THE RELATIONSHIPS BETWEEN EMOTIONAL INTELLIGENCE, THE SKILL OF READING COMPREHENSION AND THE WRITING ABILITY OF FICTIONAL NARRATION IN ENGLISH

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ABSTRACT

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Abstrak

Penelitian ini bertujuan untuk menemukan apakah terdapat hubungan (1) kecerdasan emosional dengan kemampuan menulis narasi fiksi bahasa Inggris; (2) keterampilan membaca pemahaman dengan kemampuan menulis narasi fiksi bahasa Inggris; dan (3) kecerdasan emosional dan keterampilan membaca pemahaman secara bersama-sama dengan kemampuan menulis narasi fiksi bahasa Inggris. Sampel yang digunakan sebanyak 60 mahasiswa pada program studi bahasa Inggris universitas Muhammadiyah Prof. DR. HAMKA dengan teknik pengambilan sampel acak sederhana.

Penelitian ini menyimpulkan bahwa (1) terdapat hubungan kecerdasan emosional dengan kemampuan menulis narasi fiksi bahasa Inggris dengan koefisien korelasi $r_{y1} = 0,8002$ dan persamaan regresi linier $\hat{Y} = 19,420 + 0,58 X_1$. (2) terdapat hubungan keterampilan membaca pemahaman dengan kemampuan menulis narasi fiksi bahasa Inggris dengan koefisien korelasi $r_{y2} = 0,7247$ dan persamaan regresi linier $\hat{Y} = 46,047 + 0,95 X_2$. dan (3) terdapat hubungan kecerdasan emosional dan keterampilan membaca pemahaman secara bersama-sama dengan kemampuan menulis narasi fiksi bahasa Inggris dengan koefisien korelasi ganda R = 0,847 dan persamaan regresi linier $\hat{Y} = 21,60 + 0,58 X_1 + 0,95 X_2$.

This research aims at finding (1) the relationship between emotional intelligence and the writing ability of fictional narration in English; (2) the relationship between the skill of reading comprehension and the writing ability of fictional narration in English; and (3) the relationship between emotional intelligence together with the skill of reading comprehension and the writing ability of fictional narration in English.

This research was conducted at the study program of English education of Muhammadiyah university of Prof. DR. HAMKA (UHAMKA) Jakarta. The method used in this research is survey with correlational technique. The population of this research is all the

sixth semester students of the English study program of UHAMKA. The samples used are 60 students with simple random sampling.

This research used the instruments of tests to obtain the data for emotional intelligence, the skill of reading comprehension, and the writing ability of fictional narration in English. The data analyses used in this research are the descriptive analyses and inferential analyses. The descriptive analyses are intended to describe the characteristics of each variable which comprise the smallest scores, the largest scores, data interval, the mean, the mode, the median, and the standard deviation. The inferential analyses are intended to test the three hypotheses. The inferential analyses used in this research are regression analyses, the analyses of simple, multiple, and partial correlation coefficient.

The research findings show that (1) there is a positive relationship between emotional intelligence (X_1) and the writing ability of fictional narration (Y) in English with $r_{y1} = 0.8002$ and the regression equation $\hat{Y} = 19.420 + 0.58X_1$. The coefficient of determination yielded is $r^2 = 0.640$. It means that 64% of the writing ability of fictional narration in English is determined by Emotional intelligence; (2) there is a positive relationship between skill of reading comprehension (X_2) and the writing ability of fictional narration in English (Y) with $r_{y2} = 0.7247$ and the regression equation $\hat{Y} = 46.047 + 0.95X_2$. The coefficient of determination yielded is $r^2 = 0.525$.

It means that 52.5% of the writing ability of fictional narration in English is determined by the skill of reading comprehension; and (3) there is a positive relationship between emotional intelligence (X_1), the skill of reading comprehension (X_2) simultaneously and the writing ability of fictional narration in English (Y) with $R_{y.12}$ = 0.847 and the regression equation $\hat{Y} = 21.60 + 0.58X_1 + 0.95X_2$. The coefficient of determination yielded is R^2 = 0.717. It means that 71.7% of writing ability of fictional narration in English is determined by emotional intelligence together with the skill of reading comprehension.

Therefore, this research concludes that writing ability of fictional narration in English can be done through the enhancement of emotional intelligence and the skill of reading comprehension.

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CHAPTER I

INTRODUCTION

A. Background of the Problem

As we know, English has been introduced for a long time in Indonesia and learned widely either in the level of elementary schools, secondary schools, or higher educations. However, it seems that the teaching and learning process for English subject which occur has not been implemented in proper ways. The language skills covering the listening, speaking, reading, and writing are not in accordance with the real objectives of teaching.

All those language skills should be learned integratedly and practice of learning is focused on the language usage in real context. Especially for writing skill, learners are required to develop their thinking abilities to express their ideas in written form. Writing is the most complicated skill because not all the readers will directly understand the messages written by the writer, though its meanings delivered are already good and clear. Hughey *et al* said that:

> … writing requires much more complex mental effort. Writers are forced to concentrate on both the meaning of ideas, that is, ensuring that what they write conveys their intended message, and on the production of ideas, that is, producing the linear form in which ideas actually take shape on the page[1].

They also add that certain psychological, linguistics, and cognitive factors make writing a more complex and difficult discourse medium for most people, in

both native and second language[2]. This gives us a clue that writing is such a complicated skill among other skills in which it should be learned and practiced in some ways. Students, who are learning English as their target language, find difficulty in expressing something in written English. They are confused about the words, the sentences they use whether they are coherent and the meaning is clear. As we know, writing employs longer structures which serve to elaborate meaning more fully because meaning can be lost if they are written without careful thought – each idea, word, and structure must be chosen carefully.

If we take a look at most students' ability in writing, they can be said poor, for they do not have enough knowledge and experience, even the intuition and emotion. All of them are required by them to become the writers' successful communication. For example, one student is asked to write about "modern technology and its effect on my country", then he does not have any knowledge about that topic, or he has only little experience about it. It is the fact that he cannot do anything with his writing. This illustration shows that the aspects mentioned above seem to be important and the students who want to write, at least, should have them.

As it is mentioned in the course outline of the study program of English education, the teaching objectives which the learners should have in *Writing*

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[1] Jane B. Hughey *et al. Teaching ESL Composition: Principles and Techniques* (USA: Newbury House Publishers, 1983), p. 5

[2] *Ibid.,* p. 3

subject are to increase the learners' knowledge of how to write well and effectively, to know the types of writings such as: description, persuasion, narration, and argumentation. Besides, students should also be able to use their ideas and imaginations to be produced in written form. The main point why students need to increase their writing ability are not intended to be a writer/author. Yet, at least this writing ability is very important for students or prospective teachers, because they get many benefits. One of them is by learning writing or having writing ability you will be in good preparation for the job. On the job, you will find yourself called upon to prepare reports for various agencies of the government, for business, for science, and for general public information[3].

In line with the writing style the students should master is narration. Composing a narration, mainly fictional narration, is paragraphs involving someone's experience. In this case, the writer must have ideas about lives and feelings. Students who have learned and are in process learning some subjects like *Writing, Introduction to Literature*, and *Prose* should be able to compose the fictional narration. The reasons the students need to have this ability are one, to stimulate their ideas and imaginations to write; two, to give the students chances to think creatively; three, to give appreciation toward the work of prose; four, to

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[3] Aurora H. Roldan. *College Reading and Writing* (Philipines : Reading Dynamics, Inc., 1975), p.53.

enable the students to enjoy writing fiction; and the last, to give knowledge and experience to the students as the teaching guide when he/she becomes a teacher.

Seeing the teachers' and experts' experience in their fields, it is indicated so often that learners do not rarely have troubles and difficulties in expressing their ideas in the form of writing. The disabilities of the learners to compose something are caused by the limitations of the knowledge of the language, the information they get from the books, the vocabulary they have, the fear to do wrong, the fear to be criticized by others and lacks of practice to write. Based on the limitations, learners will of course have the shortages of data to write.

Meanwhile, based on the observations done in the study program of English education of Muhammadiyah University of Prof. DR. HAMKA (UHAMKA), there are still many students who are not able to deeply apply their abilities to write a fictional narration. The information they have got from their lecturing should be the basis to write it. However, They have difficulties in doing creatively to take out their ideas and imaginations in fiction. In fact, to achieve this ability is not already enough. There are some factors that should be involved in writing a fictional narration. One of them is how students are able to have a skill to comprehend the readings.

Someone's mastery in reading a text will encourage the students to think to produce their ideas. The students will gain much information on any kinds of texts they have read. Therefore, students' ability to write a fiction in English will be experienced with the reading texts. Besides that factor, there is a non-

linguistic factor which has essential influence in determining students' mastery to write fiction. It is emotional intelligence. As we know, emotional intelligence is the ability how to manage the emotions properly. Emotions can be the feelings of people in expressing their ideas or imaginations without any doubts. In line with this, this aspect is expected to help students' ability to write fiction, for fictional narration talks about characters, plots to shape climax and tense. Therefore, making good fiction is required by a writer who has a good emotional intelligence.

To know if there is relationship between emotional intelligence, skill of reading comprehension and writing ability of fictional narration in English, it is necessary to do a correlation study to measure the variables. This research is planned to be held for the students of sixth semester in the study program of English education of UHAMKA Jakarta.

B. Identification of the Problem

In doing this research, there are many points that will be the considerations. In studying the writing ability of fictional narration in English, the writer would like to find many cases that will happen. The cases occur in the teaching and learning process. Here are the cases that can be identified as the problem focus:

1. Why is there any lack of students in writing a fictional narration in English?

2. What should the students do for their improvement of writing ability especially for short story in English?

3. What factors affect the students' writing ability in fictional narration?

4. What makes the students difficult in expressing their ideas to write a short story?

5. Why does the teacher seldom evaluate the students' writing?

6. What method should be applied so as to make the writing program for a narration better?

C. Scope of the Study

To specify the problem, it is very essential to limit it in order to be easy to measure the research. The problem is limited to the writing of an English short story. As dependent variable, it is influenced by the two independent variables, they are the emotional intelligence and the skill of reading comprehension.

D. Statements of the Problem

Followings are the statements of the problem which can be formularized:

1. Is there any relationship between emotional intelligence and writing ability of fictional narration in English?

2. Is there any relationship between the skills of reading comprehension and writing ability of fictional narration in English?

3. Is there any relationship between emotional intelligence, the skills of reading comprehension and writing ability of fictional narration in English?

E. Model of the Problem
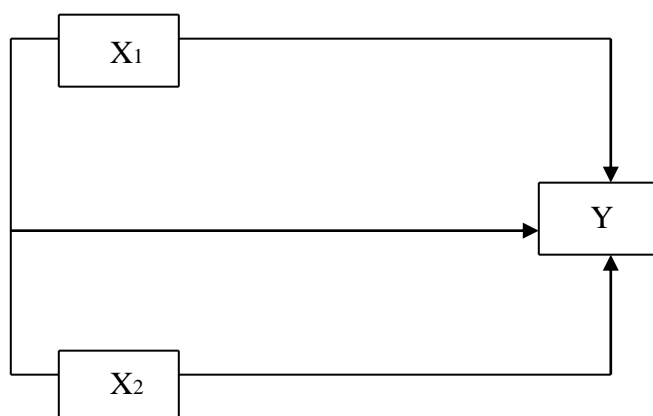
X_1 = Emotional Intelligence

X_2 = Skill of Reading Comprehension

Y = Writing Ability of Fictional Narration in English

F. Significance of the Research

This research is expected to give useful and real contribution for the learning of fictional narration in English. In addition, this gives good inputs for the lecturers and the writer himself to make the students' writing ability improved and creative in expressing the ideas.

However, above all, it is designed to the practitioners of educational studies, since it has many aspects that should be learnt why there is one or no relationship between the empirical study and the theoretical study. This will become a good argument for the scientists who wish to apply the study related to

this. Finally, for the educational institutions, the research should have a good consideration to enhance the writing program for fictional narration in English in the level of higher educations so as to create good writers in the future. Consequently, there will be students who are fond of writing such a fictional narration.

CHAPTER II

THEORETICAL FRAMEWORK AND HYPOTHESES

A. Theoretical Description

1. Writing Ability of Fictional Narration in English

Before we talk about the sub-title above, it is necessary for us to understand each meaning of it. It is initiated to do, for we sometimes do not know the originality of one definition on a subject. We often miss something that it is actually quite important to know. Based on this, I begin elaborating with the nature of the ability. Ability is a general term referring to the potential for acquisition of a skill; the term covers intelligence and specific aptitudes[1]. Seeing this definition, it seems that ability is not similar to a skill. A skill is a part of the ability. To reach the ability, someone should have a skill. For example, a student is skillful at writing. It means that she/he has a writing ability. In line with the definition above, ability should include the intelligence and specific aptitudes. A person cannot be called 'having a good ability' if she/he is only smart. In that case, she/he does not have any aptitudes to perform. Therefore, the person should also perform her/his aptitudes, like the ability to write, to read, and so on.

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[1] Clifford T. Morgan *et al. Introduction to Psychology* (Singapore: McGraw-Hill Book Co., 1986), p. G-1.

Language is the tool that makes us different from others, and writing is certainly essential in language use. Writing is a means of reinforcing other language skills in which the writers gather information by listening, speaking, reading, observing, talking with others, synthesizing and evaluating data[2]. Because of that statement, writing is very difficult to learn. Most students have many mistakes when they write something. Their word selection, the grammatical aspect, the other rules in writing, and the information they put are not appropriate enough. As Axelrod and Cooper said, writing is a complex process and, as such, contains elements of mystery and surprise. But writing is a skill that anyone can learn to manage[3].

This assumption is clear that the fact often happens when we teach a language lesson, especially English lesson. The limited time to teach writing makes the students difficult to it. It should have longer time and run continuously. For that reason, writing consists of some elements that should be studied by the students. The students, who have known or studied about how to write well, will make the readers confused because not all the readers understand what the writer intends. However, above all, writing is not a somewhat complicated matter, which the students cannot do, anyone can do that.

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[2] Jane B. Hughey *et al. Teaching ESL Composition: Principles and Techniques* (Cambridge: Newbury House Publishers, 1983), p. 6.

[3] Rise B. Axelrod, & Charles R. Cooper. *The Saint Martin's Guide to Writing* (New York: St. Martin's Press, Inc, 1988), p. 2.

Hairston said that writing is a way of learning and developing as well as a communication skill. He added that writing is viewed as an activity that involves the intuitive and non-rational as well as the rational faculties and an activity that can be analyzed and described; its practitioners believe that writing can be taught[4]. Additional definition is derived from Heaton. He uses the term 'composition'. He said that the writing of a composition is a task which involves the students in manipulating words in grammatically correct sentences and in linking those sentences to form a piece of continuous writing which successfully communicates the writer's thoughts and ideas on a certain topic[5]. Both Hairston and Heaton view the concept of writing as a communication skill. The communication is based on the ideas. The ideas can be intuitive or rational. So as to be understood by a reader, the ideas/the writer's thoughts are delivered in good grammar. In addition, the messages of the communication should be clear and meaningful. Vygotsky added this argument by commenting that written language presupposes … a high degree of abstractness. It is a language without intonation, without musical elements, without expressiveness, without any phonation. It is a language that lacks the essential property of spoken language, the phonetic substance[6].

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[4] Tim Caudery. *Process Writing:Techniques in Teaching Writing* by Ann Raimes (USA: Oxford University Press, Inc, 1983), p.8

[5] J. B. Heaton. *Writing English Language Tests* (England: Longman Group Limited, 1975), p.127.

[6] Michael A. Forrester. *Psychology of Language* (London: SAGE Publication Ltd., 1996), p. 166.

Evans as quoted from Hughey et al tells that writing is an essential form of communication. Almost all that we are is related to our use of words[7]. As we know already that through writing we can express our feelings such as our hopes, dreams, and joys as well as our fears, angers, and frustrations. Besides that, through writing we can express our ideas such as our plans, our recommendations, and our commitments. Especially for students, writing is a primary medium through which they demonstrate their understanding and interpretation of concepts and theories studied for many weeks or months. While Penfield in her articles entitled "Freshman English/Advanced Writing: How Do We Distinguish the Two?" said that writing is an act of communication in which the writer address particular audience in order to achieve a specific purpose[8]. The purpose she means is the students develop skill in writing by writing and revising. This statement is quite similar to each other in which the key word of writing's definition is communication. Communication can create the interaction between the writer and the audience – the readers.

Forrester summarizes at least three reasons why writing is important. First, writing is crucial because it 'presupposes the validity of unsponsored language'. It means that when we say something we immediately 'sponsor'

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[7] Jane B. Hughey *et al. Teaching ESL Composition: Principles and Techniques* (USA: Newbury House Publishers, 1983), p. 33

[8] Elizabeth Penfield. Teaching Advanced Composition: Why and How. In Katherine H. Adams and John L. Adams (Eds.), *Freshman English/Advanced Writing: How Do We Distinguish the Two?* (USA: Boynton/Cook Publishers, Inc, 1991), p. 24.

the utterance spoken and we are accountable for it. Second, the creation of an autoglottic space depends on the fact that written words have a physical existence which is independent of their author's existence. And third, writing offers a form of unsponsored language which is not constrained to limited categories of talk as social practice[9].

In the meantime, Axelrod and Cooper mention why writing is important for anyone who wants to improve his/her ability in writing. Writing is important because it (1) makes a special contribution to the way people think; (2) writing contributes uniquely to the way we learn; (3) writing contributes to personal development; (4) writing helps us connect to others, to communicate; and (5) writing makes a special contribution to success in college and on the job[10]. Based on this statement, writing causes many beneficial things for the students. When the students have a great attention to writing skill, they can be creative in the way of thinking – their minds will build up or increase – such as good ideas will emerge. They will get accustomed to doing their activity like studying, communicating to the other people in good manner. And they will perform their abilities in their colleges and their jobs; the ability to write makes the students easy to finish their studies and the graduates easy to find jobs.

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[9] Forrester, *op.cit*., pp. 167-68.
[10] Axelrod & Cooper, *op.cit.,* p.3.

According to the natures of writing, writing is very needed by students, even in the university. Students should be able to write well unless they will fail in their studies. Here are the reasons why students write in college: (1) writing is a tool for discovery. We stimulate our thought process by the act of writing and tap into information and images we have in our unconscious minds. Writing helps us to "harvest" what we know; (2) writing generates new ideas by helping us to make connections and see relationships; (3) writing helps us to organize our ideas and clarify concepts. By writing down ideas we can arrange them in coherent form; (4) writing down our ideas allows us to distance ourselves from them and evaluate them; (5) writing helps us to absorb and process information; (6) writing enables us to solve problems; by putting the elements of the problems into written form, we can examine and manipulate them; (7) writing on a subject makes us active learners rather than passive receivers of information[11]. Raimes added another reason. He said that Writing makes students to communicate with a reader; to express ideas without the pressure of face-to-face communication; to explore a subject; to record experience; and to become familiar with the conventions of written English discourse/a text[12].

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[11] Maxine Hairston. *Contemporary Composition* (USA: Houghton Mifflin Company, 1986), pp.2-3.

[12] Ann Raimes. *Techniques in Teaching Writing* (England : Oxford University Press, Inc, 1983), p. 4.

After we know what writing is and why students should write, it is also essential for us to know how to write. Here, there are two kinds of how to write a composition exercise, as quoted from Raimes, they are: (1) *Controlled composition*. It focuses the students' attention on specific features of the written language. It is a good method of reinforcing grammar, vocabulary, and syntax in context. In addition, as the students write the passages, they are using the conventions of written English, such as indentation, punctuation, connecting words, and spelling; and (2) *Guided composition*. It is an extension of controlled composition. Its products will be similar not exactly alike with the controlled composition. Students are given a first sentence, a last sentence, an outline to fill out, a series of questions to respond to, or information to include in their piece of writing. As with any free writing task, with guided composition, too, students should be able to discuss, make notes, share findings, and plan strategies together before they begin to write[13]. In the case of writing application in the English classroom, a teacher is required to practice the students both in the guided composition and in the controlled guided. Those kinds are closely related to each other, in which a student will not be able to write a paragraph of a narration if he/she has no basic knowledge of written language. Another side, a student is good at knowing the

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[13] *Ibid.,* pp. 9

features of written language, but he/she does not have enough practice to write because writing needs experience.

