SMAN 2 Kediri.

b.   Dependent Variable (Y)

In a research study, the variable that is measured, recorded, or observed in order to evaluate the impact of the independent variable is called the dependent variable (Y). When the independent variable is changed or manipulated, the response variable, or outcome, could also change. Said another way, the effect or result under study is the dependent variable. The ability to think creatively of students is the dependent variable in this research. The score of students' creative ability is the result of independent variable's influence or in this research is drama.

2.   Operational Definition

An operational definition provides a thorough explanation of how a variable in a research project will be measured, monitored, or altered. It assists researchers with putting abstract ideas into tangible words so that their procedures and conclusions are reliable, consistent, and clear. In order to enable researcher to carefully monitor or quantify an item or phenomena, the operational definition defines variables operationally based on observable features (Nurdin, 2019).

a.   Drama

Drama, with its emphasis on role-playing, improvisation, and imagination, has the capacity to inspire and develop students' capacity for creative ability. The effectiveness of drama in training students' creative ability is seen from 4 aspects assessed at the time of drama performance. The 4 aspects are fluency, flexibility, originality, and elaboration.

b. **Creative Ability**

It takes creativity to solve problems, be innovative, and express oneself artistically in the arts, science, technology, and business, and other fields. It is a talent that can be developed and honed with practice, experimenting, and exposure to a range of viewpoints and experiences. This creative ability can be trained by playing a role in drama.

B. **Research Approaches and Technique**

1. **Research Approach**

This research used a quantitative approach. Numerous disciplines, including psychology, sociology, economics, education, the health sciences, and market research, heavily rely on quantitative research. It offers insightful information about how variables relate to one another, how common phenomena are, and how successful interventions and treatments are. Burns and Grove, 2005 in (Mohajan, 2020) said that quantitative is a method of conducting research that emphasizes gathering and evaluating numerical data in order to put relationships, events, or results into numbers. Statistical analysis techniques are commonly employed in conjunction with organized data gathering devices, like questionnaires or surveys, as part of quantitative research methodologies. Using statistical inference, quantitative research seeks to test research questions or hypotheses by finding patterns, relationships, or trends in data.

2. Research Technique

In this research, the researcher used pre-experimental one shot case study design. According to (Sugiyono S. , 2017), pre-experimental one shot case study design is a research approach in which a treatment is given to a single group, and measurements are carried out only once, that is, after the treatment is given. The pre-experimental one-shot case study research design by (Sugiyono S. , 2017) can be seen from the table below:

Figures 3.1 Pre-Experimental One-Shot Case Study Design

X	O

Information:

X = the treatment given (the use of drama or independent variable).

O = the results of treatment (creative thinking ability or independent variable).

C. Place and Time of the Research

1. Place of the Research

This research was conducted at SMAN 2 Kediri, precisely in class XI-1. The research was conducted in conjunction with the *Pengenalan Lapangan Persekolahan* 2 (PLP) activity. Class determination is based on material related to research, namely narrative material. In grade 11, narrative is one of the materials taught. Class XI-1 is the class that is considered to understand narrative material the most compared to other classes, therefore, class XI-1 is believed to be able to carry out drama well.

2. Time of the Research

This research was carried out in the even semester 2023/2024. The treatment and collecting data were done during the implementation of PLP 2, from October 9 to November 7, 2023. English subjects in classes XI-1 every Tuesday, at 11.00 a.m. to 12.10 p.m. The activities of the research can be seen in the table below:

Table 3.1 Time of the Research

No	Activities	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6
1.	Writing proposal	███	███				
2.	Develop the proposal			███			
3.	Make the instruments				███		
4.	Collecting data					███	
5.	Data Analysis						███

D. Population and Sample (Subject and Object of the Research)

1. Population

The "population" in research designates the whole of people, things, or occurrences that satisfy the requirements to be included in a study. It stands in for the broader population to which the study's conclusions are intended to be applied. The population is the focus of the research investigation, and the study's conclusions are meant to be applicable to this demographic (Nurlan, 2019). The population of

this study was all students of grades XI. At SMA Negeri 2 Kediri there are 12 classes for class XI.

2.   **Sample**

This research used the Purposive Random Sampling technique in taking samples. Purposive random sampling concentrates on choosing samples that meet present criteria or features of interest, in contrast to purely random sampling techniques, which seek to achieve an objective representation of the complete population (Trochim, 2001). With the use of this technique, researcher can focus on particular demographic subgroups that will provide the most useful information in answering the research questions or hypotheses.

In this research, the sample was all the students of XI-1 SMAN 2 Kediri, which totalled 36 students. The reason for choosing this class was based on the advice of the English teacher of SMAN 2 Kediri who was the researcher's supervisor. Class XI-1 is a class that is considered capable of presenting drama, because the material taught at that time is in accordance with the material used in the research, namely narrative text.

E.   **Research Instrument**

1.   **Instrument Development**

In this research, the researcher used a test method to assess students' creative ability. The test was that the students were assigned to perform drama in group of 6 students. Each group was asked to make a drama script that would be staged at the end of the meeting in the narrative material. The students are free to choose what drama they would perform: fable, myth, legend and others. They can adopt on the

story taken from the internet. There were 4 aspects to take the score dealing with creativity; namely fluency, flexibility, originality, and elaboration. These 4 aspects were taken from the Guildford Divergent Thinking Model and the Torrance Test, which have been modified to fulfil the needs of the research. Then for taking student scores, it can be carried out while the drama performances.

In assessing creative thinking using the following scoring rubric:

Table 3.2 Creative Thinking Assessment Rubric

Aspects	Low 3	Middle 4	High 5
Fluency	Students cannot express their ideas fluently and there are still many mistakes	Students can express their ideas quite fluently, but there are still things that do not fit the context in the drama activity.	Students fluently express their ideas
Flexibility	Students cannot think of other ideas when a mistake occurs in the drama, and only try to remember what they have memorized, making the drama	Students cannot think spontaneously and only stick to memorized scripts.	Students are able to adapt, think of ideas spontaneously when errors occur in drama performance so that drama performance activities can run smoothly.

	performance look sloppy.		
Originality	Students fully adhere to the manuscript text.	Students only develop a little story but stick to the text.	Students are able to present a drama that is fresh and unique/or can develop a story well.
Elaboration	Students cannot display their thoughts and ideas well so they cannot be understood by the audience.	Students can display their thoughts and ideas well but it is difficult for the audience to understand.	Students can present their thoughts and ideas well so that they can be well understood by the audience.

Figures 3.2 Students' Score Formula

$$\frac{students'\ score}{total\ score} X100$$

F.   Steps of Collecting the Data

This research was carried out for 1 month. English subjects in high school are 1 time a week, so the total data collection time is 4 meetings. The steps in the data collection process are as follows:

1. The researcher reinterpreted the narrative text that had been taught by the teachers of SMAN 2 Kediri in three activities: preliminary, main, and closing, focusing on definition, purpose, generic structure, and language features.

a. The researcher presents an image or film poster related to a narrative story, and prepared questions about the image, characters, main character, story, and message, and requires students to answer orally.

b. Students were given a narrative text, "The Legend of King Arthur," to train their reading skills. They then watched a video about Indonesian folk legends, answering questions in writing about characters, story content, and message. The researcher then explained the drama, including plot, characters, setting, dialogue, and theme.

c. The researcher reviewed the discussion and formed groups of six students to perform a drama, choosing narrative texts between myths, legends, folklore and so on. The script must be submitted one day before the performance.

2. The second to fourth meetings involved three activities: preliminary, main, and closing. Preliminary activities involved reviewing material, while main activities involved drama performances. The closing activity involved providing suggestions and comments and reviewing the content of the drama with students.