To make the students much better in writing, it is important for them to know the elements of good writing. The elements of good writing are in the following: (1) *Substance.* Good writing has something to say. It presents a reasonable challenging ideas and develops it solidly with illustration, example, comparison or contrast, definition, or other suitable support; (2) *Order.* Good writing is orderly. It presents ideas in meaningful sequence. It begins somewhere and leads somewhere; (3) *Economy.* Good writing doesn't waste words. It may repeat for emphasis, but it doesn't repeat needlessly. It goes to the point, not around it; (4) *Emphasis.* Good writing strikes the mind with firmness and force; (5) *Variety.* Good writing develops precise meaning – as well as delights readers – by it varied rhythms and sentence forms; (6) *Clarity.* Good writing is clear. It gets its meaning into the readers mind without presenting a puzzle or an abstract course; (7) *Consistency.* Good writing stays on track. It doesn't shift its point of view or wonder back and fourth between past and present tenses. When it uses a pronoun, the pronoun clearly matches the noun it stands for; and (8) *Appearance and Custom.* Good writing is edited. It observes the customs of the written language: speaking,

punctuating, capitalizing, and abbreviating. Good writing, in its appearance on the page, leaves an impression of careful work by a thoughtful mind[14].

Another statement derives from Hairston, who describes the characteristics of good writing. He makes the characteristics of good writing simpler. He states five characteristics, they are: (1) Significant; (2) Clear; (3) Unified; (4) Economical; and (5) Grammatical acceptable[15]. There is no significant difference between Smith and Hairston in stating the characteristics of good writing. Clarity, economy, good grammar, and unity are the guideline that should be followed in applying a good writing. Writing should be clear in order that the recipient of the information will not be confused. Writing should be economical because readers need simple and focused information. Writing should not make the readers difficult to understand the message delivered; consequently, writing should use good grammar. Lucas in Mc Mahan and Susan Day lists his basic principles of good writing as honesty, clarity, brevity, and variety[16]. Honesty means it does not fake the ideas; clarity means it does not puzzle the ideas; brevity means it does not waste the reader's time; and variety means it varies sentence length. In addition, Lucas also mentions other attributes of effective writing, they are

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[14] H. Mendell Smith. *Readable Writing Revising for Style* (USA: 1985), p.iv-v
[15] Hairston, *op.cit*., p. 11.
[16] Elizabeth Mc Mahan & Susan Day. *The Writer's Rhetoric and Handbook* (USA: McGraw-Hill, Inc, 1984), p. 4

good humor, good sense, vitality, and imagination[17]. Based on Lucas's advice on the elements of good writing, honesty becomes a part of the most important thing in writing something, because it gives us good lesson so as not to deceive the readers on the information falsely. The writer should tell the story truthfully. However, this aspect is not always kept in all kinds of writing styles. At least, this can be the guide for the writer to give the information correctly.

To make more specific on the elaboration above, it is the time to talk about narration. Gillespie said that narration is storytelling, which answers the question "What happened?" and deals heavily in time and verbs. Narration's purposes run the gamut from relaying information to providing entertainment, ranging from the factual report of an accident or a convention to the escapism of a horror tale or a-who-dun-it[18]. Kirszner and Mandell stated that a narrative tells a story by presenting a sequence of events[19]. They also added that narratives, like other types of writing, need rich, specific detail to be convincing. Each detail should help form a picture for reader; even exact times, dates, and geographical locations can be helpful[20].

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[17] *Ibid.,* p. 4.
[18] Sheena Gillespie, Linda Stanley, & Robert Singleton. *Shaping Prose* (USA: Little, Brown and Company, 1982), p. 29
[19] Laurie G. Kirzner & Stephen R. Mandell. *Patterns for College Writing* (USA: St. Martin's Press, Inc., 1983), p. 33.
[20] *Ibid.*, p. 34.

On the contrary, Henshaw and Montague have a different opinion. He said that writing a narrative is much different from telling a story because you must organize more rigidly and select more strictly. First, though, before you can talk of organizing and selecting you need to something else – a conflict. All narrative is based on conflict, on a clash between ideas, people, and things. It need not be violent; sometimes conflict is just a matter of different between the ideal and the real[21]. Then, they added to differentiate in the frame of example. He said that if you were telling the story, you would probably begin with, "Well, in April we decided to go on a vacation to Yellowstone in August. But we didn't have the money. So Dad sacrificed his golf money for four months, Mom cut our allowances, and Sam and I got after-school jobs mowing lawns. Dad saved …" and so on. While, in a narrative, you might, for example, begin the vacation story with "We were on our way at last. As the car hummed down the highway, I thought back over the months of preparation that had gone into this trip. It all began in April …"[22]. Even though there is a distinction between the first opinion and the second opinion, it doesn't mean that we become confused to understand a narration. The most important thing that we can infer from the statements above is the narration

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[21] Marjorie Henshaw & Gene Montague. *Colloquium: Reading and Writing Prose* (Canada: Little, Brown & Company Limited, 1962), p. 164

[22] *Ibid.,* p. 165.

gives entertainment to the audience to feel happy or sad about the story, in which it comes from the writer's ideas or thoughts.

While Jordan said that narration is perhaps the most primitive of the modes. It is simply the telling of a story, and probably goes back to some caveman's first attempt to tell his mate of the saber-toothed tiger that got away[23]. Writing a narrative composition appeals to one of humankind's basic instincts, the impulse to share stories. Sometimes the aim of the storyteller is simply to entertain, to provide a moment of escape from the business of the day or the horrors of the night, but sometimes the aim of the storyteller is to instruct, to help others in their understanding of something[24]. Narrative ties ideas to real, sensory, day-to-day experience: it binds the abstract to the concrete[25].

Narration is divided into fiction and non-fiction. As Perrine[26] told, fiction is classified into two broad categories, they are escape literature and interpretative literature. Escape literature is that written purely for entertainment – to help us pass the time agreeably. It takes us away from the real world – it enables us temporarily to forget our troubles. It has as its only object pleasure. While interpretative literature is written to broaden and

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[23] John E. Jordan. *Using Rhetoric* (New York: Harper & Row, Publishers, Incorporated, 1965), p. 70-1

[24] Jeffrey Tayler. *Composition Patterns : Narrative and Descriptive* (http://cctc2.commnet.edu/grammar/composisition/narrative.htm), p. 1.

[25] McMahan & Day, *op.cit.*, p. 126.

[26] Laurence Perrine. *Literature Structure, Sound, and Sense* (USA ; Harcourt Brace Jovanovich, Inc., 1974), p. 4.

deepen and sharpen our awareness of life. It takes us, through the imagination, deeper into the real world – it enables us to understand our troubles. It has as its object pleasure plus understanding. Besides the categories, Perrine[27] added divisions of fiction. He said that fiction is sometimes roughly divided into commercial fiction – that written for wide popular consumption – and quality fiction – that written with a more serious artistic intent. In commercial fiction, the most general formula is a sympathetic hero is faced with obstacles that he finally overcomes to achieve his goal. In contrast, quality fiction does not rely upon tested formulas, is more original – sometimes experimental – and seek to be interpretative. By seeing these distinctions between escape literature and interpretative and between commercial and quality fictions, they are not meant to make us confused, but to be suggestive. However, both escape literature and commercial fiction seem to be identical because they have the same aim, that is to make the readers enjoyable and more enjoyable. Referring to the aspect of pleasure or enjoyment, when we are going to write a kind of narration, it is right to use the escape literature or commercial fiction, for it intends to make the writer feels free about writing a story and it makes the readers feel good and excited.

While Gillespie, et al suggested how to write narration, they are: (1) Choosing a point of view that serves your purpose; (2) Choosing the

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[27] *Ibid.*, p. 6.

organization that best fits your story: (a) chronological – begin at the beginning, continue in time order; (b) flashback – interrupt your story with earlier incidents; (3) Using dialogue; (4) Alternation in speed between summaries and fully dramatized scenes; and (5) Using transitions between incidents and scenes[28]. This suggestion gives a clear idea to the writers to write a kind of fictional narration better than they have ever known or learnt before. They will be used to writing it in a good form, and this will experience them.

The pattern of narrative we can approach is the oldest sensible method developed by Aristotle. He said that every narrative has a Beginning, a Middle, and an End. The Beginning (1) contains the "hook," the thing that gets the reader into the story and gets him interested; (2) reveals the background information necessary to understand the story (the technical term for this is exposition); (3) foreshadows what's going to happen at the End[29]. Still related to the pattern of narrative, He also stated that the characteristic note of narration is sequence in time. We need, therefore, to remember to keep our readers clearly oriented in time, whether we begin our narrative at the beginning, or at the end, or in the middle[30]. Although narration is probably the oldest and the simplest method of organizing information, it has a wide range

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[28] Gillespie. *op.cit.,* p. 32.
[29] Henshaw and Montague. *op.cit.,* p. 164.
[30] Jordan. *op. cit*., p. 71.

of functions, ranging from recounting events that have happened or imaginary events that could have happened or will happen to telling what is taking place currently. A frequent use of narration is to report an event or to set the record straight about exactly what happened in the past[31]. This argument tells that the beginning, the middle, and the end should not only become the time sequence in the past, but also they describe the events in details, for the details show the action in terms of specific locations and of the specific persons and their relationships with others and make the narration vivid and believable and help the readers get involved in the story.

Another one for structuring a narrative, as Kirszner and Mandell recommended, consists of a five-paragraph narrative essay. This five-paragraph narrative essay includes (1) introduction; (2) first event or events in sequence; (3) next event or events in sequence; (4) last event or events in sequence; and (5) conclusion[32]. Especially for how to introduce and end a narrative essay, Mc Mahan and Susan Day said that the introduction to a narrative is quite different from introductions to other common types of papers, … . In narrative introductions, your best plan is to hint at your main point, focusing instead on preparing your reader psychologically for what is to come. They stated that the most obvious way for a good narrative introduction

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[31] Jeanette G. Harris & Donald H. Cunningham. *The Simon & Schuster Guide to Writing* (USA : Prentice Hall, Inc, 1997), p. 618.

[32] Kinszner & mandell. *op.cit.,* p. 36

is to give background information. This will build, at the same time, the narrator's character and give hints about his/her life situation to set the mood for the story[33]. When the narrative ends, note that the conclusion continues the mood of the paper by ending with serious, determined statement. The ending also reflects the overall tone of the story: it has amusing touches but also underlying seriousness. The conclusion ties in with early statements in the paper about how the topic has evaporated, which gives the paper a satisfying feeling of completeness[34]. By looking at the elaborations on the introduction and ending patterns, they seem to be important part of writing a narrative, for they give good clarity on good writing.

Miller strengthens the above ideas. He told that the type *composition* called narration gives an account of events or experiences in time. Here are some things in mind when you use the narrative form: (1) your story should have a point; (2) the time sequence should be clear; (3) dialogue should be used whenever possible; (4) details should be selected carefully; (5) the point of view should be chosen[35]. These arguments are obviously clear that the time sequence in the events is very important, for it will guide the writer to start which point she/he will choose. In addition to give the background of information to make the readers understand, especially in the beginning. In

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[33] McMahan & Day, *op.cit.,* pp. 131-32.
[34] *Ibid.,* p. 133.
[35] Morton A. Miller. *Reading and Writing Short Essays* (Singapore: McGraw-Hill Publishing Company, 1987), pp. 177-80.

the meantime, Knapp suggested some principles of effective writing on narrative, they are: (1) narrative is tied together by time, and its facts are most naturally and clearly linked by words or phrases suggesting transitions in time: "then," "afterward," "while," "first," "as," and so forth; (2) in a more indirect but easily visible way the sequence of narrative is not only a sequence of time but also a sequence of cause and effect; (3) narrative presents a pattern, not simply an accidental or unshaped cluster of things and the composition of events in a specific narrative will depend on the meaning the writer in fact perceived and tries to present through a narrative image; (4) the writer of narrative generally makes use of a specific point of view or focal center within the sequence of event[36]. Of the descriptions, it seems that the time sequence is the main factor in the writing of narration. It is said because time sequence can influence the point of view and makes the writer clear which point comes in the beginning, in the middle, or in the end. G. Harris and H. Cunningham put their ideas on how to use narration effectively. They are: (1) You have a clear purpose for the narration. Narratives are not simply records of observing an event or a series of events, yet they deal with contexts, actors, sequences, conflicts, consequences, and purposes; (2) An appropriate point of view should be chosen. One of the most common difficult points of view to use in narration is an objective one in which you attempt to

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[36] Daniel Knapp. *Discourse: An Illustrative Reader* (USA: McGraw-Hill, Inc., 1969), pp. 9-10.

create the illusion for readers that they are eyewitnesses to the events you are narrating; (3) Break the action or series of events into major steps or phases. If the narration is lengthy or complicated, consider using forecasting statements, headings, and transitions to display the organization of the narration and help readers follow the narration; and (4) Graphics should be used when possible. Pictorials are especially effective in portraying things realistically and concretely[37].

There are two kinds of narrations. One is non-fiction and another is fiction. The latter is emphasized on this discussion. Fiction does not deal with real people or real events. Fiction is created by the author, that's why it is also called imaginative literature. Included in this category are: prose, poetry, and drama. Prose can be short stories, novels, parables, fables, etc[38]. Based on this explanation, we then limit our talk in the area of short story. H. G. Wells in Rees said that a short story is, or should be, a simple thing; it aims at producing one single vivid effect; it has to seize the attention at the outset, and never relaxing, gather it together more and more until the climax is reached. The limits of the human capacity to attend closely therefore set a limit to it : it must explode and finish before interruption occurs or fatigue sets in[39].

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[37] Harris & Cunningham, *op.cit.,* p. 621.
[38] Lilian D. Tedjasudhana. *Developing Critical Reading Skills for Information and Enjoyment*, (Jakarta : Depdikbud Dirjen Dikti, 1988), p. 138.
[39] R.J. Rees. *English Literature : An Introduction for Foreign Readers* (Basingstoke and London : Macmillan Education Limited, 1973), p. 203.

Short story as one of fictional narrations has structures of narration, they are: (1) Its pictorial images of places; (2) sense impressions; (3) and psychology states[40]. Scharbach added that The short story shares with the novel these four elements of narrative structure: (1) the narrative substance, (2) the narrator, (3) the story form, and (4) the intended audience[41]. To make them clear, let us see the details: (1) *The narrative substance* is the incident in nature, the act of a person, the imaginative fantasy, the half-buried memory, the sudden perception of person, place, or thing out of which a story can grow; (2) *The narrator* is the character or voice who tells the story; he is the spokesman chosen by the author to present the narrative design created out of the basic narrative substance. The narrator's voice speaks to the reader, relates the incidents, records the dialogue, and tells what the characters are thinking and feeling; (3) *The story form* is the principle of organization that unifies the short story and gives it shape or design. Form includes these organizational features: (a) the theme that gives the story its significance, (b) the parts of the story as they relate to each other and to the whole design, (c) the tone that gives the writing its character and style, (d) the integral symbols, motifs, ironies, myths that impart poetic strength and add to the beauty of symmetry, and (e) the point of view from which the story is told (already discussed); and (4) With respect to *audience* the author may, depending on his temperament

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[40] Alexander Scharbach. *Critical Reading and Writing* (USA: McGraw-Hill, Inc, 1965), p. 222.
[41] *Ibid.,* p. 222.

and circumstances, write to meet the demands of an editor who will accept only one kind of story, or the writer may work on in hopes that he will find his own proper audience someday, somewhere[42].

Generally speaking, there are two kinds of stories: popular stories and serious stories. This division is developed by Tedjasudhana, in which she said, popular stories are easier to read and to understand and therefore, obviously, more popular. However, it is the serious that can provide real pleasure but, unfortunately, they are also more difficult to understand[43]. In line with this division, what we call a short story, it must be one of the popular stories. As it is said that short story can entertain the readers, including, instruct the other people to learn about the experience of life.

Usually a story has (1) plot, (2) characters, (3) conflict, and (4) theme. Plot can be defined as a series of interrelated actions. Plot in a story can be described as moving through five basic stages: (1) exposition (explanation of essential information, usually about events that occurred), (2) complication or rising action as a result of conflicts; (3) crisis or climax or the turning point, followed by (4) falling action, and (5) resolution or denouement (the unraveling of the situation). Theme can be the unifying generalization about life stated or implied by the story. Theme is the controlling idea of a story[44].

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[42] *Ibid.,* p. 222-24.
[43] Tedjasudhana. *op.cit.,* p. 137.
[44] Gillespie. *op.cit.,* pp. 139-40.

Boynton and Mack tell that there are some elements to know to write a short story. They are: (1) the plot; (2) the character; (3) the point view; (4) the tone; (5) the setting; and (6) the theme. He elaborated that plot is the technical term that applies these connected events in a story. To build a plot the experienced writer carefully selects certain details and just as carefully rejects many more. Talking about character, stories happen to people. It means that if there is ever a story concerned chiefly with a tree, or a stone, or an ape, the story will exist only because these things will be treated as if they were human rather than as what we know they are in nature. While the point of view means how the stories are created – there is to be a story if there has to be a story-maker or a storyteller. He is in complete control of all the details of his story. He has control over who the characters are, what be told, and who is going to tell it. Tone is the attitude of the speaker. It involves not only tone of voice, but word choice and selection of detail. Tone is largely a matter of language choice, but it can also depend on choice of detail. He also describes the setting. Most stories are set in a particular place at a particular time. The setting is not merely a series of stage props in front of which the characters act out the story. It is as much a part of the story as are plot, character, point of view, and language. The last element on writing a short story is theme. The theme of the story is a commentary, an observation, a recognition, that there are general truths about human nature. The theme cannot be understood in

isolation from the story which embodies it, but as with the other elements in a short story we have to talk about it as if it could be[45].

Perrine[46] put some ideas on some elements of writing a story or fiction. He mentioned at least seven elements, they are plot, theme, point of view, symbol and irony, emotion and humor, and fantasy. Related to his ideas, the different points of the elements are the symbol and irony, the emotion and humor, and the fantasy. He said that a literary symbol is something that means *more* that what it is. It is an object, a situation, an action, or some other item that has a literal meaning in the story but suggests or represents other meanings as well. Whereas irony is a term with a range of meanings, all of them involving some sort of discrepancy or incongruity. It is a contrast in which one term of the contrast in some way mocks the other term. It is not to be confused with sarcasm, however, which is simply language designed to cause pain. The story writer uses irony to suggest the complexity of experience, to furnish indirectly an evaluation of his material, and at the same time to achieve compression. There are three kinds of irony that may be distinguished here, they are *verbal irony* – a figure of speech in which the opposite is said from what is intended; *dramatic irony* – the contrast is between what a character says and what the reader knows to be true; and *the*

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[45] Robert W. Boynton & Maynard Mack. *Introduction to the Short Story* (USA : Hayden Book Company, Inc., 1978), pp. 13-61.
      [46] Perrine. *op.cit*., pp. 43-324.

irony of situation – the discrepancy is between appearance and reality, or between expectation and fulfillment, or between what is and what would seem appropriate. Perrine also described the essentials of emotion in which it has a unique value from its power to give felt insights. Its truths take a deeper hold on our minds because they are conveyed through our feelings. Its effectiveness in awaking a sensuous and emotional apprehension of experience that enriches understanding is what distinguishes imaginative literature from other forms of discourse. As mentioned in his book, the terms of sentimentality and genuine emotion are found. Sentimentality is contrived or excessive or fake emotion. The sentimentalized story oversimplifies and sweetens life to get its feeling. It exaggerates, manipulates, and prettifies. It mixes tears with sugar. On the other hand, a story contains genuine emotion when it treats life faithfully and perceptively, and like character, it must be presented indirectly – must be dramatized. It cannot be produced by words that describe emotions, like angry, sad, pathetic, heart-breaking, or passionate. Above all, emotion is a highly valued but not easily achieved component of a story. It is a by-product, not the end-product. It is gained by honestly portrayed characters in honestly drawn situations that reflect the complexity, the ambiguity, and the endless variety of life. Another point of the short story elements is fantasy. Like other elements, fantasy may be employed sheerly for its own sake or as a means of communicating an important insight. The appeal may be to our taste for the strange or to our need for the true. The

important point to remember is that truth in fiction is not to be identified with realism in method. Stories that never depart from the three dimensions of actuality may distort and falsify life. Stories that fly on the wings of fantasy may be vehicles for truth. Fantasy may convey truth through symbolism or allegory or simply by providing an unusual setting for the observation of human beings.

Looking at the elements of short story, both Gillespie, Boynton and Perrine have similar ideas. Boynton added the elements of point of view, tone, and setting. While Gillespie uses the term conflict to support the writing of short story. And Perrine puts the aspects of symbol and irony, the emotion and humor, and fantasy. However, after all, the good structure of writing a short story should include the elements mentioned in order that the story will tell the story wholly and comprehensive and make the recipients more enjoyable and understandable.

In line with the statements above, it can be concluded that writing ability of fictional narration is the person's potential acquisition to express his ideas and his thoughts creatively as a communication skill in the form of pleasant, enjoyable, and entertaining stories to be understood by the recipient of the information – a reader concretely.

2. Emotional Intelligence

Before we talk about what the emotional intelligence is in details, it is necessary for us to know what emotions are, and what emotions are for. The American psychologist, William James has ever said: "We feel sorry because we cry, angry because we strike, afraid because we tremble."[47] This kind of this statement turned the commonsense idea about emotions. It proposes the sequences of events in emotional states, they are: (1) we perceive the situation that will produce emotion; (2) we react to this situation; and (3) we notice our reaction[48].

Emotion is a hard term to define. As Morgan mentions that when we speak of emotions, we usually refer to (a) subjective feeling; (b) the physiological bases of emotional feelings; (c) the effects of emotion on perception, thinking, and behavior; (d) the motivational properties of certain emotions; and (e) the ways emotions are shown in language, facial expressions, and gestures.[49] Huffman et al said that emotion is the feeling or affective responses that result from physiological arousal, thoughts and beliefs, subjective evaluation, and bodily expression.[50]

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[47] Clifford T. Morgan, et al. *Introduction to Psychology* (Singapore: McGraw-Hill Book Co., 1986), p. 330.
[48] *Ibid.*, p. 330.
[49] *Ibid.*, p. 335.
[50] Karen Huffman, Mark Vernoy, & Judith Vernoy. *Essential of Psychology in Action* (USA: John Wiley & Sons, Inc., 1995), p. G.4.

Goleman stated that all emotions are, in essence, impulse to act, the instant plans for handling life that evolution has instilled in us. The very root of the word *emotion* is *motere*, the latin verb "to move," plus the prefix "e-" to connote "move away," suggesting that a tendency to act is implicit in every emotion[51]. He also told that in our emotional repertoire each emotion play a unique role, as revealed by their distinctive biological signatures. With new methods to peer into the body and brain, researchers are discovering more physiological details of how emotion prepares the body for a very different kind of response: (1) With *anger* blood flows to the hands, making it easier to grasp a weapon or strike at a foe; heart rate increases, and a rush of hormones such as andrenaline generates a pulse of energy strong enough for vigorous action; (2) With *fear* blood goes to the large skeletal muscles, such as in the legs, making it easier to flee – and making the face blanch as blood is shunted away from it (creating the feeling that the blood "runs cold"). At the same time, the body freezes, if only for a moment, perhaps allowing time to gauge whether hiding might be a better reaction. Circuits in the brain's emotional centers trigger a flood of hormones that put the body on general alert, making it edgy and ready for action, and attention fixates on the threat at hand, the better to evaluate what response to make; (3) *Happiness* is an increased activity in a brain center that inhibits negative feeling and fosters an increase

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[51] Daniel Goleman. *Emotional Intelligence* (USA: Scientific American, Inc., 1995), p. 6.

in available energy, and a quieting of those that generate worrisome thought; (4) *love*, tender feeling, and sexual satisfaction entail parasympathetic arousal. The parasympathetic pattern, dubbed the "relaxation response," is a body-wide set of reaction that generates a general state of calm and contentment, facilitating cooperation; (5) The lifting of the eyebrows in *surprise* allows the taking in of a larger visual sweep and also permits more light to strike the retina. This offers more information about the unexpected event, making it easier to figure out exactly what is going on and concoct the best plan for action; (5) *Disgust* looks the same, and sends the identical message: something is offensive in taste or smell. The facial expression of disgust suggests a primordial attempt to close the nostrils against a noxious odor or to spit out a poisonous food; and (6) A main function for *sadness* is to help adjust to a significant loss, such as the death of someone close or a major disappointment. Sadness brings a drop in energy and enthusiasm for life's activities, particularly diversions and pleasures, and, as it deepens and approaches depressions, slows the body's metabolism[52]. Seeing what are emotions for in terms of their responses, it seems that anger, fear, happiness, love, surprise, disgust, and sadness all depend on the life experience and the culture. For instance, universally the loss of a loved one elicits sadness and

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[52] *Ibid.*, pp. 6-7.

grief. But how we show our grieving is molded by culture, in this case, how emotions are displayed for private moments.

For decades, a lot of emphasis has been put on certain aspects of intelligence such as logical reasoning, math skills, spatial skills, understanding analogies, verbal skills, etc. Researchers were puzzled by the fact that while IQ could predict to a significant degree, the academic performance and to some degree, professional and personal success, there was something missing in the equation. Some of those with fabulous IQ scores were doing poorly in life; one could say that they were wasting their potential by thinking, behaving and communicating in a way that hindered their chances to succeed.

One of the major missing parts in the success equation is emotional intelligence. The term 'Emotional Intelligence' first appeared in a series of academic articles authored by John D. Mayer and Peter Salovey in 1990 and in 1993. However, these publications generated little attention. In 1995, the term emotional intelligence came to Daniel Goleman's book entitled "Emotional Intelligence: Why It Can Matter More Than IQ. The Goleman's latest book in 1998, Working With Emotional Intelligence has caught the attention of the world society.

Daniel Goleman said that emotional intelligence is the capacity for recognizing our own feelings and those of others, for motivating ourselves,

and for managing emotions well in ourselves and in our relationships[53]. While, Kiestead said that the concept of emotional intelligence is an umbrella term that captures a broad collection of individual skills and dispositions, usually referred to as soft skills or inter and intra-personal skills, that are outside the traditional areas of specific knowledge, general intelligence, and technical or professional skills[54].

Salovey & Mayer told that emotional intelligence involves the ability to perceive accurately, appraise, and express emotion; the ability to access and/or generate feelings when they facilitate thought; the ability to understand emotion and emotional knowledge; and the ability to regulate emotions to promote emotional and intellectual growth[55]. Another opinion on emotional intelligence is developed by Freedman et al. They stated that emotional intelligence is a way of recognizing, understanding, and choosing how we think, feel, and act. It shapes our interactions with others and our understanding of ourselves. If defines how and what we learn; it allows us to set priorities; it determines the majority of our daily actions. Research suggests it is responsible for as much as 80% of "success" in our lives[56]. Robert K. Cooper strengthens the term 'emotional intelligence' as the ability

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[53] _____. *EQ Definitions* (http://www.heartskills.com/eq/eq-definitions.html), p. 4.
[54] Kiestead, James. *Human Resource Management Trends and Issues: Emotional Intelligence (EI) in the Work Place* (http://www.psc-cfp.gc.ca/prcb/rd/pdr/docs/ei_e.htm, date accessed on 8/29/00), p. 1.
[55] _____. *op.cit.,* p. 3.
[56] _____. *EQ Quotes* (http://www.6seconds.org/eq/quotes.html), p. 1.

to sense, understand, and effectively apply the power and acumen of emotions as a source of human energy, information, connection, and influence[57].

According to Mayer and Salovey (1993) emotional intelligence allows us to think more creatively and to use our emotions to solve problems. He states the emotionally intelligent person is skilled in four areas: Identifying emotions, using emotions, understanding emotions, and regulating emotions[58]. While Goleman takes a somewhat broader position in describing emotional intelligence. In his writings, emotional intelligence consists of five factors: (1) *Knowing one's emotions*. Self-awareness – recognizing a feeling as it happens – is the keystone of emotional intelligence. The ability to monitor feelings from moment to moment is crucial to psychological insight and self-understanding. An ability to notice out true feelings leaves us at their mercy. People with greater certainty about their feelings are better pilots of their lives, having a surer sense of how they really feel about personal decisions from whom to marry to what job to take; (2) *Managing emotions*. Handling feelings so they are appropriate is an ability that builds on self-awareness. People who are poor in this ability are constantly battling feelings of distress, while those who excel in it can bounce far more quickly from life's setbacks and upsets; (3) *Motivating oneself*. Marshaling emotions in the service of a goal is essential for paying attention, for self-motivation and mastery, and for

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[57] *Ibid.,* p. 1
[58] Kiestead. *op.cit.,* p.1.

creativity. Emotional self-control – delaying gratification and stifling impulsiveness – underlies accomplishment of every sort. And being able to get into the "flow" state enables outstanding performance of all kinds. People who have this skill tend to be more highly productive and effective in whatever they undertake; (4) *Recognizing emotions in others*. Empathy, another ability that builds on emotional self-awareness, is the fundamental "people skill." People who are empathic are more attuned to the subtle social signals that indicate what others need or want. This makes them better at calling such as the caring professions, teaching, sales, and management; and (5) *Handling relationships*. The art of relationships is, in large part, skill in managing emotions in others. These are the abilities that undergird popularity, leadership, and interpersonal effectiveness. People who excel in these skill do well at anything that relies on interacting smoothly with others; they are social stars[59]. In each factors or domains of emotional intelligence, of course, do not make the people the same in their abilities in each; some of them may be quite skilled at handling, say, their own anxiety, but relatively inept at making someone's else upsets calm.

There are roles of Emotional Quotient in learning as quoted from Freedman et al. They told that like all learning, the development of emotional intelligence comes from building new patterns in the brain. These new

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[59] Goleman. *op.cit.,* pp. 43-44.

patterns develop when we have experiences that we can link to background knowledge. The learning is integrated by experiencing cause and effect, and through practice[60].

Besides that, emotional quotient also has the benefits in making good relationship. As Gottman said in his book entitled "Raising an Emotionally Intelligent Child" that in the last decade or so, science has discovered a tremendous amount about the role of emotions play in our lives. Researchers have found that even more than IQ, your emotional awareness and abilities to handle feelings will determine your success and happiness in all walks of life, including family relationships[61]. Another benefit comes from Cahil et al's opinion. They stated that emotions gives a more activated and chemically stimulated brain, which helps us recall things better[62]. Both Gottman and Cahil's elaboration on the emotions' benefits seem to be in agreement in which they summarize that emotions give motivations and stimulations in managing the feeling so as that the running life will be much better and successful.

Maurice J. Elias and Steven E. Tobias told that An adolescent who is able to read a teacher's feelings is more likely to get a break on a late assignment, some extra help, and maybe even a better grade than a student

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[60] _____. http://www.6seconds.org/eq/quotes.html, *op.cit.,* p.2.

[61] *Ibid.,* p. 3.

[62] *Ibid.,* p. 3.

who is just as smart in "IQ" but not as smart in "EQ" – emotional intelligence[63]. Doyle added that increased EQ skills reduce discipline problems[64], while Daniel Goleman had his own opinion that as much as 80% of adult 'success' comes from EQ[65].

Of the statements above, it seems that there are many excellences of the emotional intelligence. Goleman[66] describes the excellences in each domain of the emotional intelligence. First, *emotional self-awareness*, includes improvement in recognizing and naming own emotions; better able to understand the causes of feelings; and recognizing the difference between feelings and actions. Second, *managing emotions*, comprises better frustration tolerance and anger management; fewer verbal put-downs, fights, and classroom disruptions; better able to express anger appropriately, without fighting; fewer suspensions and expulsions; less aggressive or self-destructive behavior; more positive feeling about self, school, and family; better at handling stress; less loneliness and social anxiety. Third, *harnessing emotions productively*, includes more responsible; better able to focus on the task at hand and pay attention; less impulsive more self-control; and improved scores on achievement tests.

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[63] *Ibid.,* p. 3.
[64] *Ibid.,* p. 3.
[65] *Ibid.,* p. 3-4.
[66] Goleman. *op.cit.*, pp. 283-84.

Fourth, *empathy: reading emotions*, comprises better able to take another person's perspective; improved empathy and sensitivity to others' feelings; and better at listening to others. Fifth, *handling relationships*, includes increased ability to analyze and understand relationships; better at resolving conflicts and negotiating disagreements; better at solving problems in relationships; more assertive and skilled at communicating; more popular and outgoing; friendly and involved with peers; more sought out by peers; more concerned and considerate; more 'pro-social' and harmonious in group; more sharing, cooperation, and helpfulness; and more democratic in dealing with others.

By seeing these excellences in each domain of emotional intelligence, we can say that emotions are very important for us if we want to have motivated and successful lives. Therefore, learning our emotions becomes the essential needs of our lives.

Based on the statements above, it can be inferred that emotional intelligence is defined as the ability to recognize, to choose, to express, to motivate, and to manage emotions effectively in order to shape our relationships well and know how to feel, and act in our daily lives.

3. Skill of Reading Comprehension

Skill is the ability (from training and practice) to do something well. There are many kinds of language skills. One of them is the skill of reading comprehension. Many people read poorly because they comprehend poorly, even though they are able to break the code. As being cited from Asheim[67] (1956), it is indicated that a number of studies showed only 20 to 30 percent of the adults surveyed claimed to have been reading a book during a month. Similar studies indicate from 60 to 70 percent of adult population reads one or more monthly magazines, and that 85 to 90 percent claim to read a newspaper more or less regularly. Although the tendency is to inflate the reading level since it is considered socially desirable, these figures seem to indicate that most adults use their reading skills after leaving school. To know more about the definitions of comprehension, let us see some in the following.

Fielding and Pearson (1994) said that comprehension was once thought of as the natural result of decoding plus oral language, but it is now seen as a much more complex process involving knowledge, experience, and thinking[68]. Another opinion of the meaning 'comprehension' is said that comprehension relies heavily on knowledge of language and print in addition

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[67] Mildred C. Robeck & John A.R. Wilson. *Psychology of Reading: Foundation of Instruction* (USA: John Wiley & Sons, Inc., 1974), pp. 509-10.

[68] _____. *Comprehension* (http://cathyep.home.mindspring.com/reading/reading.10.html, date accessed on Jan 05, 2002), p. 1

to knowledge about the world at large. Comprehension requires inferential and evaluative thinking as a reader decodes individual words[69].

Comprehension can be roughly categorized into four developmental components, with each component interrelated to and dependent upon the previous component. These four components are literal, inferential, critical, and creative. To make it more clearly what they mean, it is necessary for me to elaborate on each of them. Literal level comprehension is defined as the understanding explicitly stated information, regardless of the medium of its presentation (e.g., symbolic, spoken or written language), is the main focus of literal level comprehension. The specific objectives of literal level comprehension are as follows: (1) details; (2) sequence of events; (3) character traits; and (4) cause and effect relationships. If literal level comprehension is the understanding explicitly stated information, then inferential level comprehension is defined as the understanding of implicitly stated information. Just as an author or speaker can present his/her thoughts, ideas and feelings overtly, for all to "see and hear", communicated messages can also contain implied messages. While the critical level comprehension can best be described as an understanding of the information which will enable a person to make value judgments about this received information. The last, the creative level comprehension involves making a personal response to the

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[69]*Ibid.,* p. 1

complete understanding of the received message. A personal response, based upon a full understanding of the expressed message, is at the heart of creative level comprehension[70]. The level of comprehension, therefore, depends largely on the background and experience of the reader, and the reader's ability to recognize, select and understand the information in the text[71].

Burns, Roe, and Ross put the levels of comprehension. The comprehension levels are literal comprehension, interpretive comprehension, critical comprehension, and creative comprehension. They, then, elaborated more on each of them. Reading for literal comprehension, which involves as inquiring information that is directly stated in a selection, is important in and of itself and is also a prerequisite for higher-level understanding. Interpretive reading involves reading between the lines or making inferences. It is the process of deriving ideas that are implied rather than directly stated. Skills for interpretive reading include (1) inferring main ideas of passages in which the main ideas are not directly stated; (2) inferring cause-and-effect relationships when they are not directly stated; (3) inferring referents of pronouns; (4) inferring referents of adverbs; (5) inferring omitted words; (6) detecting mood; (7) detecting the author's purpose in writing; and (8) drawing conclusions. Critical reading is evaluating written material – comparing the

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[70] _____. *Comprehension* (http://www.ucs.mun.ca/~glassman/ed3545notes4.html, date accessed on Jan 05, 2002), p. 1

[71] _____. *Definitions of Reading* (http://www.readfaster.com/definitions.htm, date accessed on Jan. 05, 2002), p. 1.

ideas discovered in the material with known standards and drawing conclusions about their accuracy, appropriateness, and timeliness. And creative reading involves going beyond the material presented by the author. It requires readers to think as they read, just as critical reading does, and it also requires them to use their imaginations. According to Helen Huus (1976) as quoted from Burns et al, creative reading is concerned with the production of new ideas, the development of new insights, fresh approaches, and original constructs[72].

Gray in Robeck and Wilson described different kinds of reading for comprehension. He identified a literal level, which involves translation of what the words say, an interpretative level, which relates material to its context, a significant level, which involves implications, and an evaluative which requires the reader to react to the material in his own terms[73]. While one of the most elaborate descriptions of reading is the Barrett Taxonomy, Cognitive and Affective Dimensions of Reading Comprehension as reported in Clymer (1968). This taxonomy involves five major levels, each of which is subdivided for descriptive purposes. The principal levels are (1) literal comprehension; (2) reorganization; (3) inferential comprehension; (4) evaluation; and (5) appreciation. Barrett points out that literal comprehension

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[72] Burns, Roe, & Ross. *Teaching Reading in Today's Elementary Schools* (USA: Houghton Mifflin Company, 1984), pp. 177-198.
[73] Robeck & Wilson. *op.cit.*, p. 510.

may involve either recognition or recall and that the activity may range from simple to complex. In all cases, the comprehension is focused on points that are explicitly stated by the author. In reorganization, the reading material is a basis for (1) classifying people, places, and things into categories; (2) outlining the material read; (3) summarizing the principal ideas in the passage; and (4) synthesizing ideas from more than one passage. Inferential comprehension requires the reader to go beyond the materials in the reading and to use his own experience and background to (1) infer supporting details; (2) infer main ideas that are not explicitly stated in the passage; (3) infer sequences either between incidents in the reading or after the passage terminates; (4) infer comparison between characters, times, and places; (5) infer cause and effect relationships; (6) infer character traits; (7) predict outcomes; and (8) interpret figurative language. Evaluation in Barrett's taxonomy involves the student in reading to make judgments, either by given criteria or by his own personal experiences. The student's evaluation may be checked by asking him to decide (1) whether the incidents could really happen; (2) whether what is written is fact or opinion, based on supporting evidence within the passage; (3) whether the information is based on valid and adequate sources or on internal consistency and completeness; (4) whether the material is appropriate to the characterization; and (5) by asking him to make value judgments of the worth, desirability, or acceptability of the actions of characters within the passages. Appreciation involves both emotional and

intellectual components since the reader is asked to respond to questions concerning literary techniques and their aesthetic impact. The suggested activities for the student are that he (1) verbalize his emotional response to the content; (2) identify with characters or involve himself in incidents; (3) react to the language used by the author; and (4) describe his feelings about the author's ability to use words to create vivid images[74]. Another suggestion is derived from Robeck and Wilson, they divide the competencies of reading comprehension into three broad areas: literal, interpretive, and evaluative or critical comprehension. They said that in literal reading, the reader is guided to find details, main ideas, sequences, comparison, cause and effect relationships, and character traits. Interpretive reading is an extension of the available material by the reader from his own past experience. Instruction for this kind of reading requires a smaller input of basis data or associations that is needed with literal reading. And evaluative or critical reading is a possible resultant of interpretive reading, but usually it has a different purpose. When making interpretations, an attempt is made to comprehend what the author is saying somewhat indirectly. In critical reading an attempt is made to understand what the author is often saying very well but with an intent that may or may not match the best interests of the reader. Evaluative reading is

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[74] *Ibid.,* pp. 511-13.

particularly important in reading advertisement, contracts, and research reports[75].