G. Data Analysis Technique

The next step that is taken after gathering field data is analysing the data that has been obtained. Grouping data according to variables and respondent type is one of the data analysis activities. Other activities include presenting data on the

variables researched, performing calculations to address the formulation of the problem, and performing calculations to evaluate the created hypotheses.

In this research using descriptive analysis. According to (Sugiyono P. D., 2010) descriptive statistics are those that objectively explain and characterize the data obtained, as well as those that describe the data as it has been collected. In the descriptive analysis of this study, the researcher used mean calculations. Mean is a method of group explanation that is predicated on the group's average scores. By summing up all of the group members' data and dividing it by the total number of group members, the average, or mean, is determined.

Figures 3.3 Students' Average Score Formula

$$Me = \frac{\Sigma xi}{n}$$

Information:

Me   = Mean

Σ = Epsilon

xi = x value i to n

n   = number of individuals

After knowing the average effectiveness of the drama for training creative thinking, is measured in the following table.

Table 3.3 Range of Creativeness Scores

No	Name	Scoring
1	Very creative	81-100
2	Creative	60-80
3	Creative enough	41-60
4	Less creative	21-40
5	Not creative	0-20

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

In this chapter, the researcher presents the results of research on teaching speaking using drama to train creativity to the 11th grade students of SMAN 2 Kediri. The points discussed in this chapter include data description, data analysis, hypothesis testing, and discussion.

A.   Description of Data Variable

The researcher used two different types of variables in this study: independent and dependent variables. The variables that are thought to be the cause or catalyst for changes in the dependent variable are known as independent variables. In research, independent variables are regarded as inputs or variables that can be altered. Variable that are impacted by independent variable are known as dependent variable. In the research, this is the outcomes or reactions that are measured or observed.

1.   Description of Independent Variable

Drama is a vibrant and useful teaching tool for English that can be used to assist students improve their language proficiency. According to Valenta 2008 in (Švábová, 2018), drama shapes life, it is important to examine how life events and circumstances are studied. This field of study encompasses individuals, relationships, problems, morality of practical activities, and decision-making. Therefore, drama is a highly useful instrument for training student's creative ability. The students can practice understanding many viewpoints by acting out a range of

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roles through drama. This enables them to come up with original solutions to the issues and conflicts that are presented in the play. In addition to that, drama also provokes the students' imagination. They are able to create new scenarios, formulate realistic character traits, and craft compelling narratives. This process encourages them to use their creativity to create original and unique works of art.

2. Description of Dependent Variable

The dependent variable in research is the variable that is being measured or observed. In this research, the dependent variable was Creativity. There are several reasons why the creative ability of grade XI-1 students is considered lacking, one of which is the lack of a place for students to express their creative thinking ability in class. Therefore, the researcher had the opportunity to train students' creative ability through drama.

B. Findings

To complete the study, the researcher evaluated the data collected during drama performances. The data collection carried out was to see the steps of teaching speaking to train creativity and the effectiveness of the use of drama in training students' creative ability.

1. Steps of Teaching Speaking to Train Creativity

This research was carried out for 1 month. English subjects in high school are 1 time a week, so the total data collection time is 4 meetings. The steps in the data collection process are as follows:

a. At the first meeting, the researcher explained the narrative text. In this case, the material has been taught by the teacher of SMAN 2 Kediri, so the researcher only review the understanding, purpose, generic structure, and language features of the narrative text. In one meeting, it is grouped into 3 activities, namely preliminary activity, main activity, and closing.

1) In the preliminary activity, the researcher displayed an image / film poster related to the narrative story. Then the researcher prepared questions about the image. The questions about; what the students know about the picture, who are the characters, who is the main character, what is the story about, and what is the message that can be taken from the story. The students should answer these questions orally at that very moment.

2) Entering the main activity, students were given a narrative text entitled *"The Legend of King Arthur"*. The students were asked to read the text carefully and then identify the generic structure and language features of the text. This activity intends to train the students' reading skills. The next activity is listening. In this activity, the researcher showed a video about one of the Indonesian folk legends without text. Then the students are asked questions in writing about the content of the video, such as the characters, what happened in the story, the message contained in the story, and so on. The students are asked to answer the question in writing. After the listening and writing activity is over, the researcher explained a little about the drama, including plot, characters, setting, dialogue, theme, and so on.

3)   In the closing activity, the researcher reviewed again by asking students about what had been discussed today. After that, the researcher asked the students to form a group of 6 students. Each group should perform drama at the next meeting. The students were free to choose the type of narrative text, it can be in the form of myths, legends, folklore and so on. The drama script must be submitted no later than 1 day before the performance of the drama.

b.   In the second to fourth meetings, it also consisted of 3 activities. Preliminary activities, main activities, and closing. In the preliminary activity, researchers and students review material such as understanding, purpose, generic structures, language features, and types of narrative texts. Followed by the main activity in the form of drama performances from two groups. At this time, the researcher took the score of speaking and creativity of the students. In the closing activity, the researcher gave a few suggestions and comments to the groups that had performed. After that, the researcher reviewed with the students about the content of the drama that has been shown.

2. **The Effectiveness of Drama in Training Creativity**

At this stage, analysing data is important in the research. After data processing, the researcher would receive the findings of the investigation. There were multiple steps involved in this study's data analysis process. Initially, the researcher observed the students' creative ability using criteria for evaluating their fluency, flexibility, originality, and elaboration. The researcher then computed the overall frequency using the criteria in the assessment rubric and added the scores

of the compliant students to table. In order to assess the effectiveness of the media employed, the researcher lastly computes the average score attained by the students.

1.   **The Results of Data Analysis**

The purpose of this research is to find out whether drama is effective or not in training creative ability of grade XI-1 students of SMAN 2 Kediri. The data collected is the result of several aspects contained in the student's creativity rubric. These aspects include: fluency, flexibility, originality, and elaboration. This rubric is used to take students' scores when or after receiving treatment. Students' achievement scores in Table 4.1, the research of overall assessment in Table 4.2, and percentage of overall mutual achievement with the score is shown in table 4.3.

Table 4.1. Students' Score

No.	Name	scores				Final Score
		Fluency	Flexibility	Originality	Elaboration	
1.	A-1	4	3	3	4	70
2.	A-2	5	5	4	3	85
3.	A-3	3	5	5	5	90
4.	A-4	5	4	3	5	85
5.	A-5	5	5	5	3	90
6.	A-6	4	5	3	5	85
7.	A-7	4	5	3	3	75
8.	A-8	5	5	3	5	90
9.	A-9	4	4	3	3	70
10.	A-10	5	4	4	3	80
11.	A-11	5	5	5	4	95
12.	A-12	3	5	5	3	80
13.	A-13	4	4	3	5	80
14.	A-14	4	5	4	3	80
15.	A-15	4	5	5	5	95

16.	A-16	4	3	4	4	75
17.	A-17	5	5	3	5	90
18.	A-18	3	4	4	3	70
19.	A-19	4	4	4	5	85
20.	A-20	3	5	5	3	80
21.	A-21	5	4	4	5	90
22.	A-22	4	3	4	4	75
23.	A-23	5	5	4	3	85
24.	A-24	4	4	4	3	75
25.	A-25	4	5	4	3	80
26.	A-26	3	3	4	5	75
27.	A-27	5	3	3	5	80
28.	A-28	4	3	4	3	70
29.	A-29	3	4	4	3	70
30.	A-30	4	4	4	3	75
31.	A-31	5	5	5	3	90
32.	A-32	4	4	5	3	80
33.	A-33	4	4	4	5	85
34.	A-34	5	4	3	3	75
35.	A-35	4	4	4	4	80
36.	A-36	4	4	4	5	85

To calculate the final score from the table of values above, the researcher uses the formula below:

$$\frac{students'\,score}{total\,score} X 100$$

Students' Score : the sum of the scores from all aspects that students get.