In the meantime, Roldan describes how we prepare ourselves toward better comprehension. The best way to reach it is by knowing the sequential development of comprehension. There are at least three levels of comprehension. First, Level I comprehension is reading the lines. It is best achieved when you can recognize the main thought of a paragraph. Second, Level II comprehension is reading between the lines. This level of comprehension is achieved when you recognize the author's purpose, interpret his thought and pass judgment on his statements. And the last, level III comprehension, it is reading beyond the lines. On this level the reader is expected to know implications, anticipate consequences, and draw conclusions not stated by the author[76].

After we talk specifically about what comprehension is and the levels of comprehensions, now we discuss on what reading means. Reading is an activity you've performed from your very early years. It is a skill, or a set of skills, by which you process written information or by which you follow written instructions[77]. Reading is not a passive activity in which you just take in information; rather it is always an active one in which, whether consciously

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[75] *Ibid.*, pp. 514-17.
[76] Roldan. *op.cit.,* pp. 25-26.
[77] Kathleen McCormick, Gary Waller, with Linda Flower. *Reading Texts: Reading, Responding, Writing* (USA: D.C. Heath and Company, 1987), p. 3.

or not, you create your version of the text[78]. McCormick still argues her opinion that reading is an interactive process, produced by the interaction of readers and texts[79].

Reading, in general, is a process requiring recognition (symbols and letters in the text); assimilation (receiving and transmitting images to the brain); comprehension (making sense of the information); understanding (connecting the received information with prior knowledge); retention (storage of the information); recall (ability to get needed information from storage); and communication (using the information in actions and thinking)[80]. Rivers told that reading is a most important activity in any language class, not only as a source of information and a pleasurable activity, but also as a means of consolidating and extending one's knowledge of the language[81]. While Anderson et al said that reading is a process in which information from the text and the knowledge possessed by the reader act together to produce meaning. Good readers skillfully integrate information in the text with what they already know[82].

Another opinion on reading definition derives from Mackay, Barkman, and Jordan. They stated that reading is not a single but a process comprising a

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[78] *Ibid.,* p. 6.

[79] *Ibid.,* p. 8.

[80] _____. (http://www.readfaster.com/definitions.htm), *op.cit*., p. 7

[81] Wilga M. Rivers. *Teaching Foreign Language Skills* (Cambridge: Harvard University, 1980), p. 259.

[82] Richard C. Anderson et al.. *Becoming a Nation of Readers* (USA: the National Institute of Education, 1984), p. 8.

complex set of interrelated skills which involve: (1) word cognition and the mastery of basic vocabulary and such technical or specialized vocabulary as may from time to time be required; (2) the ability to see in the material the structures of the sentences, paragraphs, and longer passages that constitute the thought units; (3) the intelligence necessary to follow the thought development thus presented and make any relevant deductions, inferences, or critical assessments; and (4) the ability to concentrate on the reading task[83].

Reed in Robeck and Wilson states that reading is the identification of linguistic forms from strings of written configurations that represent them, as evidenced by producing the conventional signs for the same linguistic forms in some other system of representation[84]. By this definition it is possible to transliterate language symbols from one form to another without the meanings being known by the reader. Tinker defined reading as three-step process[85]: (1) recognition of word symbols; (2) recall of related experience; and (3) recognition of knowledge to incorporate the new ideas contained in the material. He elaborated more on them by describing that the first step, word cognition, could be accomplished by sight identification, sounding, structural analysis, or even looking up the word in a dictionary. Only after the word was identified correctly could the reader recall the previous experiences that gave

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[83] Ronald Mackay, Bruce Barkman, & R.R. Jordan. *Reading in a Second Language: Hypotheses, Organization, and Practice* (USA: Newbury House Publishers, Inc., 1979), p. 112.
[84] Robeck & Wilson, *op.cit.*, p. 31.
[85] *Ibid.*, p. 32.

meaning to the words – an internal act. He considered the reading process complete with the reconstruction of the reader's own knowledge to incorporate the new information, but added that purpose and behavior would be changed as a result of the reading.

Some educational psychologists consider reading a form of problem solving that is learned in much the same way concepts are acquired. As described by Stauffer reading is an active cognitive process of "seeking relationship to, differentiating from, and reconciling with" existing ideas[86]. Goodman in Robeck and Wilson defined reading as a selective process in which the reader's own perceptual images and language meanings make up a complex of anticipations that he calls a psycholinguistic guessing game[87].

Reading has both cognitive and cultural dimensions, that is, it is both an intellectual procedure that requires certain mental strategies and skills, and a cultural procedure, contingent upon your wider beliefs and assumptions[88]. In the meantime, Bernhardt[89] views reading as a cognitive and social process. Reading as a cognitive process means examining the reading process as an interpersonal problem-solving task that takes place within the brain's knowledge structures, while reading as a social process means establishing, structuring, and maintaining social relationships between and among people.

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[86] *Ibid.*, p. 33.
[87] *Ibid.,* p. 33.
[88] McCormick. *op.cit.,* p. 10.
[89] Elizabeth B. Bernhardt. *Reading Development in aSecond Language: Theoretical, Empirical, and Classroom Perspectives* (New Jersey: Ablex Publishing Crporation, 1991), p. 6

As Bernhardt said in his book, the view of reading as a social process entails a number of assumptions. First, it is assumed that there are basically no generalized readers or reading behaviors. It means that there are many "readers" within one person since each context will influence each reader; that is, a different reader will surface depending on the context. Second, it is implied that there are basically no generalized texts. That is, there are many "texts" within a text since each text consists of a number of implied value system. Third, this assumes that it will be in vain to seek generalized principles of text since each data collection is artifact of place and time.

As mentioned briefly above, it is obvious that anyone who has had much experience in reading in a second language will understand the meaning of reading as a cognitive and social process. However, it takes more time to be good at comprehending the whole texts.

To be able to comprehend more about reading text in a second language, there are some of the specific skills involved in reading that should be improved. Followings are defined as the ability to:

(i)   distinguish between letters and recognize letter-sound relationships (rather than letter-name relationships) e.g. pan/fan/man/pen/fat/map;

(ii)   recognize words and word groups, requiring an ability to associate sounds with their corresponding graphic symbols and understand meaning: e.g. /kau/cow, /kof/cough, /0ru:/through, /0ar3/thorough, /ka:nt/can't.

(iii)   understand the meaning of words and word groups in the context in which they appear. (This also includes an ability to use context clues to determine the meaning of a particular word.) E.g. *One of the members of the group <u>exposed</u> the plot and it did not take long for the police to arrest the leaders*;

(iv)   recognize structural clues and comprehend structural patterns: e.g. *I wish Ann had come. (= Ann did not come – hence my wish)*;

(v)   comprehend the pain meaning of a sentence or any complete sequence of words: e.g. *The man ate the fish/The fish was eaten by the man/The fish ate the man*;

(vi)   perceive relationships (temporal and spatial) and sequences of ideas (as denoted by linkage and reference features): e.g. *Although it was raining heavily, everyone in Class 5B went on the picnic and they enjoyed themselves tremendously. On the other hand, few out of 5A went and those who did were miserable without their companions*;

(vii)   comprehend paragraphs and longer units of prose and select the main idea and other salient features;

(viii)   draw conclusions, make inferences and "read between the lines";

(ix)   scan and read for specific information;

(x)   read critically, quickly and with ease, adopting a flexible approach and varying the reading strategies being applied according to the type of reading material used[90].

Harris gives some abilities needed in reading a language. The abilities should include at least the following: (1) Language and graphic symbols. They cover: (a) comprehending a large percentage of the lexical items occurring in non-specialized writing and being able to derive the meaning of unfamiliar items from the contexts in which they occur, (b) understanding the syntactical patterns and morphological forms characteristic of the written language and following the longer and more involved stretches of language occurring in formal writing, (c) responding correctly to the graphic symbols of writing (e.g., punctuation, capitalization, paragraphing, italicizing) used to convey and clarify meaning; (2) Ideas covering: (a) identifying the writer's purpose and central idea, (b) understanding the subordinate ideas which support the thesis, (c) drawing correct conclusions and valid inferences from what is given; and (3) Tone and style. They include: (a) recognizing the author's attitude toward the subject and the reader; understanding the tone of the writing, (b) identifying the methods and stylistic devices by which the author conveys his ideas[91].

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[90] J. B. Heaton. *Writing English Language Tests* (Singapore: Longman Group Limited, 1975), pp. 103-04

[91] David P. Harris. *Testing English as a Second Language* (New Delhi: McGraw-Hill, Inc, 1969), p. 59.

In improving reading comprehension, students require motivation, mental frameworks for holding ideas, concentration and good study techniques. Here are some suggestions: (1) develop a broad background; (2) know the structure of paragraphs; (3) identify the type of reasoning; (4) anticipate and predict; (5) look for the method of organization; (6) create motivation and interest; (7) pay attention to supporting cues; (8) highlight, summarize, and review; (9) build a good vocabulary; (10) use a systematic reading technique like SQR3; and (11) monitor effectiveness[92].

The students are required to practice the aspects of reading in order that they will be more confident to comprehend the reading texts or improve their reading comprehension as being stated above. To reach its aim, teachers should prepare a carefully designed program of developmental stages in reading. At least, there are six stages of reading development:

(1) Stage 1: Introduction to Reading. Students are introduced with the audio-lingual and direct method approaches. In an audio-lingual approach, dialogue sentences are learned through oral imitation, then these same sentences are read in graphic form. In a direct method approach, early reading is usually based on the type of material students have been

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[92] Donald Martin. *How   to   Improve   Reading   Comprehension* (http://www.marin.cc.ca.us/~don/Study//read.html), pp. 1-2

learning through classroom experience: that is, they are reading what has already become familiar through oral activity.

(2) Stage 2: Familiarization. At this second stage, students read material they have been using orally, but this time with recombination and variations. The students may read recombination narratives and conversations developed from dialogues, or short anecdotes and episodes which use the type of material students have been actively producing in oral activities in the classroom.

(3) Stage 3: Acquiring Reading Techniques. At this third stage, students may be introduced to more sustained reading under the guidance of the teacher. They are now being trained by the teacher to do without the teacher. It means that while class instruction in grammar, vocabulary, and command expressions continues, the students will be introduced to the pleasure of reading simple narrative and conversational materials which develop an uncomplicated but entertaining theme.

(4) Stage 4: Practice. At the fourth stage, the student's reading activities may be classed as intensive and extensive. Intensive reading is related to further progress in language learning under the teacher's guidance. Extensive reading develops at the student's own pace according to individual ability. Intensive reading will provide a basis for explaining difficulties of structure and for extending knowledge of vocabulary and idioms. It will also provide material for developing greater control of the

language in speech and writing. Students will study short stories and extracts from novels, chosen for the standard of difficulty of the language and for the interest they hold for this particular group of students. While materials for extensive reading will be selected at a lower level of difficulty that that for intensive reading. Where frequency word counts are available for the language being learned, extensive reading will conform to a lower level of the word count than reading for intensive study. Otherwise, authors will be selected whose choice of structure is habitually less complex and whose vocabulary range is less extensive. The purpose of the extensive reading program will be to train the students to read directly and fluently in the target language for enjoyment, without the aid of the teacher.

(5) Stage 5: Expansion. At stage 4, we have begun to wean the students from dependence on the teacher in the area of reading. At stage 5 we expect this independence to be established. Intensive reading material will be the basis for classroom activity. It will not only be read but will be discussed in detail in the target language, sometimes analyzed, and used as a basis for writing exercises. At this stage, some teachers fall into the monotonous pattern of setting a section of reading material for homework preparation every night; they then begin the lesson each day by asking students to translate what they have prepared, sentence by sentence, around the class.

(6) Stage 6: Autonomy. This stage is called the stage of independent reading. At this stage, they should feel confident enough to pick up a book, magazine, or newspaper and read it for their amusement and enlightenment, with only occasional resort to a dictionary. They will not feel moved to do so, however, if they have not been encouraged during their language course to read on their own with ever-increasing confidence[93].

Smith (1971) in Hadley maintained that efficient readers process selected elements of the text rather than use all the visual cues available on the printed page. He described the process of comprehension as the "reduction of uncertainty". Goodman (1972) in Hadley suggested that reading is a "psycholinguistic guessing game," involving the interaction between thought and language. He argued that "the ability to anticipate that which has not been seen … is vital in reading[94].

The schema theorists describe an interactive model of comprehension. They posit two separate but interrelated modes of information processing: *bottom-up processing* and *top-down processing*. According to Rumelhart (1980) in Hadley, when a message is interpreted principally by paying attention to the specific details (including the decoding of individual words or

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[93] Rivers. *op.cit.,* pp. 269-86.
[94] Alice Omaggio Hadley. *Teaching Language in Context* (USA: Heinle & Heinle Publishers, 1993), p. 133.

other linguistic cues) and the reader attempts to instantiate the best fitting lower-level schema for the incoming data, bottom-up processing is taking place. This type of processing is considered *data-driven*, moving from the parts to the whole concept. If, on the other hand, the reader begins with a more general higher-order schema, makes predictions based on background knowledge, and then searches the input for information to fit into the "slots," top-down processing is occurring. This type of processing is considered to be *conceptually driven*, moving from the whole to the parts[95]. Based on this above statement, it can be said that both the bottom-up and the top-down processes are quite important for the readers to comprehend the texts. In this case, In understanding any reading texts, readers could start from the general to specific or from the specific to general.

Another focus on reading is how we identify the importance of purpose in reading. The reading purpose is very necessary for the readers when they want to get specific information. By knowing the purpose of reading, they will be ready for what they want to find in a text. Davies[96] mentions some reading purposes. First is reading purpose for pleasure. This kind of purpose intends to follow a narrative and to enjoy the 'sound' and rhythm or rhyme of a literary text. Second is reading purpose for a general impression, in which it aims at gaining an idea of the writer's viewpoint, an overall impression of the 'tone'

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[95] *Ibid.*, pp. 135-136.
[96] Florence Davies. *Introducing Reading* (England: the Penguin Group, 1995), p. 133

of a text, and deciding whether or not to read the text. Another reading purpose is for organizing reading and study. This purpose is to identify the important content of a text, to answer a specific questions, and to decide which section of a text to start studying. The fourth reading purpose is for learning content or procedures. This includes the aims of gaining an understanding of new concepts, learning certain facts from a text, and following instructions. The last purpose of reading is for language learning. This aims at translating the text, literally or metaphorically, learning new vocabulary, identifying useful structures or collocations, using the text as a model for writing, and practicing pronunciation.

From the above, it is clear that all the purposes of reading become the main factor for the students to comprehend more about the text. In fact, the reading purpose has a close relationship with types of reading. For example, when a student reads a text for pleasure, skipping can be used and tolerated. But, when he reads for the learning of content, he requires slower reading, reading in depth, and time for reflection.

According to the statements above, it can be inferred that skill of reading comprehension is the ability, which is obtained through the knowledge, experience, and thinking to understand both implicitly and explicitly the stated information in the written texts.

B. Conceptual Framework

1. Relationship Between Emotional Intelligence and Writing Ability of Fictional Narration in English

Writing ability of fictional narration is the person's potential acquisition to express his ideas and his thoughts creatively as a communication skill in the form of pleasant and entertaining stories to be understood by the recipient of the information – a reader. A student is significantly needed to have a writing ability, especially in writing a fictional narration, in this case, a short story. Writing a short story is a kind of expressive writing, in which the student is free to write based on his likes, or something that comes from his automatic ideas. He can write what he is thinking right now. He can express what he would like to say. However, it doesn't mean that he can do what he wants to write. He should study some elements of good writing, mainly in writing a short story and what it is in the short story, etc, because when he writes a short story, he should not only learn the aspects of the short story, but also the experience, the practice, and the psychological aspect, like emotions or feelings which are also the main factor to be successful in writing a short story.

As told in the previous section, a short story has characters and conflicts. To put characters in the story, the writer should study the characters. In addition, conflicts should happen in the story so as that the story becomes interesting and causes tenses. For that reason, even though writing a short

story is a kind of an expressive writing, students must know the elements of writing a short story.

In daily language classroom, a teaching and learning process of writing a short story should focus on the topics that make the student feel excited, for example: talking about his lives of friendship, love, etc, and this should also be done from the simple one to the complex so as that he would like to enjoy what he wants to write. Besides the characters and the conflicts, writing a short story should base on their experience as well, something about their real lives. This is very important to be stressed, for it will awake the student's imaginative fantasy. If he has his own imaginative fantasy in creating his short story, the short story will be much better and give impressions on the recipients.

In line with the statement above, as the short story is a kind of popular story, it is much easier to read and to understand. Yet, for those who want to write a kind of short story are much more difficult to begin it. This happens because, besides the lack of knowledge on writing narration, the talent of the students, the character of students also affects in doing a short story. It is from the inner aspect, the psychological aspect, especially in increasing their emotional intelligence.

Emotional intelligence is defined as the ability to recognize, to choose, to express, to motivate, and to manage emotions effectively in order to shape our relationships well and know how to feel, and act in our daily lives. A

Student, who is able to express his emotions well to the environment where he lives, will have many friends and know how to act in proper ways.

In his classroom, he will be motivated to learn much, creatively answer the questions the teacher gives. Relationships between his teacher and among his friends in the classroom are created in good shapes and good atmosphere – Emotional intelligence will build the students' character in learning well. For example, a student has difficulties in managing himself in doing his assignment. He feels that this assignment is very easy for him. In fact, he doesn't finish his duty until the time to submit it. This example is assumed that he is not creative to work together with his friends or to ask their lecturers about the assignment. He thought that what he did was right.

Based on the importance of emotional intelligence and its illustration, it is likely to be in good relation, for writing a short story not only stresses on the writing form, but also needs conflicts. Conflicts mean the tense or the rising action of a plot in order that it gives the events more excited. Besides, in a short story, there is sequence of time. The sequence of time should give which part of events talking about the sadness or the happiness. A Student who wants to write a kind of short story should recognize his characters first. Recognizing his characters is one of the ways how to know himself, especially his emotion. The others are choosing, expressing, motivating, and managing his emotions. In knowing himself before he writes a short story is something that should be done, because if he has a good emotion, in this case,

his emotional intelligence, he will be able to encourage himself to be relaxed in writing a short story. He is free to decide what expressions or dialogues he should include in the story and what styles of characters he should describe.

By knowing himself on his emotions followed by choosing, expressing, motivating, and managing them, the ability of writing his short story will improve quickly, and the result of his short story will make the recipients more interested, easier to understand, and more enjoyable, for the messages or information in the story are real, expressive, and very intuitive.

In line with the statements above, it is expected that there will be a positive relationship between the emotional intelligence and the writing skill of fictional narration in English.

2. Relationship Between Skill of Reading Comprehension and Writing Ability of Fictional Narration in English

Skill of reading comprehension is the ability, which is obtained through the knowledge, experience, and thinking to understand both implicitly and explicitly the stated information in the written texts. Reading is the process of thinking. Someone needs to know a lot of vocabulary to interpret or comprehend the text, in this case the text in foreign language (English). Without having it, he cannot read the text very well. Someone is called 'good at comprehension' if he can read accurately and efficiently in getting the

maximum of information or messages from a text with a minimum of misunderstanding.

Many students fail in comprehending a reading text in English, because their lack of the knowledge, the experience and the ability of understanding the information in texts. In addition, they have some bad habits or ways in reading the texts, for example: they read slowly and carefully by paying a lot of attention to the points, but he seldom succeeds in getting a clear idea of the meaning of a text. Or, other students (usually the students who read fast) do not always pay enough attention to detail and have a good idea of general meaning of the text, but misunderstand some particular points. However, these problems can be reduced if the students have much knowledge, practice or experience in comprehending the information in texts. The more the students read or practice, the more information they will get.

Reading English texts aims not only at finding information on serious topics, but also on pleasant or affective topics. These two goals should be owned by good readers. Someone, who is already good at comprehension on reading any kinds of texts in English, will be easy to express his ideas, opinions, or feeling either orally or in written.

Especially in writing a narration, a short story in English, a student will find it easy to express his ideas creatively. He seldom pauses thinking of writing. He is free to tell what is on his head. Like an expert, he has no difficulty in using and selecting words, in stating the form of writing style,

and in putting on the characters in the story he writes. He has an idea, so he has a plot. He can decide what he must do next.

In line with the description above, it is right that someone who has a good ability in comprehending any kinds of reading texts will have a good skill in writing something, especially in writing a short story. Therefore, it is expected that there is a positive relationship between the skill of reading comprehension and the writing ability of fictional narration in English.

3. Relationship Between Emotional Intelligence, Skill of Reading Comprehension and Writing Ability of Fictional Narration in English

As mentioned above that writing ability of fictional narration in English is the person's potential acquisition to express his good ideas and his thoughts creatively as a communication skill in the writing form of pleasant and entertaining stories to be understood by the recipient of the information – a reader. His well-written ideas and his thoughts in the form of pleasant and entertaining stories do not stand alone. There are factors that affect the writing ability. Someone who has good emotional intelligence will increase his ability in writing a short story, for the emotional intelligence will build his emotions in proper way and create the learning environment motivated. In addition, the emotional intelligence will show and direct the student good choice, motivation, and management towards his emotions. Good emotions will influence the making of a short story because in the story there are conflicts or

tense during the story lasts. If the student does not have a good emotion, he will find difficult to determine the characters involved in the story and complicated to state when the events show sad or happy situations.

Another factor which is very postulated to be related to writing ability of a short story is someone's ability in comprehending reading texts. Reading many kinds of texts in English will bring about being good at writing a kind of a short story. By reading, someone will get much information, experience of organizational patterns, and the understanding of the general meaning of a text. For these reasons, it is quite true that in doing a writing, he should have a good basic reading of texts.

Relating to the emotional intelligence, skill of reading comprehension and the ability of writing a short story in English tends to be positive. It is said because both the emotional intelligence and the skill of reading comprehension contribute the ability of writing a short story positively. One side, the emotional intelligence builds someone's emotions in good ways to increase his learning ability in writing a short story and another side, the skill of reading comprehension adds the student's knowledge or information stated in the texts and the experience to encourage himself to write freely the short story.

Based on the statements above, it is indicated that there is a positive relationship between the emotional intelligence, the skill of reading comprehension simultaneously and the writing ability of fictional narration in English.

C. Research Hypotheses

Based on the statements of the problem and the theoretical descriptions above, the research hypotheses can be formularized as follows:

1. There is a positive relationship between the emotional intelligence and the writing ability of fictional narration in English.

2. There is a positive relationship between the skill of reading comprehension and the writing ability of fictional narration in English.

3. There is a positive relationship between the emotional intelligence, the skill of reading comprehension simultaneously and the writing ability of fictional narration in English.

CHAPTER III

RESEARCH METHODOLOGY

A. **OBJECTIVES OF THE RESEARCH**

Based on the statement of the problem in the previous chapter, the general objective of this research is to find if there are relationships between the emotional intelligence, the skill of reading comprehension and the writing ability of fictional narration in English.

While the specific objectives of this research are: (1) to find if there is or no significant relationship between emotional intelligence and the writing ability of fictional narration in English; (2) to find if there is or no significant relationship between the skill of reading comprehension and the writing ability of fictional narration in English; and (3) to find if there is or no significant relationship between both emotional intelligence along with the skill of reading comprehension and the writing ability of fictional narration in English.

B. **THE LOCATION AND THE TIME OF THE RESEARCH**

This research was held at UHAMKA (The Muhammadiyah University of Prof. DR. HAMKA) located on jalan Limau II, Kebayoran Baru, South Jakarta. The object of this research was the sixth semester students of English study program.

The reasons why the research took this object as the research samples are: (1) the writer gives the lectures in this university; (2) to make easy in getting the permission from the faculty in doing the research; and (3) the students of this study program tend to have troubles in writing skill.

This research was carried out during the even semester, the sixth semester of the 2002 academic year, from May to August, 2002.

C. RESEARCH METHOD

This research used a survey method with a correlation technique. This method is done to find the answers towards the questions or the tests given to the respondents. In This case, this research tries to find the empirical evidence if there is or no correlation between both emotional intelligence along with the skill of reading comprehension and the writing ability of fictional narration in English. If there is a correlation, it will be significant or not.

D. THE POPULATION AND THE SAMPLING METHOD

A population is any defined aggregate of objects, persons, or events, the variables used as the basis for classification or measurement being specified[1]. The population in this research was all the six semester students of the English study program of FKIP UHAMKA.

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[1] George A. Ferguson & Yoshio Takane, *Statistical Analysis in Psychology and Education* (Singapore: McGraw-Hill Book Company, 1989), p. 145.

A sample is any sub-aggregate drawn from the population[2]. The sampling method of the research was a random sampling. Random sampling is the process of selecting a sample in such a way that all individuals in the defined population have an equal and independent chance of being selected for the sample[3]. In other words, this sampling method is done based on the consideration that every member or respondent in the population has the same probability to be taken as the samples. The sum of the samples taken in this research was 60 students.

E. TECHNIQUE OF COLLECTING DATA, INSTRUMENTS FOR RESEARCH, AND THE RESEARCH INSTRUMENTS TRY-OUTS

1. Technique of Collecting Data

The sources of data are obtained from (1) the emotional intelligence; (2) the skill of reading comprehension; and (3) the writing ability of fictional narration in English.

The data in this research are obtained through the instruments. The instruments consist of the tests to measure the emotional intelligence of the students, the skill of reading comprehension and the writing ability of fictional narration in English.

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[2] *Ibid.,* p. 145.

[3] L.R. Gay, *Educational Research: Competencies for Analysis & Application* (USA: Charles E. Merrill Publishing Co., 1981), p. 88.

2. Instruments for Research

2.1 Instrument for Writing Ability of Fictional Narration in English

2.1.1 Conceptual Definition

Writing ability of fictional narration is the person's potential acquisition to express his ideas and his thoughts creatively as a communication skill in the form of pleasant and entertaining stories to be understood by the recipient of the information – a reader.

2.1.2 Operational Definition

The writing ability of fictional narration in English is the scores obtained from the university students of sixth semester through a writing test. The test measures the aspects of content, organization, vocabulary, language use, and mechanics of students' fictional narrations. Students are asked to write their narrations by choosing one of the given topics. The scores are based on the ESL Composition Profile in which the calculation process uses inter-rater suitability.

2.1.3 Table of Specification for Test of Writing Ability of Fictional Narration in English

Variable	Aspects	Criteria	Score Level
Writing Ability of Fictional Narration in English	Content	Excellent to Very Good: knowledgeable, substantive, thorough development of thesis, relevant to assigned topic	30-27
		Good to Average: some knowledge of subject, adequate range, limited development of thesis, mostly relevant to topic, but lacks detail	26-22
		Fair to Poor: limited knowledge of subject, little substance, inadequate development of topic	21-17
		Very Poor: does not show knowledge of subject, non-substantive, not pertinent, or not enough to evaluate	16-13
	Organization	Excellent to Very Good: fluent expression, ideas clearly stated/supported, succint, well-organized, logical sequencing, cohesive	20-18
		Good to Average: somewhat choppy, loosely organized but main ideas stand out, limited support, logical but incomplete sequencing	17-14
		Fair to Poor: non-fluent, ideas confused or disconnected, lacks logical sequencing and development	13-10
		Very Poor: does not communicate, no organization, or not enough to evaluate	9-7
	Vocabulary	Excellent to Very Good: sophisticated range, effective word/idiom choice and usage, word from mastery, appropriate register	20-18
		Good to Average: adequate range, occasional errors of word/idiom from, choice, usage *but meaning not obscured*	17-14
		Fair to Poor: limited range, frequent errors of word/idiom form, choice, usage, *meaning confused or obscured*	13-10
		Very Poor: essentially translation, little knowledge of English vocabulary, idioms, word form, or not enough to evaluate	9-7

	Language Use	Excellent to Very Good: effective complex constructions, few errors of agreement, tense, number, word order/function, articles, pronouns, prepositions	25-22
		Good to Average: effective but simple constructions, minor problems in complex constructions, several errors of agreement, tense, number, word order/function, articles, pronouns, prepositions *but meaning seldom obscured*	21-18
		Fair to Poor: major problems in simple/complex constructions, frequent errors of negation, agreement, tense, number, word order/function, articles, pronouns, prepositions and/or fragments, run-ons, deletions, *meaning confused or obscured*	17-11
		Very Poor: virtually no mastery of sentence construction rules, dominated by errors, does not communicate, or not enough to evaluate	10-5
	Mechanics	Excellent to Very Good: demonstrates mastery of conventions, few errors of spelling, punctuation, capitalization, paragraphing	5
		Good to Average: occasional errors of spelling, punctuation, capitalization, paragraphing but meaning not obscured	4
		Fair to Poor: frequent errors of spelling, punctuation, capitalization, paragraphing, poor handwriting, meaning confused or obscured	3
		Very Poor: no mastery of conventions, dominated by errors of spelling, punctuation, capitalization, paragraphing, handwriting eligible, or not enough to evaluate	2
		Total Score	

The criteria are quoted from: The ESL Composition Profile – A Guide to the Principle of Writing by Jane B. Hughey, et al.)[4]

2.2 Instrument for the Emotional Intelligence

2.2.1   Conceptual Definition

Emotional intelligence is defined as the ability to recognize, to choose, to express, to motivate, and to manage emotions effectively in order to shape our relationships well and know how to feel and act in our daily lives.

2.2.2   Operational Definition

Emotional intelligence is the scores obtained from Test of Emotional Intelligence. It is aimed at measuring the students' emotional intelligence. There are five components in shaping good relationships, namely: (1) recognizing; (2) choosing; (3) expressing; (4) motivating; and (5) managing. In addition, there are two factors in knowing our daily lives, they are: (1) feeling; and (2) acting. In getting the scores of the students' emotional intelligence, it is calculated through the internet aid. The internet, then, displays the total scores at quite low, relatively low, average, very good, and excellent after the answers, obtained from the students, are inserted into the internet.

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[4] Hughey, et al, *op. cit*., p. 140.

2.2.3   Table of Specification for the Test of Emotional Intelligence

Variable	Dimensions	Aspects	Item Numbers of Statements	Sum
Emotional Intelligence	Shaping Good Relationship	Recognizing	3, 8, 30, 32, 36, 42	6
		Choosing	21, 31, 45, 48, 50, 51, 54, 56, 58, 60, 61, 64, 67	13
		Expressing	7, 13, 23, 43, 68, 69	6
		Motivating	11, 17, 25, 29, 40, 44, 47, 62, 70	9
		Managing	12, 18, 20, 28, 34, 38, 49, 52, 59, 63, 65	11
	Knowing Daily Lives	Feeling	1, 2, 5, 9, 10, 16, 24, 26, 33, 39, 41, 55	12
		Acting	4, 6, 14, 15, 19, 22, 27, 35, 37, 46, 53, 57, 66	13
Sum				**70**

2.3 Instrument for the Skill of Reading Comprehension

2.3.1 Conceptual Definition

The skill of reading comprehension is the ability, which is obtained through the knowledge, experience, and thinking to understand both implicitly and explicitly the stated information in the written texts, which include literal, inferential, critical, and creative comprehension.

2.3.2   Operational Definition

The skill of reading comprehension toward the English text is the scores obtained from the university students of sixth semester through a reading comprehension test. The test measures the aspects of their literal, inferential,

critical, and creative comprehension. There are 33 items, which are divided into two parts, namely: items for multiply choice and items for essay. Part one consists of 28 items and each of the correct answer is given 1 point, while part two sums up 5 items and each of the correct answer is given 4 points. Therefore, there are 48 points all together. The highest score is 48, and the lowest score is 0.

2.3.3   Table of Specification for Test of Skill of Reading Comprehension

Variable	Aspects	Numbers of Items	Sum
Skill of Reading Comprehension	Literal comprehension	6, 7, 11, 14, 19, 22, 23, 24, 28, 29, 30, 32, 37	13
	Inferential comprehension	4, 8, 15, 16, 20, 27, 36, 38, 40	9
	Critical comprehension	1, 2, 10, 17, 25, 33, 39	7
	Creative comprehension	41, 42, 43, 44, 45	5
			33

3   Research Instruments Try-outs

It is essential to have valid and reliable instruments of data measurement to obtain accurate data in this research. Therefore, the instrument try-outs are done to know the validity and the reliability of items and contents. If the measurement instruments in this research have been valid and reliable in items and contents, they obtain the data appropriately from the variables researched.

3.1. Scoring

To find the data scoring, the instruments try-out which is used: (1) the calculation of validity; and (2) the calculation of reliability.

3.1.1 Calculation of Validity on Tests

Validity is the degree to which a test measures what it is supposed to measure[5]. The calculation of items validity on tests is to correlate between the items score and total score. The formula used refers to the point bi-serial formula. This formula is only used for the reading comprehension test.

In the meantime, the narrative writing test is measured based on the content validity. The content validity in this case is the validity focusing on the conceptual definition that has been designed and developed. Another test is emotional intelligence test. The measurement of this test is calculated through the internet. The internet displays the total scores for the respondents.

Content validity is the degree to which a test measures an intended content area[6]. Testing of content validity on the reading comprehension test is done for the items of the test which have been valid.

3.1.2 Calculation of Reliability Coefficient on Tests

Reliability means dependability or trustworthiness. Reliability is the degree to which a test consistently measures whatever it measures[7].

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[5] Gay, *Op.Cit.*, p. 110.
[6] *Ibid.,* p. 111.

Calculation of reliability coefficient on reading comprehension test is done after the calculation of its correlation coefficient on the result of the valid test. The calculation uses the Kuder Richardson – 20 formula (KR-20).

On the calculation of reliability for narrative writing test, it uses the rater suitability in which there are some steps to examine, they are: 1) finding the sum of square (SS); 2) finding the degree of freedom (df); 3) finding the mean square (MS); and 4) finding the reliability coefficient of the rater suitability.

3.2. The Implementation of Instruments Report

Following is the processes of instruments try-out which include: (1) the calculation of instrument validity; and (2) the calculation of instrument reliability.

3.2.1   Calculation of Instrument Validity

The instruments try-out was carried out for three days. The first try-out for examining the reading comprehension test was done on Monday, June 10, 2002. The second try-out for narrative writing test was implemented on Monday, June 17, 2002 and the third one for the emotional intelligence test was done on Monday, June 24, 2002. The samples used in this tryout were 50 students of English Study Program at UHAMKA.

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[7] *Ibid.,* p. 116

After conducting the instruments try-out, the next step is the statistical calculation process towards the results of the instruments try-out comprising: (a) calculation of items validity; and (b) calculation of content validity.

(a) Calculation of Items Validity

The calculation of items validity is done only for the reading comprehension test. The first process of measurement is the calculation of validity on item 1 which uses the point bi-serial formula, that is to correlate the item score and the total score. The result of the validity calculation on item 1 has been valid with the correlation coefficient 0.41 (see the appendix).

After we find the item 1 valid, the calculation process continues to item 2 to item 40. In fact, there are 12 items stated invalid and 28 items are valid.

(b) Calculation of Content Validity

To find the calculation of content validity on the test of narrative writing, it is found through the theories supporting the variable, while the result of content validity testing on test of reading comprehension is found by comparing the items of the test with the aspects of reading comprehension, in which it refers to the conceptual definition. Since the items of the reading comprehension test have been appropriate with the aspects of reading comprehension representatively and the test design has

been in accordance with the content range, the content validity of this test has met its blue-print.

Because the statistical calculation for emotional intelligence test is done through the internet, there is no content validity testing manually.

3.2.2 Calculation of Instrument Reliability

Reliability is meant the stability of test scores. A test cannot measure anything well unless it measures consistently. For that reason, the calculation of instrument reliability is the process finding the reliability of valid tests for (a) variable X_1 – emotional intelligence; (b) variable X_2 – reading comprehension; and (c) variable Y – narrative writing. In this research, there are only two instruments that calculate their reliabilities, they are: the fictional narrative writing test and the reading comprehension test, while the emotional intelligence test does not calculate its reliability because it is a kind of standard test made by I. Jerabek in his book Body-Mind Queendom and the website: http://www.queendom.com/tests/iq/emotional-iq.html. Therefore, the following calculation of the instruments reliabilities on the two tests are:

(a) Calculation of Instrument Reliability on fictional narrative writing test

As being stated above, there are four steps in finding the reliability of writing test. Based on the calculation, the reliability coefficient of the rater suitability is said very high or very significant, because it has

yielded r = 0.97. Therefore, the instrument for measuring the fictional narrative writing has good reliability to use.

(b) Calculation of Instrument Reliability on Reading Comprehension Test

In finding the reliability coefficient of reading comprehension test, the writer uses the KR-20 formula. The test, which calculates its reliability, comprises of the valid items – 28 items. After calculated, its reliability is 0.83. In line with this, the reliability coefficient of the reading comprehension test is said very high.

F. TECHNIQUE OF DATA ANALYSES

Data obtained from this research are analyzed by using (1) descriptive analyses and (2) inferential analyses.

1. Descriptive Analyses

The major types of descriptive statistics are: (a) measures of central tendency, (b) measures of variability, (c) measures of relationship, and (4) measures of relative position[8].

(a) Measures of central tendency are used to determine the typical or average score of a group of scores. They give researcher a convenient way of describing a set of data with a single number. There are three most

frequently encountered indices of central tendency, they are: the mode, the median, and the mean. The mode is the score that is attained by more subjects than any other score. the mode is not established through calculation; it is determined by looking at a set of scores or at a graph of scores and seeing which score occurs most frequently. The median is that point in a distribution above and below which are 50% of the scores; in other words, the median is the midpoint. While the mean is the arithmetic average of the scores and is the most frequently used measure of central tendency. It is calculated by adding up all of the scores and dividing that total by the number of scores.

(b) Measures of variability indicate how spread out a group of scores are. There are three most frequently encountered as the measures of variability, they are: the range, the quartile deviation, and the standard deviation. The range is simply the difference between the highest score and the lowest score in a distribution and is determined by subtraction. The quartile deviation is one-half of the difference between the upper quartile and the lower quartile in a distribution. And the standard deviation is appropriate when the data represent an interval or ratio scale and by far the most frequently used index of variability.

(c) Measures of relationship indicate to what degree two sets of scores are related. Degree of relationship is expressed as a correlation coefficient

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[8] Gay, *Op.Cit.*, p. 281.

which is computed based on the two sets of scores. There are two most frequently used in correlational analyses, they are: the rank difference correlation coefficient, referred to as the Spearman rho, and the product moment correlation coefficient, referred to as the Pearson r. The Spearman rho is appropriate when the data represent an ordinal scale and is used when the median and quartile deviation are used. While the Pearson r is the most measure of correlation when the sets of data to be correlated represent either interval or ratio scales.

(d) Measures of relative position describe a subject's performance compared to the performance of all other subjects. There are two most frequently used in measures of relative position, they are percentile ranks and standard scores. A percentile rank indicates the percentage of scores that fall below a given score. a standard score is a derived score that expressed how far a given raw score is from some reference point, typically the mean, in terms of standard deviation units. A standard score is a measure of relative position which is appropriate when the test data represent an interval or ratio scale of measurement.

2. Inferential Analyses

Inferential analysis is aimed at summarizing the testing gained from the research. It comprises the tests of significance/requirement and the hypotheses testing.

(a) **The tests of significance.** Before doing the analyses of regression and correlation, the tests of significance should be conducted. It consists of tests of normality on interpretation mistake, test of independency, variant homogeneity test, and test of regression linearity. The normality test is done by using Chi-squares test; independency test uses the t-test; the test of homogeneity variant is done by using Bartlett test; and the test of regression linearity is done when hypotheses are tested.

(b) **Technique of hypotheses testing.** To fulfill the three hypotheses testing, the researcher uses the following techniques:

i. *Linear Regression.* To derive the equation for predicting the score of a person on the dependent variable Y from scores on the independent variable X, one must know the correlation between X and Y. In this case, data must be gathered and a regression equation must be established.