Total Score : is the sum of all the highest scores, which is 5 for each aspect. 5 times 4 aspects is 20. So the total score is 20.

100 : highest score in rating

Table 4.2. The Highest Number of Scores in Each Aspect

No.	Aspects	Amount
1.	Fluency	12
2.	Flexibility	15
3.	Originality	8
4.	Elaboration	13

In Table 4.2 it can be seen that, students who got a perfect score of 5 in the aspect of fluency there were 12 students, flexibility 15 students, originality 12 students, and elaboration 8 students. It can be concluded that student flexibility is the aspect most affected by drama.

Table 4.3. The Overall Scores

No.	Classification	Score
1.	The Highest Score	95
2.	The Lowest Score	70
3.	The Average Score	81

Table 4.4. Percentage of Overall Achievement

No	Name	Total Student
1	Very Creative	15
2	Creative	21
3	Creative Enough	0

| 4 | Less Creative | 0 |
| 5 | Not Creative | 0 |

2. Interpretation the Result of the Data Analysis

The purpose of this research was to determine the effectiveness of drama in training students' creative thinking skills at SMAN 2 Kediri. The researcher used statistical calculations to analyse students' scores. The researcher used the following average calculation formula:

Figures 4.1 The Average Calculation

$$M = \frac{\text{Total Score}}{\text{Max Score}}$$

$$= \frac{2920}{36}$$

$$= 81.1$$

The average score of grade XI-1 students of SMAN 2 Kediri is 81. Compared to the assessment criteria in the previous chapter, this value falls into the "Very Creative" category. Where in the very creative category the value range is 81 - 100.

From the calculations above, the researcher concludes that the students can achieve excellent creative scores using drama. Therefore, the use of drama in training students' creative thinking ability can be said to be "successful and effective".

C. Discussion

Project Based Learning is an educational approach that gives teachers the chance to include project work into their lessons and differentiate instruction. Work that incorporates a lot of intricate activities focused on thought-provoking questions that challenges is known as project work. Project work encourages students to learn how to navigate, solve problems, form opinions, conduct research projects, and creates possibilities for independent learning. It is thought to be very appropriate to employ Project Based Learning to help students develop their creative ability, as problem solving and opinion forming require creativity. Students will be inspired to practice using their creative ideas as a result. One method that is seen to be useful for implementing Project Based Learning is Drama.

In this research, Project Based Learning can develop soft skills, namely creativity. This supports the research conducted by (Setiawan, R. Y., & Nurhajati, D. 2021). In the study, life skills obtained by students include vocational skills, social skills, self-awareness and personal life skills, thinking skills, and one of them is academic skills.

The purpose of this study is to determine the effectiveness of drama in training students' creative ability. After analysing students' ability to perform dramas, the researcher found that most students had good scores. It can be seen in table 4.2 that there are 12 students with the best scores in the aspect of fluency, 15 students in the aspect of flexibility, 12 students in the aspect of originality, and 8 students in the aspect of elaboration.

In the aspect of fluency, a student gets a score of 5 because he/she is able to express their ideas well and in accordance with the context. This is related to their performance in intonation, facial expressions and movements that are appropriate to the context of the drama they performed. For example, when the students playing *Buto Ijo* in the story *"Timun Mas",* the researcher assesses how students performing their gestures, what about the intonation, and the right expression in playing *Buto Ijo.* In this case, there were 12 students who obtained the best score in the aspect of fluency.

Spontaneity and the ability to handle an unexpected problem in a drama performance are things that are assessed in the aspect of flexibility. The students get a score of 5 in this aspect when they are able to spontaneously overcome problems during drama performances properly and correctly. For example, when the students have problems in the storyline or dialogue during the performance of a drama, such as forgetting dialogue that has been memorized, or a storyline that jumps not according to the script. The students could deal with this by adding their own dialogue or creating new storylines (while staying in context) that were not previously written in their script. In this case, in class XI-1 there were 15 students who got the best scores. This shows that there are 15 students who are able to spontaneously express their ideas very well.

In the aspect of originality, the students who get perfect scores are those who are able to create uniqueness from the role or a story they perform. This uniqueness can be in the form of characters or storylines of the dramas they perform. It is like the creation of new stories that they make up themselves. In addition, if the story

shown is not self-made, but has a uniqueness in a fresh and new character or plot, it also has the possibility to get the highest score. An example is the stories they created themselves about issues that have recently occurred among teenagers, such as the coronavirus, the rise of LGBT among teenagers, drug use and others. Another example is the development of character uniqueness in folklore dramas, it can be the addition of interesting characters or plot twists.

The last aspect is elaboration, the students can get a perfect score if students are able to express their ideas well so that they can be understood by the audience. In this case, the deliverability of their intentions is assessed. Such as how students speak, aloud or mumble, and whether the sentences used are appropriate and understandable to the audience. For example, when 2 students are talking loudly and muttering. Of course, the student whose speak loudly could be clearly understood by the audience, so that the audience could follow the storyline well. In contrast to the student whose mumbling, often makes the audience unable to grasp what the student were saying. In addition to this, is the clarity of the sentence spoken. I.e. related to grammar and proper pronunciation. Such as when a student has a loud voice, but has a dishevelled sentence structure and inappropriate pronunciation, it has a high probability of audience incomprehension.

From the explanation above, it can be seen that drama can train 4 aspects of creativity, especially the flexibility aspect. In addition, in table 4.3 it can be seen that the highest score of grade XI-1 students is 95 and the lowest score is 70, which can be interpreted as students have a percentage of scores between creative and very creative. After calculating the average score obtained by class XI-1 SMAN 2 Kediri

showed 81.1. Therefore, the researcher concluded that the use of drama in training students' creative thinking ability is effective.

PjBL encourages students to learn in a rigorous and comprehensive manner by integrating academic content with practical applications and preparing them to develop the critical thinking skills necessary in today's world. Research conducted by (Auraningrum, Z., Nurhajati, D., & Sulistyani 2022) shows that Project Based Learning can improve students' creative abilities. The difference between this research and Auraningrum, Nurhajati, and Sulistyani research is in its teaching method. In Auraningrum, Nurhajati, and Sulistyani research used book chapters, while in this study used drama as the teaching method. Furthermore, research that has been conducted by (ALTWEİSSİ, 2022) shows that drama can improve students' English speaking skills in all genders. The research focuses on students' speaking ability, while this research focuses on students' creative ability. Other research that has been conducted by (Arto, 2020) also shows drama in training students' speaking ability, while this research focuses on training students' creative ability.

Research conducted by (Yasar, 2012) shows that drama can improve students' creative ability. The difference between the research conducted by Yasar and this research is that the Yasar's research only focuses on the effectiveness of drama in improving students' creative ability. While this study focuses on the effectiveness and description of how drama trains students' creative ability as well as how to take steps of teaching drama. Furthermore, is the research that has been done by (Toivanen, 2011), in Toivanen's research creativity here is in a broad aspect, while

in this study is creativity in teaching speaking, that is, speaking is the result of the ability to think creatively.

In this study, it was clearly found that drama is one of the effective ways to train the creative ability of students in grades XI-1 of SMAN 2 Kediri. Drama practice can be used in teaching narrative text material. The effectiveness of the use of drama in training students' creative ability can be seen from the average score of students in class XI-1 of SMAN 2 Kediri. The average score shows a score of 81 which is included in the "very creative" category. Therefore, drama is one of the best ways to train students' creative thinking ability.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents conclusion and suggestions of the research.