The regression equation in this research is the regression equation of the writing ability of fictional narration in English (Y) towards the emotional intelligence (X1) and the regression equation of the writing ability of fictional narration in English (Y) towards the skill of reading comprehension (X2).

ii. *Testing of linearity and testing of regression significance.* These aim at finding whether the relationships between the independent variables and the dependent variable are linear and significance.

ii. *Correlation between variables*. Correlation is conducted to find the correlation coefficient between the emotional intelligence (X_1), the skill of reading comprehension (X_2) and the writing ability of fictional narration in English (Y). The correlation between the variables uses the simple correlation technique.

iii. *Partial correlation*. It is a simple extension of part correlation. The correlation of X_1 and X_2 with X_3 "held constant," "removed." Or partialed out" is a partial correlation. The partial correlation coefficient can be calculated directly from r_{12}, r_{13}, and r_{23}

iv. *Multiple regression*. It is the statistical term for predicting Y from two or more optimally combined independent variables.

v. *Multiple correlation*. It is the correlation between Y and $\hat{Y}$ when the prediction is based on two or more independent variables.

vi. *Statistical hypotheses*. The statistical hypotheses are as follows:

$H_0 : \rho\, y_1 \quad = 0$

$H_1 : \rho\, y_1 \quad > 0$

$H_0 : \rho\, y_2 \quad = 0$

$H_1 : \rho\, y_2 \quad => 0$

$H_0 : \rho\, y.12 = 0$

$H_1 : \rho\, y.12 => 0$

Notes:

ρ y1   : Correlation coefficient between the emotional intelligence

and the writing ability of fictional narration in English

ρ y2   : Correlation coefficient between the skill of reading

comprehension and the writing ability of fictional narration

in English

ρ y.12 : Correlation coefficient between the emotional intelligence,

the skill of reading comprehension and the writing ability of

fictional narration in English

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

These findings will be elaborated on details and divided into three sections, they are data description, tests of analysis requirement and tests of hypotheses, included the discussion of research findings.

A. Data Description

There are three kinds of data for research findings which will be described, namely (1) scores for writing ability of fictional narration in English; (2) scores for emotional intelligence; and (3) scores for the skill of reading comprehension. These data are processed by the technique of descriptive statistics comprising of the average score of a group of scores, the standard deviation, the mode, the median, the mean, the frequency distribution, and the data in graphic form.

1. Writing Ability of Fictional Narration in English

The scores for writing ability of fictional narration in English are described as follows. The total number of subjects (N) are 60, the smallest score is 61 and the largest score is 88, so the interval datum is 27 (88 − 61 = 27). The following is the frequency distribution with the sum of classes = 7,

the interval length = 4, the average score/the mean = 72.15, the standard deviation = 6.83, the mode = 68.9, and the median = 70.75.[1]

Table 4.1 Frequency Distribution for The Writing Ability of Fictional Narration in English.

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	61 – 64	62.5	6	6	10
2	65 – 68	66.5	15	21	25
3	69 – 72	70.5	16	37	26.67
4	73 – 76	74.5	7	44	11.67
5	77 – 80	78.5	7	51	11.67
6	81 – 84	82.5	5	56	8.33
7	85 – 88	86.5	4	60	6.67
			60		100

The scores for the mean, the mode, and the median are almost the same as each other, in the score of 70. This indicates that the data above have the normal tendency. From the frequency distribution, it shows that the students who obtain the scores in the midpoint are 26.67%, those who obtain the scores in the upper class are 38.34%, and those who obtain the scores in the lower class are 35%.

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[1] Detail calculation will be found in appendices on page

To make them more clearly, following is the data in graphic form, the histogram.

The frequency

The Writing Ability of Fictional Narration in English
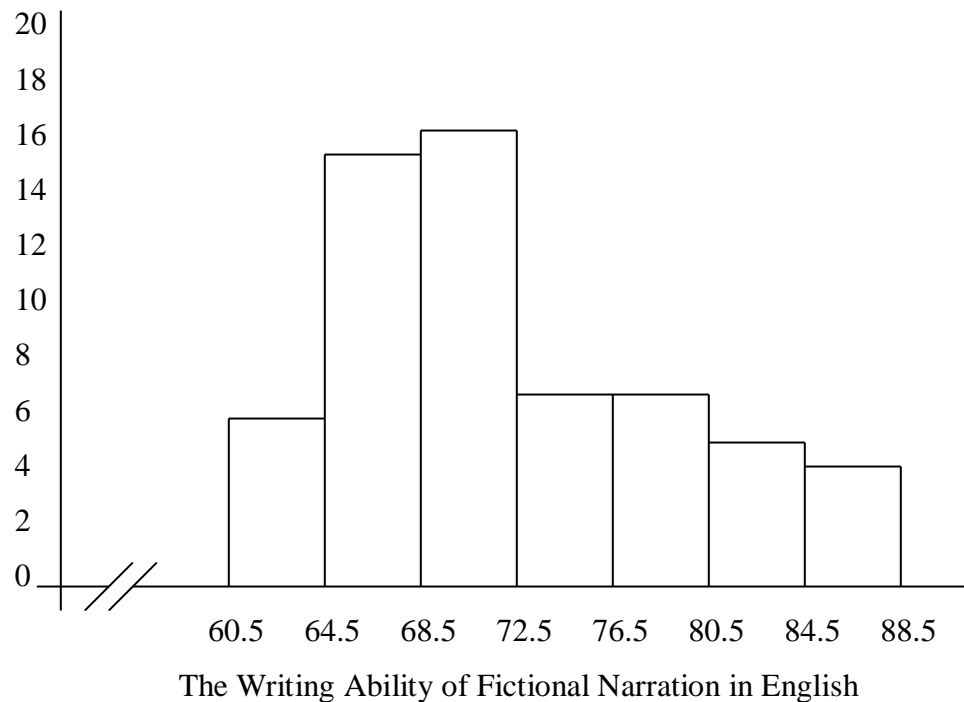
Figure 4.1 Histogram for the score of writing ability of fictional narration in English

2. Emotional Intelligence

The scores for emotional intelligence are described as follows. The total number of subjects (N) are 60, the smallest score is 62 and the largest score is 115, so the interval datum is 53 (115 – 62 = 53). The following is the frequency distribution with the sum of classes = 7, the interval length = 8, the

average score/the mean = 90.95, the standard deviation = 9.65, the mode = 91.5, and the median = 90.97.[2]

Table 4.2 Frequency Distribution for The Emotional Intelligence

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	62 – 69	65.5	1	1	1.67
2	70 – 77	73.5	3	4	5.0
3	78 – 85	81.5	13	17	21.67
4	86 – 93	89.5	19	36	31.67
5	94 – 102	97.5	17	53	28.33
6	103 – 111	106.5	6	59	10.0
7	112 – 119	115.5	1	60	1.67
			60		100

The scores for the mean, the mode, and the median are almost the same as each other, in the score of 90. This indicates that the data above have the normal tendency. From the frequency distribution, it shows that the students who obtain the scores in the midpoint are 31.67%, those who obtain the scores in the upper class are 40.00%, and those who obtain the scores in the lower class are 28.34%.

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[2] Detail calculation will be found in appendices on page

To make them more clearly, following is the data in graphic form, the histogram.

The frequency
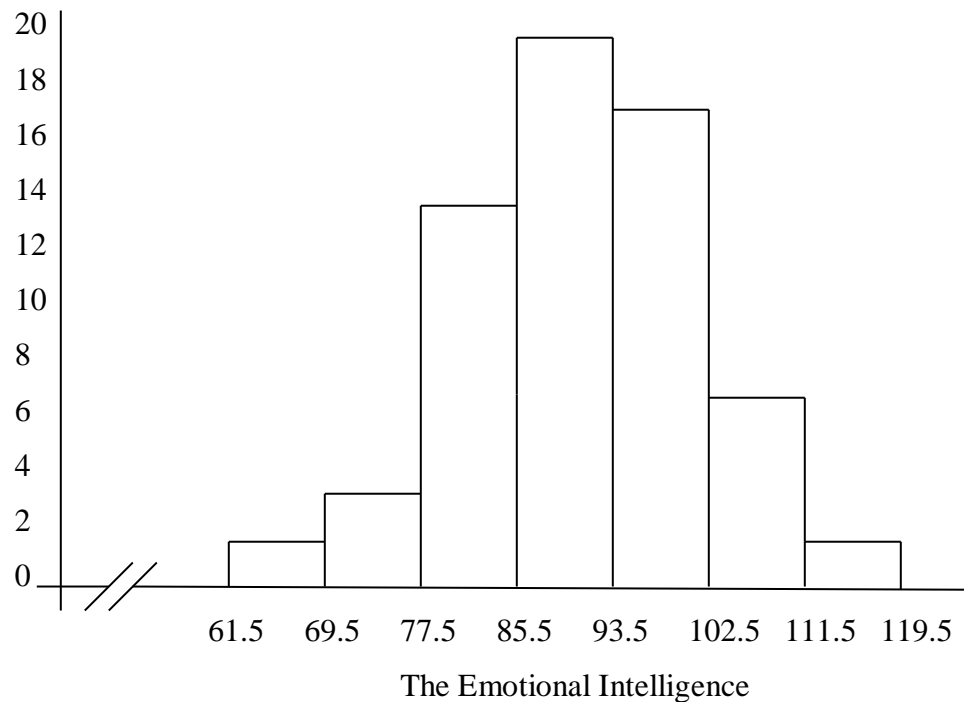
Figure 4.2 Histogram for the score of Emotional Intelligence

3. The Skill of Reading Comprehension

The scores for reading comprehension are described as follows. The total number of subjects (N) are 60, the smallest score is 16 and the largest score is 36, so the interval datum is 21 (36 − 16 = 20). The following is the frequency distribution   with the sum of classes = 7, the interval length = 3,

the average score/the mean = 27.35, the standard deviation = 5.04, the mode = 25.5, and the median = 27.29.[3]

Table 4.3 Frequency Distribution for The Skill of Reading Comprehension

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	16 – 18	17	3	3	5
2	19 – 21	20	5	8	8.33
3	22 – 24	23	9	17	15
4	25 – 27	26	14	31	23.33
5	28 – 30	29	11	42	18.33
6	31 – 33	32	10	52	16.67
7	34 – 36	35	8	60	13.33
			60		100

The scores for the mean, the mode, and the median are almost the same as each other, in the score of 26. This indicates that the data above have the normal tendency. From the frequency distribution, it shows that the students who obtain the scores in the midpoint are 23.33%, those who obtain the scores in the upper class are 48.33%, and those who obtain the scores in the lower class are 28.33%.

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[3] Detail calculation will be found in appendices on page

To make them more clearly, following is the data in graphic form, the histogram.

The frequency
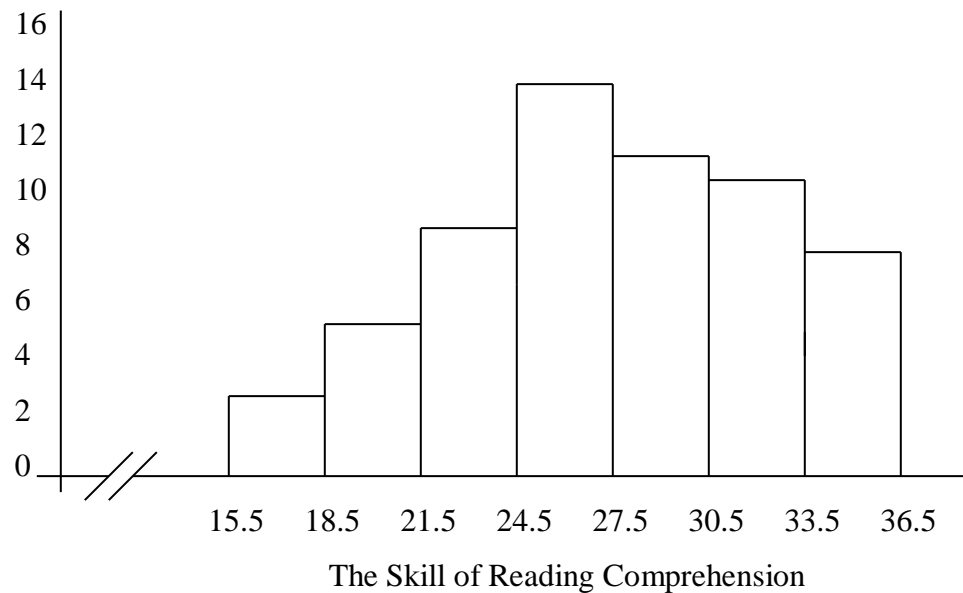
Figure 4.3 Histogram for the score of the skill of reading comprehension

B. TESTS OF ANALYSIS REQUIREMENTS

Before conducting the tests of hypotheses, the tests of analysis requirements for the writing ability of fictional narration in English (Y), the emotional intelligence (X_1), and the skill of reading comprehension (X_2) are done first. The tests use the normality test, the independency test, and the homogeneity test.

1. The Normality Test

The normality test for each datum is expressed in the following table.

Table 4.4 The Result for normality test of writing ability of fictional narration in English [Y] of estimate error

Estimate Error	N	Significance Level	$C_{observed}$	C_{table}	Conclusion	
					Ho	Distribution
Y	60	0.05	10.03	43.2	Accepted	normal
Y	60	0.01	10.03	37.5	accepted	normal

From the table above, the C_{table} on the significance level of 5% yields 43.2 and on that of 1% yields 37.5, then the $C_{observed}$ yields 10.03 and it is much smaller because $10.03 < 37.5 < 43.2$. Therefore, the data distribution of writing ability of fictional narration in English is normal.[4]

Table 4.5 The Result for normality test of Emotional Intelligence [X_1] of estimate error

Estimate Error	N	Significance Level	$C_{observed}$	C_{table}	Conclusion	
					Ho	Distribution
X1	60	0.05	0.569	43.2	Accepted	normal
X1	60	0.01	0.569	37.5	accepted	normal

From the table above, the C_{table} on the significance level of 5% = 43.2 and on that of 1% yields 37.5, then the $C_{observed}$ yields 0.569 and it is much

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[4] Detail calculation will be found in appendices on page …

smaller because $0.569 < 37.5 < 43.2$. Therefore, the data distribution of emotional intelligence is normal.[5]

Table 4.6 *The Result for normality test of the skill of reading comprehension [X_2] of estimate error*

Estimate Error	N	Significance Level	$C_{observed}$	C_{table}	Conclusion	
					Ho	Distribution
X2	60	0.05	3.834	43.2	Accepted	normal
X2	60	0.01	3.834	37.5	accepted	normal

From the table above, the C_{table} on the significance level of 5% yields 43.2 and on that of 1% yields 37.5, then the $C_{observed}$ yields 3.834 and it is much smaller because $3.834 < 37.5 < 43.2$. Therefore, the data distribution of the skill of reading comprehension is normal.[6]

2. Test of Independency

The test of independency is done to prove statistically that the relationship between the emotional intelligence (X_1) and the skill of reading comprehension (X_2) is independent. To proceed the statistical calculation, it uses the formula of product-moment. It yields 0.6391.

To prove the certainty that the correlation between the two variables is independent, it uses the t-test. It yields 6.328. When it is compared to the table

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[5] Detail calculation will be found in appendices on page
[6] Detail calculation will be found in appendices on page

on the significance level of 5% = 2.00 and on that of 1% = 2.65, it is bigger

than t-table (6.328 > 2.65 > 2.00). It means that the relationship between the

two variables is independent. So, it can be concluded that there is no

significant relationship between emotional intelligence and the skill of reading

comprehension.[7]

3. Tests of Homogeneity

The tests of homogeneity are done towards the variance of Y on X_1 and

the variance of Y on X_2. These tests of homogeneity use the Bartlett test.

Following is the table describing the result of homogeneity tests.

Table 4.7 The Result for homogeneity tests of estimate error

Source of variance	N	k	df	Significance level	$\chi^2_{observed}$	χ^2_{table}	Conclusion	
							H0	Variance
Y on X_1	60	30	29	0.05	26.487	42.6	accepted	homogenous
Y on X_2	60	18	17	0.05	21.008	27.6	accepted	homogenous

The table shows that the homogeneity test of estimate error for variable

Y on X_1 is homogenous. This is indicated by the calculation yielding

$\chi^2_{observed}$ = 26.487 is less than (<) χ^2_{table} = 42.6 on the significance level of

0.05. It means that H0 is accepted and its variance is homogenous. Besides,

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[7] Detail calculation will be found in appendices on page

the homogeneity test of estimate error for variable Y on X_2 is homogenous as well. This is indicated by the calculation yielding $\chi^2_{observed} = 21.008$ is less than (<) $\chi^2_{table} = 27.6$ on the significance level of 0.05. It means that H0 is accepted and the estimate error for Y on X_2 has the homogenous variance.

C. TESTS OF RESEARCH HYPOTHESES

In this research there are three hypotheses required to be tested empirically. All the hypotheses are the estimations on the relationships between emotional intelligence, the skill of reading comprehension and the writing skill of fictional narration in English. The hypotheses tests are described as follows.

1. The Relationship between Emotional Intelligence and the Writing Ability of Fictional Narration in English

The first hypothesis states that there is a positive relationship between emotional intelligence and the writing ability of fictional narration in English. From the data processing, it obtains the regression coefficient b = 0.58 and the regression constant a = 19.420. So, the regression equation $\hat{Y} = 19.420 + 0.58X_1$.[8] Before used to predict the regression equation, it

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[8] Detail calculation will be found in appendices on page …

should test the linearity and its significance. To test the linearity and the significance of the regression, the F-test is used.

The results for the test of linearity and significance of regression equation can be described in the following table.

Table 4.8 The analysis of variance for the regression equation of Y on X_1

$$\hat{Y} = 19.420 + 0.58X_1$$

Source of variance	Squares of Sums	Degree of Freedom	Mean Square	$F_{Observed}$	F_{Table}	
					0.05	0.01
Total	315181	60				
Regression (a)	312337.35	1	312337.35			
Regression (b/a)	1825.521	1	1825.521	103.99**	1.00	7.08
Residual	1017.81	58	17.554			
Error	1586.79	30	52.893			
Lack of Fit (LF)	- 568.98	28	- 20.32	-0.384^{ns}	1.87	2.44

From the table above, it is obtained that F(b/a) = 103.99 and the distribution table of F is 1.00 on the significance level of 5% and 7.08 on that of 1%. Because $F_{Observed} > F_{Table}$, so Ho is rejected. Therefore, the regression equation is very significant.

The table 4.7 also shows that it is obtained F(LF) = -0.384 and the distribution table of F mentions 1.87 on the significance level of 5% and 2.44

on that of 1%. Because $F_{Observed} < F_{Table}$, Ho is accepted. Therefore, the regression equation is linear.

From the analysis it is found that the regression equation is linear and significant. As a result, the model can be used as the predictor. The regression model has the meaning that if the emotional intelligence is increased one point, the writing ability of fictional narration in English will increase 0.58 point on the constant 19.42.

Visually the strength of relationship between emotional intelligence and the writing skill of fictional narration in English can be seen on the following figure.

Frequency
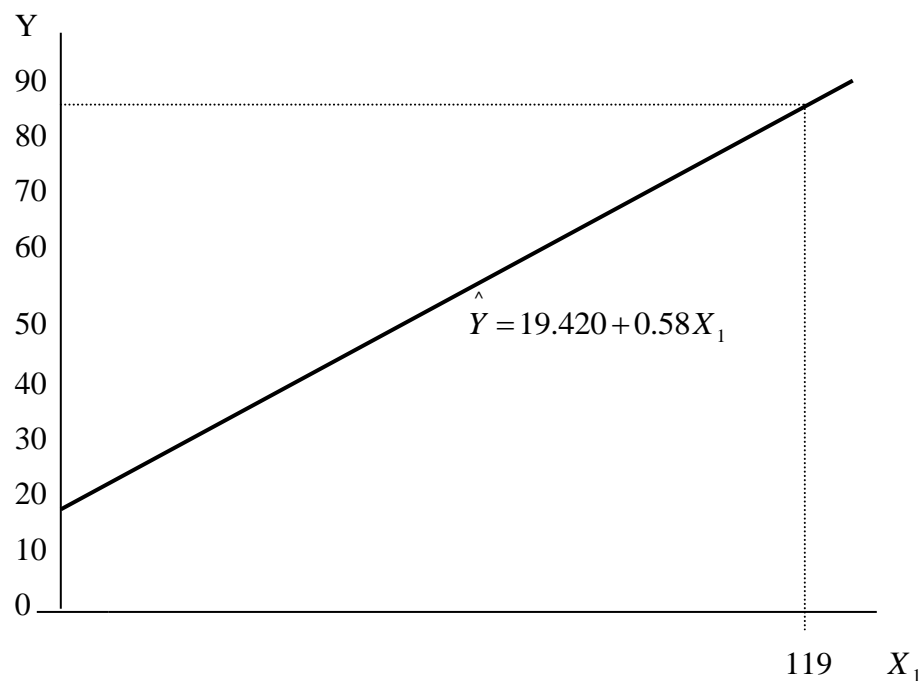
Figure 4.4 Model of the relationship between emotional intelligence and the writing ability of fictional narration in English

The next step is to test the first hypothesis. It is essential to find the correlation coefficient between emotional intelligence (X_1) and the writing ability of fictional narration in English (Y). From the data the correlation between the two variables is $r_{y1} = 0.8002$. The critical score on the table of product moment with df = 58 on the level of significance α = 0.05 is 0.254 and on that of significance α = 0.01 is 0.330. Because $r_{y1} > r_{table}$, Ho is rejected and Hi is accepted. In the meantime, the significance test of correlation uses the t-test in which it yields 10.16. Based on the table of distribution with df 59 and α = 0.05, the value of t-table is 1.67 and on that with df 59 and α = 0.01, the value of t-table is 2.39. Because $F_{Observed} > F_{Table}$, the correlation coefficient is very significant[9].

According to the data description, it can be concluded that there is a positive relationship between emotional intelligence and the writing ability of fictional narration. It means that the higher the emotional intelligence of students, the higher the writing ability of fictional narration in English of the students will be. Or, the lower the emotional intelligence of students, the lower the writing ability of fictional narration in English of students will be. The coefficient of determination $r^2 = 0.640$, it means that 64% of the writing ability of fictional narration in English is determined by emotional intelligence.

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[9] Detail calculation will be found in appendices on page …

The partial correlation coefficient between emotional intelligence and the writing ability of fictional narration in English by controlling the variable of the skill of reading comprehension is $r_{y1.2} = 0.636$. The next step, the partial correlation coefficient is tested by using the t-test, which yields 6.22. The distribution table with df 57 and $\alpha = 0.05$ yields the value of t-table = 1.67 and that with df 57 and $\alpha = 0.01$ yields the value of t-table = 2.39. Because $F_{Observed} > F_{Table}$, the partial correlation coefficient between emotional intelligence and the writing ability of fictional narration by controlling the variable of the skill of reading comprehension is very significant.

From the partial correlation coefficient, the coefficient of determination $r_{y1.2}^2 = 0.404$. It means that 40.4% of the writing ability of fictional narration in English is determined purely by emotional intelligence.

2. The Relationship between the Skill of Reading Comprehension and the Writing Ability of Fictional Narration in English

The first hypothesis states that there is a positive relationship between the skill of reading comprehension and the writing ability of fictional narration in English. From the data processing, it obtains the regression coefficient b = 0.95 and the regression constant a = 46.047. So, the regression

equation $\hat{Y} = 46.047 + 0.95X_2$.[10] Before used to predict the regression equation, it should test the linearity and its significance. To test the linearity and the significance of the regression, the F-test is used.

The results for the test of linearity and significance of regression equation can be described in the following table.

Table 4.9 The analysis of variance for the regression equation of Y on X2

$$\hat{Y} = 46.047 + 0.95X_2$$

Source of variance	Squares of Sums	Degree of Freedom	Mean Square	$F_{Observed}$	F_{Table}	
					0.05	0.01
Total	315181	60				
Regression (a)	312337.35	1	312337.35			
Regression (b/a)	1492.8669	1	1492.8669	64.10**	1.00	7.08
Residual	1350.7831	58	23.289			
Error	2163.65	18	120.202			
Lack of Fit (LF)	- 812.867	40	- 20.321	-0.169^{ns}	2.07	2.83

From the table above, it is obtained that F(b/a) = 64.10 and the distribution table of F is 1.00 on the significance level of 5% and 7.08 on that of 1%. Because $F_{Observed} > F_{Table}$, so Ho is rejected. Therefore, the regression equation is very significant.

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[10] Detail calculation will be found in appendices on page

The table 4.7 also shows that it is obtained F(LF) = -0.169 and the distribution table of F mentions 2.07 on the significance level of 5% and 2.83 on that of 1%. Because $F_{Observed} < F_{Table}$, so Ho is accepted. Therefore, the regression equation is linear. From the analysis, it is found that the regression equation is linear and significant. As a result, the model can be used as the predictor. The regression model has the meaning that if the emotional intelligence is increased one point, the writing ability of fictional narration in English will increase 0.95 point on the constant 46.047.

Visually the strength of relationship between emotional intelligence and the writing skill of fictional narration in English can be seen on the following figure.

$$\hat{Y} = 46.047 + 0.95X_2$$
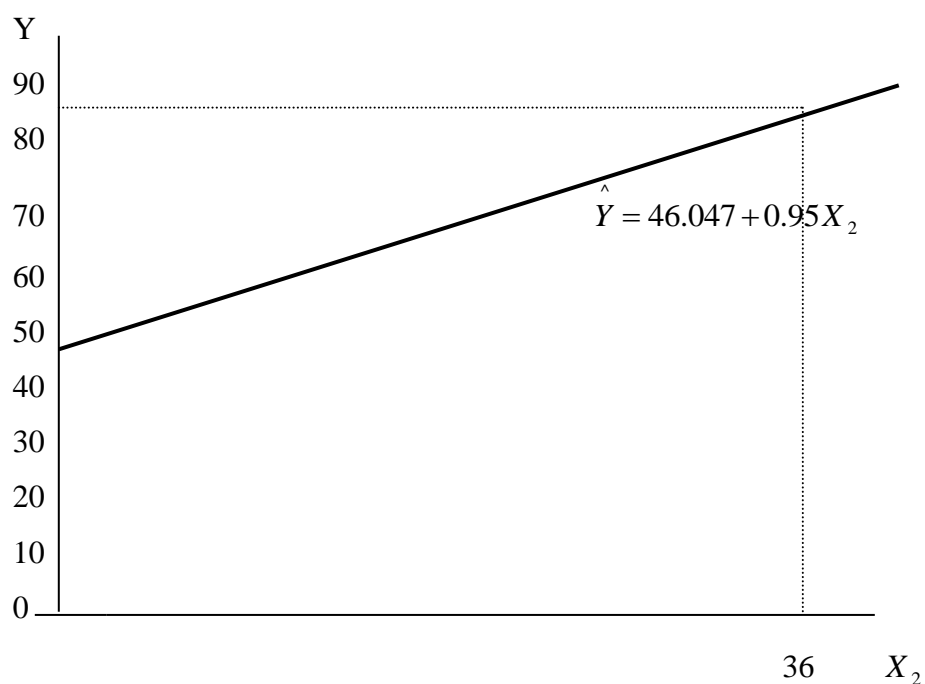
Figure 4.5 Model of the relationship between the skill of reading comprehension and the writing ability of fictional narration in English

The next step is to test the second hypothesis It is essential to find the correlation coefficient between the skill of reading comprehension (X_2) and the writing ability of fictional narration in English (Y). from the data the correlation between the two variables is $r_{y2} = 0.7247$. The critical score on the table of product moment with df = 58 on the level of significance α = 0.05 is 0.254 and on that of significance α = 0.01 is 0.330. Because $r_{y2} > r_{table}$, Ho is rejected and Hi is accepted. In the meantime, the significance testing of correlation uses the t-test in which it yields 8.010. Based on the table of distribution with df 59 and α = 0.05, the value of t-table is 1.67 and on that with df 59 and α = 0.01, the value of t-table is 2.39. Because $F_{Observed} > F_{Table}$, the correlation coefficient is very significant[11].

According to the data description above, it can be concluded that there is a positive relationship between emotional intelligence and the writing ability of fictional narration. It means that the higher the skill of reading comprehension of the students, the higher the writing ability of fictional narration in English of the students will be. Or, the lower the skill of reading comprehension of the students, the lower the writing ability of fictional narration in English of students will be. The coefficient of determination $r^2 = 0.525$. It means that 52.5% of the writing ability of fictional narration in English is determined by the skill of reading comprehension.

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[11] Detail calculation will be found in appendices on page

The partial correlation coefficient between the skill of reading comprehension and the writing ability of fictional narration in English by controlling the variable of the skill of reading comprehension is $r_{y2.1} = 0.462$. The next step, the partial correlation coefficient is tested by using the t-test, which yields 3.93. The distribution table with df 57 and $\alpha = 0.05$ yields t-table = 1.67 and that with df 57 and $\alpha = 0.01$ yields t-table = 2.39. Because $F_{Observed} > F_{Table}$, the partial correlation coefficient between the skill of reading comprehension and the writing ability of fictional narration by controlling the variable of emotional intelligence is significant.

From the partial correlation coefficient, the coefficient of determination $r_{y2.1}^2 = 0.213$. It means that 21.3% of the writing ability of fictional narration in English is determined purely by the skill of reading comprehension.

3. **The Relationships between Emotional Intelligence, the Skill of Reading Comprehension and the Writing Ability of Fictional Narration in English**

The third hypothesis states that there is relationship between emotional intelligence, the skill of reading comprehension simultaneously and the writing ability of fictional narration in English.

From the analysis of multiple correlation, the regression equation yields

$\hat{Y} = 21.60 + 0.58X_1 + 0.95X_2$.[12] The result of the significance of regression

equation is 71.9956. The table of F-distribution finds 3.15 on the level of

significance α = 0.05 and 4.98 on that of significance α = 0.01 with df (2;57).

Because $F_{Observed} > F_{Table}$, the regression equation is very significant or Ho is

rejected.

The result of testing the significance and the linearity of regression

equation can be seen in the following table.[13]

<div align="center">

Table 4.10 Analysis on variance of regression equation

$\hat{Y} = 21.60 + 0.58X_1 + 0.95X_2$

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Source of variance	Sum of Square	df	Mean Square	$F_{Observed}$	F_{Table}	
					0.05	0.01
Regression	2040.07	2	1020.035			
Residual	807.58	57	14.1680	71.9956**	3.15	4.98
Total (corrected)	2843.65	59				

The multiple correlation coefficient yields $R_{y.12} = 0.847$ and $R^2 = 0.717$.

From the test of significance for the multiple correlation coefficient, the

$F_{Re\,sult}$ is 72.354. The table of F-distribution shows 3.15 on the significance

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[12] Detail calculation will be found in appendices on page …
[13] Detail calculation will be found in appendices on page …

level of 5% and 4.98 on that of 1%. Because $F_{Observed} > F_{Table}$, the multiple

correlation coefficient is very significant.

This research concludes that there is a positive and significant relationship between emotional intelligence, the skill of reading comprehension simultaneously and the writing ability of fictional narration in English. Because $R^2 = 0.717$, it means there are 71.7% of writing ability of fictional narration in English determined by emotional intelligence together with the skill of reading comprehension.

D. DISCUSSIONS OF RESEARCH FINDINGS

Followings will be expressed the discussions of the research findings in connection with the tests of the three hypotheses.

1. Emotional Intelligence

The descriptive analyses show that the mean = 90.95, the median = 90.97, and the mode = 91.50. This indicates that the six semester students of English Study Program in Uhamka Jakarta have the average scores for emotional intelligence.

From the calculation, it seems that the students have the various scores for the emotional intelligence, from 62 to 119. The variety of the scores shows that the students' emotional intelligence are different from each other. These distinctions are caused by many factors. One, this test of emotional intelligence is the first for them to do. Two, they do not know about what

emotional intelligence, they know it by hearing. Some of them never read the book of emotional intelligence. Fortunately, their English ability is good enough to interpret the statements or the questions in English that they answered based on their own feelings, or emotions.

According to the researcher's observations to the students, their relationships among them are running well. They help each other. They know how to handle the problems. Some of them can manage their emotions in proper ways. When they feel sad, they try to express their emotions to their friends. When they get angry, they show their anger, but still they consider the sensitivity of other people. In real situation, when they are learning about English subject, in this case their writing subject, they seem to put their feelings, ideas, thought to their writings. They do not care about the rules of writing, they are free to express what they want to. The characters they made in their writings describe their emotions.

The result of hypothesis test for emotional intelligence states that there is a positive and significant relationship between emotional intelligence and the writing skill of fictional narration in English, indicated by $r^2 = 0.640$. It means that 64% of the writing ability of fictional narration in English is determined by emotional intelligence.

2. The Skill of Reading Comprehension

The descriptive analysis shows that the mean = 27.35, the median = 27.29, and the mode = 25.50. This indicates that the six semester students of English Study Program in Uhamka Jakarta have the average scores for the skill of reading comprehension.

From the calculation, it seems that the students have the various scores for the emotional intelligence, from 16 to 36. The variety of the scores shows that the students' reading comprehension are different from each other. These distinctions are caused by many factors. One, even though they have taken the reading subjects – reading 1 up to extensive reading, it is not the guarantee for them to be able to comprehend the reading materials well. Some of them have difficulty in comprehending the contents of the texts. They guess the meanings of some words and this will make them guess in answering the questions. Besides, their lacks of understanding the patterns of the organization are still low. Their scanning and skimming ways they did showed that some of them are still in the low level of reading comprehension. Those who have good ability to read fluently and comprehend the texts well will answer the questions carefully.

Based on the observation, some of the students use their time to discuss and practice the reading materials either inside the classroom or outside the classroom. However, on the other hand, some of them are reluctant to discuss, or even to read the reading material, because they have difficulty in

comprehending it. They stop reading when they find the difficult words. The different styles of the students' characters seem not to be avoided.

The related research shows that the higher the scores for the skill of reading comprehension are, the higher the score for writing achievement will be. The contribution of the skill of reading comprehension on the writing achievement is 36%[14]. Another related research states that there is a positive relationship between the ability of reading comprehension and the skill of writing in French. The coefficient of determination $r^2 = 54.6\%$. It means that the ability of reading comprehension determines and gives the significant contribution on the skill of writing in French[15]. Yurni Karim in her research findings also mentions that there is a significant relationship between the ability of reading comprehension and the skill of writing argumentation. Its contribution is 26.01%. It means that the skill of writing argumentation is determined by the ability of reading comprehension[16].

Based on the related researches, it can be concluded that there is a positive and significant relationship between the skill of reading comprehension and the writing skill of fictional narration in English, indicated

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[14] Lis Setiawati, *Hasil Belejar Mengarang: Studi Korelasi Keterampilan Membaca Pemahaman dan Kemampuan Gramatika dengan Hasil Belajar Mengarang Siswa Kelas I SMU Al-Azhar*. Tesis (Jakarta: PPs UNJ, 2001), p. 116.

[15] Siti Renggo Geni Zen, *Hubungan Pengetahuan Kebudayaan Perancis dan Kemampuan Membaca Pemahaman dengan Keterampilan Menulis Bahasa Perancis*. Tesis (Jakarta: PPs UNJ, 2002), pp. 106-107.

[16] Yurni Karim, *Keterampilan Menulis Argumentasi*. Tesis.(Jakarta : PPs UNJ, 2001), p. 123.

by $r^2 = 0.525$. It means that 52.5% of the writing ability of fictional narration in English is determined by the skill of reading comprehension.

3. **Emotional Intelligence and the Skill of Reading Comprehension simultaneously have significant relationship with and the Writing Ability of Fictional Narration in English.**

The multiple correlation coefficient R = 0.847, and the coefficient of determination $R^2 = 0.717$. It means there are 71.7% of writing ability of fictional narration in English determined by emotional intelligence together with the skill of reading comprehension. This contribution is bigger than the contribution of every variable individually, that is, emotional intelligence contributes 64% on the writing ability of fictional narration in English and the skill of reading comprehension contributes 52.5% on the writing ability of fictional narration in English. It means that the students' writing ability of fictional narration in English will be much better when they have good emotional intelligence and good skill of reading comprehension.

By looking at the contribution of emotional intelligence above in which it yields 64%, Goleman ever said that someone who has a good emotional intelligence will use his rational intelligence more effectively. In other words, the main key of writing a fictional narration is not thinking, but expressing what he feels. He uses his emotions to write. Whereas, the skill of reading comprehension which contributes 52.5% to increase the writing ability of

fictional narration in English is mostly caused by the practice of reading the student does. The more he practices, the better comprehension he will be. He realizes that reading a lot will make him get much information and knowledge.

These research findings show that the more factors the students have, the higher the students' writing ability of fictional narration in English will be. Therefore, both the external factors and internal factors should be increased in order that their ability will be able to improve.

E. THE RESEARCH LIMITATIONS

There are some limitations in conducting this research. The followings are:

1. This research was carried out in one university, the Muhammadiyah University of Prof. DR. Hamka (Uhamka) Jakarta. Therefore, the research findings cannot represent the universities in Jakarta, especially the universities implementing the Study Program of English education. The generalization of this research is limited to the population of Uhamka.

2. This research uses three instruments. One of them is the standard instrument. It is emotional intelligence test. The other ones are the reading comprehension test and writing test of fictional narration in English which are made and developed by researcher. However, the data collected are not the guarantee that not all of the respondents answered the questions well. Some of them

would answer by guessing because of their weaknesses. Therefore, the scores obtained cannot indicate the real answers.

3. The researcher realized that the self-competence in doing this research is still lacking, especially in finding and comprehending the terms of statistics in English.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

Based on the theoretical framework and research findings discussed in the previous chapters, this research gives three conclusions. *First*, there is a positive correlation between emotional intelligence and the writing ability of fictional narration in English, with the correlation coefficient $r = 0.8002$. The coefficient of determination yielded is $r^2 = 0.640$. It means that 64% of the writing ability of fictional narration in English is determined by Emotional intelligence. *Second*, there is a positive correlation between the skill of reading comprehension and the writing ability of fictional narration in English, with the correlation coefficient $r = 0.7247$. The coefficient of determination yielded is $r^2 = 0.525$. It means that 52.5% of the writing ability of fictional narration in English is determined by the skill of reading comprehension. *Third*, there is a positive correlation between emotional intelligence, the skill of reading comprehension simultaneously and the writing ability of fictional narration in English, with the multiple correlation coefficient R = 0.847. The coefficient of determination yielded is $R^2 = 0.717$. It means that 71.7% of the writing ability of fictional narration in English is determined by both emotional intelligence and the skill of reading comprehension.

Therefore, this research concludes that writing ability of fictional narration in English can be enhanced through the enhancement of emotional intelligence and the skill of reading comprehension.

B. Implications

This section presents the implications related to the research conducted. These implications are expected to give the information about how to overcome the problems booming in the teaching and learning process occurred in college area, mainly the students' activities of writing the fictional narration in English. The followings are some ways how to improve their language capabilities.

1. Enhancement of Emotional Intelligence to enhance the writing ability of fictional narration in English

There are some ways or efforts for the practitioners, especially those who are involved in the field of language education, like teachers, lecturers, and others for the improvement of students' ability I writing a fictional narration I English through the enhancement of emotional intelligence. *First*, it is necessary for a student to build himself-awareness. This is an important starting point to explore and understand himself. A person cannot manage himself if he does not know him. He will not realize that his behavior is good or not and even if he has a narrow-minded, the problem raised is alright for

him. Therefore, the self-awareness is the key and the basic emotional skill[1] to improve and empower his emotions. Without the self-awareness, he cannot solve his problem. Someone who has a strong self-awareness will recognize himself if he is upset, disappointed, happy, or desirable. In line with his activity to write a fictional narration, he will use his emotion to express his ideas freely. He feels that he has his own expression to say anything without any outside disturbance. He is sure about what he has written.

Second, the person should have an assertive personality[2]. This personality comprises the ability to express his feelings, like to accept and express the anger; the ability to express the confidence and thoughts openly; and the ability to defend the rights of individuals. The term of assertive is defined as the ability to communicate clearly and specifically, the same time to have the sensitivity towards the people's needs. By having this personality, the students are expected to have the ability to express their feelings, ideas, or thoughts without being afraid of making mistakes. They are free to say something, to express what they want to, but they still consider the people's ideas and have the sensitivity of their feelings, such as in working in groups, where someone in the group should manage himself in expressing something to other people in order that they can work together or cooperate to each other.