A. Conclusion

The conclusion of the research is written according to analysis data and discussion in the previous chapter. The researcher can make conclusion as follows:

1. In teaching speaking and training students' creativity using drama. Starting from the explanation of the material taught, to the drama performance. The steps of speaking learning that train creative ability are as follows:

a) Involve students in discussion groups.

Involving students in discussion groups can encourage them to think creatively. In the drama group, students can more freely discuss about compiling the script and its performance.

b) Give instructions that can stimulate students' creative ability.

Instructions and challenges in the use of drama in this study for example: students can freely choose any type of narrative text to be shown, all students are required to play roles including the narrator, the time is limited to 10 minutes, and prepare the property as creatively as possible.

c) Give practice (brainstorming) and understanding of narrative texts.

Before brainstorming, first explain the material used in the drama, namely narrative texts to provide understanding to students. Displaying images, texting readings, displaying video or audio are some of the ways that can be

done for brainstorming. Students are asked to answer several questions directly related to the images/text displayed orally. This allows them to express ideas and think creatively.

d) Role-Playing / Drama

Involve students in role-playing or drama, where they can adopt different perspectives or characters. This helps them practice empathy and explore diverse points of view, as well as improve their ability to think creatively in communication.

e) Recognition and appreciation of students' creativity

Give them encouragement and constructive criticism that draws attention to how unique and useful their ideas are. Providing positive feedback and constructive criticism can increase students' confidence. Such as giving praise for their hard work and then giving constructive advice.

2. The creativity score of each student also shows a very good number, the lowest score obtained by the student is 70 and the highest score is 95. This shows that drama can train the creative thinking ability of every student very well.

3. The average score of XI-1 students' shows a number of 81, where the number indicates the category of "very creative". This proves that drama is effective in training students' creative thinking ability in teaching narrative text material.

B.   Implication

The implications of using drama in training students' creative ability can be described as follows:

1.   Effective in training students' creative ability.

2.   In the implementation of drama, teachers encourage students to work in groups, so that students can discuss learning materials. Therefore, the various activities in the process make learning and teaching activities more interesting and enjoyable.

3.   Drama can not only train students' speaking ability, but can also train students' creative ability. At the school level, teachers focus more on the 4 basic skills, namely listening, reading, writing, and speaking, so sometimes the 4c skills are not paid attention to. Therefore, drama can be an alternative in teaching speaking skills and training students' creative thinking skills at the same time.

4.   Students become confident, active, and able to cooperate with friends. In the use of drama, it can increase students' confidence to appear in front of the class, be active in participating in English lessons, and have the ability to discuss and collaborate with their classmates.

5.   Students become aware of their mistakes and are able to express their opinions. In the process, it is important for teachers to give feedback, suggestions, and input to the group that has staged the play. It would be better if other students were also given the opportunity to give their opinions regarding the drama that has been staged.

C.   Suggestion

Based on the conclusions and implications that have been described earlier, suggestions can be addressed to students, English teachers, and other researchers. The suggestions from this study are as follows:

1.   For the Teachers

Teachers can improve or innovate in training students' creative thinking ability so that the learning and teaching process becomes more interesting. The use of drama is one of the effective, fun, and interesting ways to train students' thinking ability.

2.   For Other Researcher

The researcher hopes that this research can help other researchers who are conducting research that is in line with this research. Some methods that can be used in training students' creative thinking skills other than drama are as follows:

a)   Mind Mapping

Using these techniques can help students develop the ability to generate and organize their ideas in a creative and structured way.

b)   Using Technology

Technology may help students be more creative and find new methods to communicate their ideas. Examples of this include interactive learning apps, online collaborative platforms, and creative software that can be used to make presentations, videos, or animations.

c)   Group Discussion

Collaborative learning activities that require students to work together to solve problems or complete projects can encourage idea sharing and creative problem-solving.

Other researchers can also research other abilities outside of creative thinking. The researcher suggested that other researchers can research related to the 4C Skills because these skills are very important in this 21st century era. Research that can be done such as:

a)   Training Critical Thinking using Debate

Set up debates in the classroom where students are required to reply to arguments from various viewpoints and provide solid, logical evidence to support their positions.

b)   Training Communication using Role-Play

Using role-playing in practicing communication skills such as negotiation, conflict resolution, and others.

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Appendices

Appendix 1 Research Instrument

Aspects	Low 3	Standard 4	High 5
Fluency	Students cannot express their ideas fluently and there are still many mistakes	Students can express their ideas quite fluently, but there are still things that do not fit the context in the drama activity.	Students fluently express their ideas
Flexibility	Students cannot think of other ideas when a mistake occurs in the drama, and only try to remember what they have memorized, making the drama performance look sloppy.	Students cannot think spontaneously and only stick to memorized scripts.	Students are able to adapt, think of ideas spontaneously when errors occur in drama performance so that drama performance activities can run smoothly.
Originality	Students fully adhere to the manuscript text.	Students only develop a little story but stick to the text.	Students are able to present a drama that is fresh and

			unique/or can develop a story well.
Elaboration	Students cannot display their thoughts and ideas well so they cannot be understood by the audience.	Students can display their thoughts and ideas well but it is difficult for the audience to understand.	Students can present their thoughts and ideas well so that they can be well understood by the audience.

Appendix 2 Module (Lesson Plan)

PEMERINTAH PROPINSI JAWA TIMUR
DINAS PENDIDIKAN
SEKOLAH MENENGAH ATAS NEGERI 2 KEDIRI
Jl. Veteran No. 7 Kediri

MODUL AJAR BAHASA INGGRIS KELAS X/FASE E
MATERI RECOUNT

A.	Komponen Informasi Umum	
	Komponen	Deskripsi
1.	**Informasi Umum Perangkat Ajar**	
	Nama Penyusun	Shintia Yunistria Nastiti
	Nama Institusi	SMA Negeri 2 Kediri
	Tahun Pelajaran	2023 – 2024
	Jenjang Sekolah	Sekolah Menengah Atas
	Fase/Kelas	F/XI
	Semester	1
	Alokasi Waktu	2 JP x 5 Pertemuan
2.	**Kompetensi Awal**	
	Pengetahuan dan/atau Keterampilan atau Kompetensi Prasyarat	1. Membedakan fungsi sosial, struktur teks dan ciri kebahasaan teks narrative dari video yang telah disajikan. 2. Menangkap informasi tentang teks narrative yang terjadi di masa lampau. 3. Membuat teks narrative sederhana berdasarkan konteks yang diberikan 4. Mencari dan mengevaluasi ide utama dan informasi spesifik dalam berbagai jenis teks berbentuk cetak atau digital, termasuk diantaranya teks visual, multimodal atau interaktif. 5. Mempresentasikan teks narrative sederhana yang telah dibuat.
3.	**Profil Pelajar Pancasila**	
	Profil Pelajar Pancasila yang berkaitan	1. Bertaqwa kepada Tuhan Yang Maha Esa 2. Mandiri 3. Bernalar kritis 4. Kreatif
4.	**Sarana dan Prasarana**	
	Fasilitas	1. Teks visual 2. LCD Projector

		3. Komputer/laptop 4. Jaringan internet 5. *Platform* LMS …..
	Lingkungan Belajar	1. Kelas 2. Lingkungan peserta didik
5.	**Target Peserta Didik**	Siswa regular, Siswa dengan kesulitan belajar, Siswa dengan pencapaian tinggi.
6.	**Jumlah Peserta Didik**	36 siswa
8.	**Model Pembelajaran**	Genre Based Learning/Project Based Learning/discovery learning
B.	Komponen Inti	

Capaian Pembelajaran: (Lihat pada masing masing Fase F)

Pada akhir Fase F, peserta didik membaca dan merespon berbagai macam teks narrative.

Mereka membaca untuk mempelajari sesuatu atau untuk mendapatkan informasi.

Mereka mencari dan mengevaluasi detil spesifik dan inti dari berbagai macam jenis teks. Teks ini dapat berbentuk cetak atau digital, termasuk di antaranya teks visual, multimodal atau interaktif. Pemahaman mereka terhadap ide pokok, isu-isu atau pengembangan plot dalam berbagai macam teks mulai berkembang.

Mereka mengidentifikasi tujuan penulis dan mengembangkan keterampilannya untuk melakukan inferensi sederhana dalam memahami informasi tersirat dalam teks

1.	**Tujuan Pembelajaran**	
	Pemahaman konseptual dan penalaran Keterampilan	1. Peserta didik menggunakan dan merespon pertanyaan terbuka dan menggunakan strategi untuk memulai, mempertahankan dan menyimpulkan percakapan dan diskusi. Mereka memahami dan mengidentifikasi ide utama dan detail relevan dari diskusi atau presentasi mengenai berbagai macam topik. Mereka menggunakan bahasa Inggris untuk menyampaikan opini terhadap isu sosial dan untuk membahas minat, perilaku dan nilai-nilai lintas konteks budaya yang dekat dengan kehidupan pemuda. 2. peserta didik membaca dan merespon teks narasi Mereka membaca untuk mempelajari sesuatu dan membaca untuk kesenangan. Mereka mencari, membuat sintesis dan mengevaluasi detil spesifik dan inti dari berbagai macam jenis teks. Teks ini dapat berbentuk cetak atau digital, termasuk diantaranya teks visual, multimodal atau interaktif.

		3. Peserta didik menulis berbagai jenis teks fiksi dan faktual secara mandiri, menunjukkan kesadaran peserta didik terhadap tujuan dan target pembaca. Mereka membuat perencanaan, menulis, mengulas dan menulis ulang teks naratif dengan menunjukkan strategi koreksi diri, termasuk tanda baca, huruf besar, dan tata bahasa. Mereka menyampaikan ide kompleks dan menggunakan berbagai kosakata dan tata bahasa yang beragam dalam tulisannya. Mereka menuliskan kalimat utama dalam paragraf-paragraf mereka dan menggunakan penunjuk waktu untuk urutan, juga konjungsi, kata penghubung dan kata ganti orang ketiga untuk menghubungkan atau membedakan ide antar dan di dalam paragraph.
2.	**Pemahaman Bermakna**	
	Manfaat yang diperoleh peserta didik setelah pembelajaran	Dengan mempelajari teks Narrative, peserta didik bisa mempelajari bagaimana menulis teks narrative dan mempresentasikannya yang baik dengan mengetahui strukturnya, mengetahui jenis-jenis text narrative, dan meningkatkan kemampuan belajar siswa.
3.	**Pertanyaan Pemantik**	
	(Berisi pertanyaan untuk menstimulasi peserta didik dapat memahami konsep yang akan dipelajari pada pembelajaran)	1. What do you know about narrative text? 2. What are the characteristics associated with narrative text? 3. How many types of narrative text do you know?
4.	**Persiapan Pembelajaran**	
	Langkah-langkah	Pertemuan I dan selanjutnya 1. Guru meminta salah satu siswa memimpin berdoa 2. Guru menanyakan kondisi peserta didik 3. Guru mengecek kehadiran siswa 4. Guru mengecek kondisi kelas/ media pembelajaran 5. Pemberian motivasi/ Ice breaking
5.	**Kegiatan Pembelajaran**	
	Pertemuan I	**A. Pendahuluan (10 menit)** 1. Peserta didik ditampilkan gambar dan diberi pertanyaan:

- Do you know this picture?
- Do you ever watch this movie?
- Who is the main character?
- How is her character?
- Who is the actress?
- What is the movie about?
- What do you feel when you watch the movie?

3. Guru menyampaikan tujuan pembelajaran
   - Identifying the social function, generic structure, and language feature of narrative text.
   - Identifying context and detailed information (implicit and explicit) from narrative texts.
   - Presenting narrative text according to the structure of the text, both spoken and written.

B. Kegiatan Inti (45 menit)

1. Peserta didik ditunjukkan PPT

2. Guru Memberikan sedikit penjelasan tentang pengertian teks narrative, tujuan text narrative, generic structure, dan language features.

3. Peserta didik diberi text:

The Legend of King Arthur

Arthur was born to King Uther Pendragon and Igraine. However, Arthur was raised by the wizard Merlin, as Uther died shortly after his birth. With Merlin's guidance, Arthur grew up unaware of his royal heritage.

One day, a sword known as Excalibur appeared embedded in a stone, with an inscription that proclaimed whoever pulled the sword from the stone would be the true king of Britain. Many tried and failed, but Arthur effortlessly pulled the sword from the stone, revealing his true identity as the rightful heir to the throne.

With Excalibur in hand, Arthur became the king of Britain. He established the Knights of the Round Table, a group of

noble and chivalrous knights who vowed to uphold justice and protect the realm. The Round Table represented equality among the knights, as it had no head, symbolizing that all were equal in Arthur's court.

King Arthur later married Queen Guinevere. However, his closest friend and most trusted knight, Sir Lancelot, fell in love with Guinevere, leading to a tragic love triangle that ultimately contributed to the downfall of Camelot.

As Arthur's reign flourished, he faced various challenges, including battles against invaders and internal conflicts. In the Battle of Camlan, Arthur confronted his traitorous nephew Mordred, resulting in a fierce battle. The battle ended with Arthur mortally wounded, and he was carried to the mystical island of Avalon for his wounds to be healed. People believe that Arthur will one day return in Britain's time of need.

4. Peserta didik diminta untuk mengidentifikasi struktur teks dari teks diatas

No.	Generic Structure	Sentences
1.	Orientation	
2.	Complication	
3.	Resolution	

5. Peserta didik diminta memperhatikan video untuk menjawab pertanyaan.

https://youtu.be/PXTEyw8kPVM?si=UIST_Iif5xZCP75Y

- Who is the main character in the story?
- Where does the story take place?
- What is the girl's physical appearance?
- What is the character of the girl?
- Why the mom asked God to punish her daughter?
- What can you learn from the story?

6. Guru mengistruksikan siswa untuk membuat grup berisikan 6 anggota lalu membuat text narrative dan dipresentasikan minggu depan dalam bentuk drama.

Formatif asesmen yang bisa dilakukan selama kegiatan berlangsung:
Guru memperhatikan apakah siswa aktif berpartisipasi menjawab

C. Penutup (5 menit)
1. Peserta didik bersama guru melakukan refleksi pembelajaran.
2. Secara bersama-sama, menutup dengan doa dan salam.

	Pertemuan 2	**A. Pendahuluan (10 menit)**
		1. Guru memberikan pertanyaan yang terkait materi sebelumnya:
		   • Do you still remember what we learned in the previous meeting?
		2. Guru memberikan pertanyaan pemantik seputar teks Narrative.
		   • Do you know about the generic structure of narrative text?
		
		B. Kegiatan Inti (45 menit)
		1. Persiapan penampilan drama oleh grup yang akan tampil.
		2. Penampilan drama 2 kelompok.
		
		C. Penutup (5 menit)
		1. Guru memberikan feedback kepada kelompok yang telah tampil.
		2. Secara bersama-sama, menutup dengan doa dan salam.

	Pertemuan 3	**A. Pendahuluan (10 menit)** • Guru memberikan pertanyaan yang terkait materi sebelumnya. • Guru memberikan pertanyaan pemantik seputar teks narrative. **B. Kegiatan Inti (45 menit)** • Persiapan penampilan drama oleh grup yang akan tampil. • Penampilan drama 2 kelompok. **C. Penutup (5 menit)** • Guru memberikan feedback kepada kelompok yang telah tampil. • Secara bersama-sama, menutup dengan doa dan salam.
	Pertemuan 4	**A. Pendahuluan (10 menit)** 1. Guru memberikan pertanyaan yang terkait materi sebelumnya. 2. Guru memberikan pertanyaan pemantik seputar teks narrative. **B. Kegiatan Inti (45 menit)** • Persiapan penampilan drama oleh grup yang akan tampil. • Penampilan drama 2 kelompok. **C. Penutup (5 menit)** • Guru memberikan feedback kepada kelompok yang telah tampil. • Secara bersama-sama, menutup dengan doa dan salam
6.	**Asesmen**	
	Asesemen Diagnostik (Terlampir)	Asesmen nonkognitif : Pertanyaan lisan

		3. Buku https://repositori.kemdikbud.go.id/21975/
2.	**Bahan Bacaan Guru**	4. *https://media.neliti.com/media/publications/82323-ID-pengelolaan-kawasan-pariwisata-studi-di.pdf* 5. https://www.youtube.com/watch?v=qwJf237WrSU
3.	**Glosarium**	1. *Indonesian Narrative Text* : mengisahkan tentang peristiwa yang terjadi di masa lalu kepada pembaca kronologis peristiwa demi peristiwa yang terjadi dimasa lalu, akan tetapi tidak berdasarkan fakta. 2. *Orientation*: menceritakanan tentang siapa, apa, kapan, dan dimana sebagai pengantar peristiwa. 3. *Complication*: menceritakan kronologis peristiwa 4. *Resolution*: Cara mengatasi krisis atau masalah akan ditunjukkan pada langkah ini. Kehidupan akan menjadi lebih baik atau lebih buruk. 5. *Detail Narrative Text*: terdiri dari apa yang terjadi, siapa yang terlibat, dimana kejadian berlangsung, kapan dan mengapa terjadi.
4.	**Daftar Pustaka**	1. *https:// www.sekolahbahasainggris.com/* 2. http://ircoi.blogspot.co.id/2015/11/contoh-recount-text-history-of.html 3. http://www.academia.edu/32292636/aspek_yang_dinilai_dalam_reading.pdf 4. Kementerian Pendidikan dan Kebudayaan. 2015. *Bahasa Inggris SMA/MA Kelas X*. Jakarta:Kementerian Pendidikan dan Kebudayaan 5. http://skripsi-fkip-inggris.blogspot.com/2013/11/model-penilaian-menulis-writing.html

DAFTAR LAMPIRAN
1. Lembar Materi Ajar
2. Lembar Asesmen Diagnostik
3. Lembar Asesmen Formatif
4. Lembar Rubrik Penilaian Formatif

Lampiran 1

Lembar Materi Ajar

Mari kita awali pembelajaran ini dengan konsep mengenai teks narrative. Teks narrative merupakan teks yang memiliki fungsi untuk menghibur pembaca, pendengar dan pemirsa. Teks ini bertujuan untuk memberikan informasi yang bertalian dengan serangkaian peristiwa dan/atau menghibur pembaca yang membaca tulisan atau menyimak teks tersebut.

Teks narrative memiliki beberapa beberapa jenis, antara lain; fable, lagend, romance, advanture,

fairy tale, folktale, myth, epic, etc.

Pada modul ini kita akan secara khusus membahas mengenai teks narrative sesuai dengan jenis-jenis diatas.

- **Fungsi Sosial**
  Untuk menghibur pembaca, pendengar, dan pemirsa.

- **Struktur Teks**
  Struktur teks narrative biasanya mencakup:
  - orientasi
  - komplikasi
  - resolasi

- **Unsur Kebahasaan**
  - Past tense: simple past tense, past continuous tense, past perfect tense, past perfect continuous tense.

SIMPLE PAST TENSE	**S + V2**
	TIME SIGNAL : yesterday, this morning,last...,.....ago
	FUNCTION : to express the activity that happened in the past (indefinite time)
PAST CONTINUOUS TENSE	**S + was/were + V-ing**
	TIME SIGNAL : ....when / while S + V2
	..........while S + was/were + V-ing
	FUNCTION :
	* to say a continouse action that happened in the past (definite time)
	* to say an activity that still in progress (in the past) was disturbed by another activity.
PAST PERFECT TENSE	**S + had + V3**
	TIME SIGNAL :
	* Before S + V2,........ Or After........, S + V2
	* When S + V2
	FUNCTION : to express an activity that had happened completely when another activity happened in the past
PAST PERFECT CONTINUOUS TENSE	**S + had been + V-ing**
	TIME SIGNAL :
	......for.....when/while/before/by the time S + V2
	FUNCTION :
	To express an activity was in progress or had happened completely when another activity happened

  - Temporal conjunction: firstly, then, after, etc

- Temporal circumstance: once, once upon the time, etc
- Behavioral/ verbal process (=saying verbs): say, speak, tell, etc
- Material process (= action verbs): walk, run, hit, etc
- Mental process (= thinking verbs): think, feel, believe, etc
- Relational process (= linking verbs): be, feel, look, smell, sound, taste, etc
- Direct indirect speech

    a) Direct speech

    Direct speech is also called quoted speech.

    Direct speech refers to reproducing words exactly as they were originally spoken.

    b) Indirect Speech

    Indirect speech is also called reported speech

    Indirect speech refers to using a noun clause to report what someone has said

- **Jenis-jenis teks naratif**
  1) Fable
     A story in which animals or objects speak
  2) Romance
     A story of love
  3) Legend
     An old story from ancient time that may or may not be true
  4) Adventure
     A story telling about the journey
  5) Fairy tale
     A story about fairy ar other small magical people
  6) Folktale
     A popular story passed on by speech over a long period of time in a simple society
  7) Myth
     A false story or idea
  8) Epic
     A long poem, story, etc about the action of great heroes or the early story of a nation

Lampiran 2
Lembar Asesmen Diagnostik
a. NON KOGNITIF

1. Psikologis Siswa
Instruksi : Berilah tanda √ pada kolom sesua idengan perasaanmu.

PERNYATAAN	☹	😐	😊	😄
Memiliki waktu cukup untuk belajar				
Perasaan belajar dari rumah				
Perasaan tidak bersama teman-teman				

Perasaan tidak belajar langsung dengan guru				
Perasaan belajar Bahasa Inggris				

Lampiran 3

ASESMEN FORMATIF

1. Diberikan sebuah teks, siswa diberi pertanyaan untuk mengetahui pemahaman siswa tentang generic structure teks tersebut.

<p align="center">The Legend of King Arthur</p>

Arthur was born to King Uther Pendragon and Igraine. However, Arthur was raised by the wizard Merlin, as Uther died shortly after his birth. With Merlin's guidance, Arthur grew up unaware of his royal heritage.

One day, a sword known as Excalibur appeared embedded in a stone, with an inscription that proclaimed whoever pulled the sword from the stone would be the true king of Britain. Many tried and failed, but Arthur effortlessly pulled the sword from the stone, revealing his true identity as the rightful heir to the throne.

With Excalibur in hand, Arthur became the king of Britain. He established the Knights of the Round Table, a group of noble and chivalrous knights who vowed to uphold justice and protect the realm. The Round Table represented equality among the knights, as it had no head, symbolizing that all were equal in Arthur's court.

King Arthur later married Queen Guinevere. However, his closest friend and most trusted knight, Sir Lancelot, fell in love with Guinevere, leading to a tragic love triangle that ultimately contributed to the downfall of Camelot.

As Arthur's reign flourished, he faced various challenges, including battles against invaders and internal conflicts. In the Battle of Camlan, Arthur confronted his traitorous nephew Mordred, resulting in a fierce battle. The battle ended with Arthur mortally wounded, and he was carried to the mystical island of Avalon for his wounds to be healed. People believe that Arthur will one day return in Britain's time of need.

Peserta didik diminta untuk mengidentifikasi generic struktur teks dari teks diatas:

No.	Generic Structure	Sentences
1.	Orientation	
2.	Complication	
3.	Resolution	

2. Peserta didik diminta memperhatikan video untuk menjawab pertanyaan.
   https://youtu.be/PXTEyw8kPVM?si=QG0-qzllULYzApnF
   2) Who is the main character in the story?
   3) Where does the story take place?

4) What is the girl's physical appearance?
5) What is the character of the girl?
6) Why the mom asked God to punish her daughter?
7) What can you learn from the story?

3. Guru mengistruksikan siswa untuk membuat grup berisikan 6 anggota lalu membuat text narrative dan dipresentasikan minggu depan dalam bentuk drama.

Lembar Rubrik Penilaian Speaking Drama

Aspects	Criteria				Score
	6-10	**11-15**	**16-20**	**21-25**	
Fluency	Speaking with many pauses	Speaking too slowly	Speaking generally at normal speed	Speaking fluently	
	Berbicara dengan banyak jeda	**Berbicara terlalu lambat**	**Berbicara secara umum dengan kecepatan normal**	**Berbicara dengan lancar**	
Pronunciation	Speaking words incomprehensibly	Speaking with incorrect pronunciation but still understandable	Speaking with several incorrect pronunciation	Speaking with correct pronunciation	
	Mengucapkan kata-kata yang tidak bisa dimengerti	**Berbicara dengan pengucapan yang salah tetapi masih dapat dimengerti**	**Berbicara dengan beberapa pengucapan yang salah**	**Berbicara dengan pengucapan yang benar**	

Accuracy	The serious errors present in performance make the message difficult to understand	The errors present in performance would frequently create confusion	The performance is still understood although it consists of many errors	The errors present in performance e are so minor, so that the message would be easily comprehend ed	
	Kesalahan serius yang terjadi dalam pertunjukan membuat pesan sulit untuk dipahami	**Kesalahan yang terjadi dalam kinerja sering kali menimbulka n kebingungan**	**Performany a masih bisa dipahami meski banyak kesalahan**	**Kesalahan yang ada dalam pementasa n sangat kecil, sehingga pesan mudah dipahami**	
Performance	Speaking in volume, which is almost inaudible, no facial expression, and not communicative	Mumbling, flat facial expression, and less communicati ve	Speaking in soft voice, but can be understood, good facial expression, and communicati ve enough	Speaking clearly and loudly, good facial expression, and communicat ive	

	Berbicara dengan volume yang hampir tidak terdengar, tidak ada ekspresi wajah, dan tidak komunikatif	Bergumam, ekspresi wajah datar, dan kurang komunikatif	Berbicara dengan suara yang lembut namun dapat dipahami, ekspresi wajah yang baik, dan cukup komunikatif	Berbicara dengan jelas dan lantang, ekspresi wajah yang baik, dan komunikatif	

NILAI SISWA

NO.	NAME	Fluency	Pronunciation	Accuracy	Performance	Total Score
1.	Adinda Eryska Wirnarno					
2.	Anandita Paramita Kusuma Dewi					
3.	Auzan Fadlur Rohman					
4.	Bimantara Dian Nugraha					
5.	Caroline Nathania Regina Putri					
6.	Cecilia Averina Gunawan					
7.	Chelsia Olivia Marta					

8.	Daniel Doohan Kusuma Rahardjo				
9.	Dave Evan Elysia Rudianto				
10.	Elysabet Galuh Eka Sukowati				
11.	Evannio Michael Christeben Putra				
12.	Hafriza Afsar Yoga Setyawan				
13.	Hemi Napoleon Suwandani				
14.	Indrawati Varadysca Beli				
15.	Mahendra Setiawan				
16.	Mario Christian Johandy				
17.	Marveilleux Putra Mahasura				
18.	Moch. Ilham Abdul Latif				
19.	Muhammad Abid Athaillah				
20.	Muhammad Dida Pandawa				
21.	Muhammad Rafly Mahdavikia Manseto				
22.	Muhammad Zacky Moreno				
23.	Naftaly Pinasthi Putri				
24.	Neha Eka Duwiyana				

25.	Osya Dinar Wanudya					
26.	Reihan Arya Putra Setyawan					
27.	Relina Aprilia					
28.	Ricky Aprilio Pratama					
29.	Sachio Septiari Christabel					
30.	Sendy Marselo Winata					
31.	Sinta Putri Nugrahini Pramudya					
32.	Stefanus Vici Lourdesia					
33.	Tanaya Candrika Sandyarini					
34.	Tifara Ysidora Nareswari					
35.	Zefanya Erga Jaya Sentosa					
36.	Zulayca Irawan					

Pedoman Penskoran

> **Nilai Akhir = nilai fluency, pronunciation, accuracy, performance**

Capaian Kompetensi

Interval Nilai	Deskripsi
86 – 100	Siswa menunjukkan penguasaan yang **sangat baik** untuk membuat ....
71 – 85	Siswa menunjukkan penguasaan yang **baik** untuk ....
60 – 70	Siswa menunjukkan penguasaan yang **cukup baik** untuk ....

| 0 – 59 | Siswa menunjukkan penguasaan yang **kurang baik** untuk .... |

Appendix 3 Students' Creative Thinking Score

No.	Name	scores				Final Score
		Fluency	Flexibility	Originality	Elaboration	
1.	A-1	4	3	3	4	70
2.	A-2	5	5	4	3	85
3.	A-3	3	5	5	5	90
4.	A-4	5	4	3	5	85
5.	A-5	5	5	5	3	90
6.	A-6	4	5	3	5	85
7.	A-7	4	5	3	3	75
8.	A-8	5	5	3	5	90
9.	A-9	4	4	3	3	70
10.	A-10	5	4	4	3	80
11.	A-11	5	5	5	4	95
12.	A-12	3	5	5	3	80
13.	A-13	4	4	3	5	80
14.	A-14	4	5	4	3	80
15.	A-15	4	5	5	5	95
16.	A-16	4	3	4	4	75
17.	A-17	5	5	3	5	90
18.	A-18	3	4	4	3	70
19.	A-19	4	4	4	5	85
20.	A-20	3	5	5	3	80
21.	A-21	5	4	4	5	90
22.	A-22	4	3	4	4	75
23.	A-23	5	5	4	3	85
24.	A-24	4	4	4	3	75
25.	A-25	4	5	4	3	80
26.	A-26	3	3	4	5	75
27.	A-27	5	3	3	5	80
28.	A-28	4	3	4	3	70
29.	A-29	3	4	4	3	70
30.	A-30	4	4	4	3	75

31.	A-31	5	5	5	3	90
32.	A-32	4	4	5	3	80
33.	A-33	4	4	4	5	85
34.	A-34	5	4	3	3	75
35.	A-35	4	4	4	4	80
36.	A-36	4	4	4	5	85

Appendix 4 Students Speaking Score

NO.	NAME	Fluency	Pronunciation	Accuracy	Performance	Total Score
1.	Adinda Eryska Wirnarno	19	15	20	23	77
2.	Anandita Paramita Kusuma Dewi	25	24	22	15	86
3.	Auzan Fadlur Rohman	20	24	25	25	94
4.	Bimantara Dian Nugraha	25	23	16	23	87
5.	Caroline Nathania Regina Putri	25	25	25	15	95
6.	Cecilia Averina Gunawan	21	24	23	19	87
7.	Chelsia Olivia Marta	23	23	17	18	81
8.	Daniel Doohan Kusuma Rahardjo	25	25	25	15	95
9.	Dave Evan Elysia Rudianto	24	21	19	20	84
10.	Elysabet Galuh Eka Sukowati	25	21	22	20	88
11.	Evannio Michael Christeben Putra	25	25	25	23	93
12.	Hafriza Afsar Yoga Setyawan	20	24	23	15	82

13.	Hemi Napoleon Suwandani	21	21	23	20	85
14.	Indrawati Varadysca Beli	22	23	21	18	84
15.	Mahendra Setiawan	24	24	24	25	97
16.	Mario Christian Johandy	22	19	21	22	84
17.	Marveilleux Putra Mahasura	25	24	20	24	93
18.	Moch. Ilham Abdul Latif	20	22	23	18	83
19.	Muhammad Abid Athaillah	23	22	23	24	94
20.	Muhammad Dida Pandawa	24	25	25	20	94
21.	Muhammad Rafly Mahdavikia Manseto	25	24	25	23	97
22.	Muhammad Zacky Moreno	21	20	21	22	84
23.	Naftaly Pinasthi Putri	25	25	22	18	90
24.	Neha Eka Duwiyana	21	22	22	17	81
25.	Osya Dinar Wanudya	24	23	21	20	81
26.	Reihan Arya Putra Setyawan	15	20	21	23	82
27.	Relina Aprilia	25	19	19	23	92
28.	Ricky Aprilio Pratama	21	20	20	18	78

29.	Sachio Septiari Christabel	20	21	21	20	82
30.	Sendy Marselo Winata	21	22	21	17	81
31.	Sinta Putri Nugrahini Pramudya	25	25	25	16	91
32.	Stefanus Vici Lourdesia	22	23	25	20	90
33.	Tanaya Candrika Sandyarini	21	23	22	19	85
34.	Tifara Ysidora Nareswari	25	21	20	17	83
35.	Zefanya Erga Jaya Sentosa	21	22	15	21	79
36.	Zulayca Irawan	24	21	22	24	91

Appendix 5 Permission Letter from LPPM

Universitas Nusantara PGRI Kediri
Status *Terakreditasi Baik Sekali*
SK BAN-PT No.671/SK/BAN-PT/Akred/PT/VII/2021 Tanggal 21 Juli 2021
Lembaga Penelitian Dan Pengabdian Pada Masyarakat (LPPM)
Kampus I Jl. K.H. Achmad Dahlan 76 Kediri 64112 Telp.(0354)771576,771503 Kediri
Website: lp2m.unpkediri.ac.id email:lemlit@unpkediri.ac.id

Nomor : 037.28/PEN-SI/LPPM UNPGRI-Kd/A/V/2024
Lapiran : -
Perihal : Surat Permohonan Izin Penelitian

Kepada : Yth. **Kepala Sekolah SMAN 2 Kediri**
Jalan Veteran No. 7 Mojoroto, Kec. Mojoroto, Kota Kediri 64114

Dengan hormat,

Yang bertanda tangan di bawah ini:
Nama : Dr. IKA SANTIA, S.Pd, M.Pd
NIP/NIDN : /0702018801
Jabatan : Ketua LPPM Universitas Nusantara PGRI Kediri

Mengajukan permohonan ijin kepada Bapak/Ibu Kepala Sekolah SMAN 2 Kediri, agar dapat melaksanakan penelitian dengan topik **"Teaching Speaking Using Drama to Train Creativity to the 11th Grade Students at SMAN 2 Kediri"**.
Adapun identitas tim peneliti adalah sebagai berikut:

No.	Nama	NIDN/NPM	Program Studi	Jabatan
1	Shintia Yunistria Nastiti	2014050048	Pendidikan Bahasa Inggris	Ketua

Demikian permohonan ini kami ajukan, atas perhatian Bapak/Ibu kami ucapkan banyak terima kasih

Kediri, 28 Mei 2024

Dr. IKA SANTIA, S.Pd, M.Pd
NIDN. 0702018801

Appendix 6 Permission Letter from School

PEMERINTAH PROVINSI JAWA TIMUR
DINAS PENDIDIKAN
SEKOLAH MENENGAH ATAS NEGERI 2
KOTA KEDIRI
Jl. Veteran No. 7 Telp (0354) 771121
email : smadakdr@yahoo.com   Website : www.sman2kediri.sch.id

SURAT KETERANGAN
Nomor : 422/273/101.6.14.2/2024

Yang bertanda tangan di bawah ini :

Nama	:	Drs. Sarbawa, M.Pd.
N I P	:	19660413 199512 1 002
Pangkat/Golongan	:	Pembina Utama Muda / IVc
Jabatan	:	Kepala Sekolah

menerangkan dengan sebenarnya bahwa

Nama	:	Shintia Yunistria Nastiti
NIM	:	2014050048
Prodi	:	Pendidikan Bahasa Inggris

adalah mahasiswa Universitas Nusantara PGRI Kediri yang telah melakukan penelitian di SMA Negeri 2 Kediri mulai tanggal 6 Oktober 2023 - 10 November 2023 dengan judul **"Teaching Speaking Using Drama to Train Creativity to the 11th Grade Students at SMAN 2 Kediri"**.

Demikian agar dapat dipergunakan sebagaimana mestinya.

Kediri, 10 Juni 2024
Kepala Sekolah

Sarbawa, M.Pd.
Pembina Utama Muda / IVc
NIP. 19660413 199512 1 002

Appendix 7 The Thesis Guidance Card

Appendix 8 Approval Sheet

UNIVERSITAS NUSANTARA PGRI KEDIRI
PROGRAM STUDI PENDIDIKAN BAHASA INGGRIS
Terakreditasi BAN-PT No. 13056/SK/BAN-PT/Ak-PPJ/XII/2021, Tanggal 14 Desember 2021
Alamat : JL. K.H. Achmad Dahlan No. 76 Telp. & Fax : (0354) 771576, 771503 Kediri
Website : www.english.fkip.a.unpkediri.ac.id   E-mail : english.fkip@unpkediri.ac.id

LEMBAR PERSETUJUAN UJIAN SKRIPSI
PRODI. PENDIDIKAN BAHASA INGGRIS

Nama : Shintia Yunistria Nastiti

N P M : 2014050048

Fakultas : Keguruan dan Ilmu Pendidikan

Prodi : Pendidikan Bahasa Inggris

Judul Skripsi :

Teaching Speaking Using Drama to Train Creativity to the 11th Grade Students at SMAN 2 Kediri

Menerangkan bahwa mahasiswa tersebut di atas telah melaksanakan Bimbingan Skripsi dan telah memenuhi beberapa persyaratan untuk dapat melanjutkan ke proses Ujian Skripsi.

Kediri, 4 Juli 2024
Menyetujui,

PEMBIMBING I

Dr. Hj. Diani Nurhajati, M.Pd.

PEMBIMBING II

Dr. Suhartono, M.Pd.

Mengetahui
Ka. Prodi,

Dr. Khoiriyah, M.Pd.

CS Dipindai dengan CamScanner

Appendix 9 Documentations

15. SKRIPSI - SHINTIA YUNISTRIA N - 2014050048.docx

15. SKRIPSI - SHINTIA YUNISTRIA N - 2014050048.docx

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