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[1] Alan McCluskey, *Emotional Intelligence in Schools* (http://www.connected.org/learn/school.html), accessed on August 29, 2000, p. 3

[2] Steven J. Stein & Howard E. Book, *The EQ Edge: Emotional Intelligence and Your Success* (Toronto: Stoddart Publishing, 2000), p. 89

Third, he also is expected to have a self-actualization[3] in order that he can manage himself towards his environments. Everybody has a potential to develop his activity and make his life meaningful. The self-actualization is aimed at increasing his ability and his talent at maximum level, and trying to improve himself. For example, a student will be creative and motivated to write his fictional narration when there is a writing contest, or one teacher will reward for those who have good story to write. These, of course, will give a challenge, and the challenge asks him to get involved. He feels that his ability and his talent is not as good as all that. However, he tries to improve himself by actualizing himself to take part in that contest and he does not care about the result, what he wants to reach is to improve his ability in English.

Fourth, A student should focus on his feeling and his wants[4]. For example, a student wants to write a short story and he expects that he will get a good result in his writing. However, when he tries to write, he has some problems such as having no time to write, lacking of ideas, not being able to think, to decide the theme, or feeling bad. These situations will stop his want. One thing that he should do is he must leave his want at the time and try to get relaxed or sleep for some time. After he gets fresh, try to write and he will

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[3] *Ibid.,* p. 124
[4] Jeanne Segal, *Raising Your Emotional Intelligence* (New York: Owl Book Publishing, 1997), p. 76

enjoy his writing. When he keeps on writing when he gets the problems, he will never get good ideas and this will make him tired.

Fifth, the important aspect when the student or writer wants to write the fictional narration is by memorizing the childhood times. When he is thinking about his childhood, he is trying to explore his feelings and ideas. Writing his narration requires vision, thought, and feelings of a child. In this case, he should use his remembrance, his past experience to write. In addition, the childhood memory is such an interesting and simple topic to write as suggested by Linda Pearce[5]. For example, a student remembers about his leaving to Bandung. At that time, he had some funs together with his parents. This will give him some fresh and creative ideas when he writes his fiction. The more he remembers his childhood times, the better his fiction will be, and the more interesting the topic, the easier he writes.

Sixth, Building imagination is another aspect to control someone's emotion. This term of imagination is not defined as the ability to create the bad times, but how to create enjoyable times. In this case, we try to feel our own emotion in proper ways. In accordance with the nature of writing a fictional narration, the main source of writing it is the writer's imagination[6]. Books, films, newspapers, novel, televisions, and so forth can support the

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[5] Linda Pearce, *Introducing the Narrative Essay: A Painless Way to Start an Academic Writing* Programme. MET vol. 7, no. 1, 1998, p. 37.
     [6]*Ibid.,* p. 28

writer's imagination. These give him much information. In other words, all the sources can employ most of the narration's content and will satisfy the readers and make them interested or excited. Therefore, the imagination is such a kind of the writer's own experience and his own real life. When the writer benefits this, he will be easy to decide what he wants to write. Some students are difficult to write their writings in fiction because they are not sure what they want to express. In this case, one thing that they should begin to write is by writing anything what they know first, feel at the time and this beginning will make them do some mistakes, yet they will know and see the interesting points after they write and encourage them to write more.

2. Enhancement of Skill of Reading Comprehension to enhance the writing ability of fictional narration in English

Reading is an important aspect in language skills. By reading, a student will get much information. If he reads a novel, he will get much information on the plot, characters, and enjoyment. If he reads a newspaper, he will get the actual issues on education, entertainment, politics, and so forth. However, not all the students like reading. They seem to read, yet they do not know the content or feel confused to comprehend the texts. Following is the enhancement of skill of reading comprehension to enhance the writing ability of fictional narration in English.

First, the ability to read English texts with direct comprehension and with fluency should be cultivated in progressive stages, and practiced at first with carefully selected material which students can read with ease and enjoyment[7]. Asking the students too soon into reading material beyond their present capacity for fluent comprehension with contextual guessing, which is the ultimate goal, will destroy the students' confidence and force them back to look up in the dictionary or word list. Therefore, let them have confidence, and they will be ready for the reading materials. In other words, fluent reading becomes the essential thing for a student to comprehend a text. Yet, it needs a process. As reading needs a process, writing needs a process as well. To begin his writing, he should have some inputs or information by reading any kinds of books so as that he has enough ideas to write, in this case his short story.

Second, the instructor should design some selected reading materials for the students' course. The selected reading materials can be in one textbook or from many sources. These will make the students motivated and interested in reading them and doing the exercises given. The variety of the reading materials will make them feel enjoyable. The more the variety of the reading texts is, the better the student's comprehension will be. The variety of the reading materials means that the materials should measure the student's needs. In line with his writing activity, he has got much information from the sources

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[7] Wilga M. Rivers, *Teaching Foreign Language Skills* (Chicago: McMillan, 1980), p. 260

given by his instructor. The materials he learns give some new words, new phrases, and others. In this case, he gets experience about many things. For that reason, he will be easy to write any kind of writings.

Third, the methods of teaching reading also influence the students' skill to comprehend the reading materials. When the students are in the beginner level, the most suitable methods are the audio-lingual and the direct method[8], for in an audio-lingual method, dialogue sentences are learned through oral imitation. In a direct method, early reading is usually based on the type of material students have been learning through the classroom experience, that is they are reading what has already become familiar through oral activity. When the students are in the level of intermediate or pre-advance, the students' reading activities can be classified as intensive and extensive reading. Intensive reading is related to further progress in language learning under the teacher's guidance, whereas the intensive reading develops at the student's own pace according to individual ability. Materials for extensive reading should be selected at a lower level of difficulty than that for intensive reading. With appropriate method of teaching reading, it is expected that a student will be able to comprehend the content of the text, and encouraged to retell on his own words, at last have input to be expressed whenever he is asked to write, because he has knowledge and experience.

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[8] *Ibid.,* p. 268

Fourth, An instructor should not stop the student whenever he meets a new or rather unfamiliar word to insert a native-language gloss between the lines. This habit must be consistently discouraged if he is to learn to think in a second language. In other words, the teacher lets him skip unfamiliar words that are inconsequential to the meaning of the total phrase or paragraph[9]. The other way to do is by finding the words in the dictionary if the student is not sure of the meaning of them. This indicates that the instructor should not interrupt when a student makes a mistake in learning any kind of language skills, included in writing. Consequently, when a student writes his narration and he is stuck with the words he wants to use, he will not feel afraid of making mistakes, he will continue expressing his ideas to the end.

C. SUGGESTIONS

In line with the research findings, this research presents some suggestions. These suggestions are expected to increase the writing ability of fictional narration in English. The followings are:

1. Learning a narration should be based on the process. When students practice writing narrations harder, they will be good at writing them. Practice is the foundation to succeed in improving the writing ability of fictional narration in

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[9] Wilga M. Rivers, ed., Interactive Language Teaching: Anthony Papalia, *Interaction of Reader and Text* (USA: Cambridge University Press, 1987), p. 72

English. Therefore, by giving more practice, they will be better in writing the narration;

2. Some of the elements of writing a fictional narration like a short story are the emotion, the tense, and the fantasy. In this case, the students should be given a freedom to express anything on their feelings, ideas, or thoughts. These all can support their writings, especially the tone of the story if there is a happiness or a sadness;

3. To make the students' narrations are good, they should read some articles in order that they will get much information. As a result, they can put the information based on their own experience and own real life.

4. The method of teaching the type of writing a narration should be based on the students-centered, not the teacher-centered. The teacher is just the facilitator by guiding their writing and giving the writing assignments. In addition, the teacher is also the evaluator to evaluate the students' writing.

5. Because the results of the students' emotional intelligence test are not permanent – the scores of Emotional Intelligence are always changeable when they have more ages, the teachers or the institution of the education should conduct the test of emotional intelligence in every three or five years.

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NORMALITY TEST

A. Normality Test for the Writing Ability of Fictional Narration in English

The formula used is: $X^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

Limit of class	$Z = \dfrac{X - \bar{X}}{s}$	The width of each interval class	E_i	O_i	$\dfrac{(O_i - E_i)^2}{E_i}$
60.5 – 64.5	-1.71 – (-1.12)	0.0878	5.27	6	0.1011
64.5 – 68.5	-1.12 – (-0.53)	0.1667	10.00	15	2.500
68.5 – 72.5	-0.53 – 0.05	0.2218	13.31	16	0.54
72.5 – 76.5	0.05 – 0.63	0.2158	12.95	7	2.73
76.5 – 80.5	0.63 – 1.22	0.1531	9.19	7	2.73
80.5 – 84.5	1.22 – 1.81	0.0761	4.56	5	0.042
84.5 – 88.5	1.81 – 2.39	0.0267	1.60	4	3.60
				60	10.03

$X_1^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(6 - 5.27)^2}{5.27}$

$= 0.1011$

$X_5^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(7 - 9.19)^2}{9.19}$

$= 0.52$

$X_2^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(15 - 10.00)^2}{10.00}$

$= 2.5$

$X_6^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(5 - 4.56)^2}{4.56}$

$= 0.042$

$$X_3^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$X_7^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(16 - 13.31)^2}{13.31}$$

$$= \frac{(4 - 1.60)^2}{1.60}$$

$$= 0.54$$

$$= 3.6$$

$$X_4^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(7 - 12.95)^2}{12.95}$$

$$= 2.73$$

When the table of Chi-square on the level of 5% yields 43.2 and on that of 1% yields 37.5, the $t_{observed}$ is much smaller, that is $10.03 < 37.5 < 43.2$. Therefore, the data distribution of writing ability of fictional narration in English is normal.

B. Normality Test for Emotional Intelligence

The formula used is: $X^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

Limit of class	$Z = \dfrac{X - \bar{X}}{s}$	The width of each interval class	E_i	O_i	$\dfrac{(O_i - E_i)^2}{E_i}$
61.5 – 69.5	-3.05 – (-0.22)	0.0121	0.726	1	0.1033
69.5 – 77.5	-0.22 – (-1.39)	0.0691	4.146	3	0.316
77.5 – 85.5	-1.39 – (-0.56)	0.2054	12.324	13	0.0370
85.5 – 93.5	-0.56 – 0.26	0.3149	18.894	19	0.0056
93.5 – 102.5	0.26 – 1.14	0.2703	16.218	17	0.0377
102.5 – 111.5	1.14 – 2.13	0.1105	6.63	6	0.0598
111.5 – 119.5	2.13 – 2.96	0.0151	0.906	1	0.0097
				60	0.5691

$$X_1^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(1 - 0.726)^2}{0.726}$$

$$= 0.1033$$

$$X_5^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(17 - 16.218)^2}{16.218}$$

$$= 0.0377$$

$$X_2^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(3 - 4.146)^2}{4.146}$$

$$= 0.316$$

$$X_6^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(6 - 6.63)^2}{6.63}$$

$$= 0.0598$$

$$X_3^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(13 - 12.324)^2}{12.324}$$

$$= 0.037$$

$$X_7^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(1 - 0.906)^2}{0.906}$$

$$= 0.0097$$

$$X_4^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(19 - 18.894)^2}{18.894}$$

$$= 0.0056$$

When the table of Chi-square on the level of 5% yields 43.2 and on that of 1% yields 37.5, the $t_{observed}$ is much smaller, that is $0.569 < 37.5 < 43.2$. Therefore, the data distribution of emotional intelligence is normal.

C. Normality Test for the Skill of Reading Comprehension

The formula used is: $X^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

Limit of class	$Z = \dfrac{X - \bar{X}}{s}$	The width of each interval class	E_i	O_i	$\dfrac{(O_i - E_i)^2}{E_i}$
15.5 – 18.5	-2.35 – (-1.75)	0.0307	1.842	3	0.7280
18.5 – 21.5	-1.75 – (-1.16)	0.0829	4.974	5	0.00014
21.5 – 24.5	-1.16 – (-0.56)	0.1647	9.882	9	0.0787
24.5 – 27.5	-0.56 – 0.03	0.2243	13.458	14	0.0218
27.5 – 30.5	0.03 – 0.63	0.2237	13.422	11	0.4370
30.5 – 33.5	0.63 – 1.22	0.1531	9.186	10	0.0721
33.5 – 36.5	1.22 – 1.82	0.0968	4.608	8	2.4968
				60	3.8345

$X_1^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(3 - 1.842)^2}{1.842}$

$= 0.7280$

$X_5^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(11 - 13.422)^2}{13.422}$

$= 0.4370$

$X_2^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(5 - 4.974)^2}{4.974}$

$= 0.000135$

$X_6^2 = \sum \dfrac{(O_i - E_i)^2}{E_i}$

$= \dfrac{(10 - 9.186)^2}{9.186}$

$= 0.0721$

$$X_3^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$X_7^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(9 - 9.882)^2}{9.882}$$

$$= \frac{(8 - 4.608)^2}{4.608}$$

$$= 0.0787$$

$$= 2.4968$$

$$X_4^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

$$= \frac{(14 - 13.458)^2}{13.458}$$

$$= 0.0218$$

When the table of Chi-square on the level of 5% yields 43.2 and on that of 1% yields 37.5, the $t_{observed}$ is much smaller, that is $3.834 < 37.5 < 43.2$. Therefore, the data distribution of the skill of reading comprehension is normal.

TEST OF INDEPENDENCY

The formula used is the product-moment

$$rx_{2y} = \frac{N\sum X_1 X_2 - \left(\sum X_1\right)\left(\sum X_2\right)}{\sqrt{\left[N\sum X_1^2 - \left(\sum X_1\right)^2\right]\left[N\sum X_2^2 - \left(\sum X_2\right)^2\right]}}$$

$$= \frac{(60)(151156) - (5457)(1641)}{\sqrt{\left[(60)(501743) - (5457)^2\right]\left[(60)(46521) - (1641)^2\right]}}$$

$$= \frac{9069360 - 8954937}{\sqrt{(325731)(98379)}}$$

$$= \frac{114423}{179011.42} = 0.6391$$

In order to prove the certainty of independency between emotional intelligence and the skill of reading comprehension, the calculation uses the t-test.

$$t = \frac{r\sqrt{(n-2)}}{\sqrt{(1-r^2)}}$$

$$= \frac{0.639\sqrt{58}}{\sqrt{(1-0.639^2)}}$$

$$= \frac{4.8672}{0.7691} = 6.328$$

When the table on the level of 5% with df 60 yields 2.00 and on that of 1% with df 60 yields 2.65, the $t_{observed}$ is bigger, that is $6.328 > 2.65 > 2.00$. Because $t_{observed} > t_{table}$, the relationship between emotional intelligence and the skill of reading comprehension is independent.

HOMOGENEITY TEST FOR
ESTIMATE ERROR VARIANCE OF Y ON X₁

No.	X₁	N	df	1/df	s_i^2	(df) (s_i^2)	Log s_i^2	df log s_i^2
1	62	1	0		0			
2	74	1	0		0			
3	75	1	0		0			
4	77	1	0		0			
5	78	1	0		0			
6	80	1	0		0			
7	82	4	3	0.333	350.75	1052.25	2.545	7.635
8	83	2	1	1	24.5	24.5	1.389	1.389
9	84	3	2	0.5	4.7	9.4	0.672	1.344
10	85	2	1	1	2	2	0.301	0.301
11	86	3	2	0.5	186	372	2.269	4.538
12	87	4	3	0.333	244.75	734.25	2.388	7.164
13	88	1	0		0			
14	89	3	2	0.5	88.67	177.34	1.947	3.894
15	90	6	5	0.2	395.5	1977.5	2.597	12.985
16	91	1	0		0			
17	93	1	0		0			
18	94	1	0		0			
19	95	3	2	0.5	8.67	17.34	0.938	1.876
20	96	1	0		0			
21	97	2	1	1	24.5	24.5	1.389	1.389
22	98	3	2	0.5	26	52	1.415	2.830
23	99	2	1	1	165.5	165.5	2.218	2.218
24	100	4	3	0.333	44.75	134.25	1.651	4.953
25	102	1	0		0			
26	103	2	1	1	12.5	12.5	1.097	1.097
27	105	2	1	1	8	8	0.903	0.903
28	106	1	0		0			
29	110	1	0		0			
30	115	1	0		0			
		60	30		1586.79	4763.33		54.516

Calculating the unit of variance (s^2)

$$s^2 = \frac{\sum df(s^2)}{\sum df}$$

$$= \frac{4763.33}{30} = 158.777$$

Calculating log s^2

$\log s^2 = \log 158.777$
$\quad\quad = 2.2007$

Calculating the value of B

$B = (\log s^2)(\sum df)$
$\quad = (2.2007)\,(30)$
$\quad = 66.0236$

Calculating Chi-square (χ^2)

$\chi^2 = (in10)(B - \sum df \cdot \log s_i^2)$
$\quad = (2.3026)\,(66.0236 - 54.516)$
$\quad = 26.487$

On the level of 0.05 with df = 29, it obtained the value of $\chi^2(0.95,29) = 42.6$. Therefore, the value of $\chi^2_{observed}(26.487) < \chi^2_{table}(42.6)$. The conclusion is that the estimate error variance of Y on X_1 is homogenous

HOMOGENEITY TEST FOR
ESTIMATE ERROR VARIANCE OF Y ON X2

No.	X2	N	df	1/df	s_i^2	(df) (s_i^2)	Log s_i^2	df log s_i^2
1	16	2	1	1	32	32	1.505	1.505
2	17	1	0		0			
3	19	4	3	0.333	225	675	2.352	7.056
4	20	1	0		0			
5	23	5	4	0.25	314.8	1259.2	2.498	9.992
6	24	4	3	0.333	2.75	8.25	0.439	1.317
7	25	5	4	0.25	288.8	1155.2	2.46	9.84
8	26	2	1	1	144.5	144.5	2.159	2.159
9	27	7	6	0.167	396.86	2381.16	2.598	15.588
10	28	6	5	0.2	356.83	1784.15	2.552	12.76
11	29	1	0		0			
12	30	4	3	0.333	166.75	500.25	2.222	6.666
13	31	3	2	0.5	26	52	1.414	2.828
14	32	6	5	0.2	70	350	1.845	9.225
15	33	1	0		0			
16	34	1	0		0			
17	35	2	1	1	12.5	12.5	1.097	1.097
18	36	5	4	0.25	126.8	507.2	2.103	8.412
		60	42		2163.65	8861.41		88.495

Calculating the unit of variance (s^2)

$$s^2 = \frac{\sum df(s^2)}{\sum df}$$

$$= \frac{8861.65}{42} = 210.985$$

Calculating log s^2
$$\log s^2 = \log 210.985$$
$$= 2.3242$$

Calculating the value of B
$$B = (\log s^2)(\sum df)$$
$$= (2.3242)\,(42)$$
$$= 97.6186$$

Calculating Chi-square (χ^2)

$$\chi^2 = (in10)(B - \sum df \cdot \log s_i^2)$$
$$= (2.3026)\ (97.6186 - 88.495)$$
$$= 21.008$$

On the level of 0.05 with df 17, it obtains the value of $\chi^2 (0.95,17) = 27.6$. Therefore, the value of $\chi^2_{observed}(21.008) < \chi^2_{table}(27.6)$. The conclusion is that the estimate error variance of Y on X_2 is homogenous.

DESCRIPTIVE ANALYSIS

A. Writing Ability of Fictional Narration in English (Y)

Frequency Distribution for the Scores of Writing Ability of Fictional Narration in English

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	61 – 64	62.5	6	6	10
2	65 – 68	66.5	15	21	25
3	69 – 72	70.5	16	37	26.67
4	73 – 76	74.5	7	44	11.67
5	77 – 80	78.5	7	51	11.67
6	81 – 84	82.5	5	56	8.33
7	85 – 88	86.5	4	60	6.67
			60		100

Sample (N) = 60

Data interval (R) = 88 – 61 = 27

The sum of class (k) = 1 + 3.3 log 60

$$= 1 + 3.3 \ (1.778)$$

$$= 6.867$$

Interval length (p) $= \dfrac{R}{k} = \dfrac{27}{6.86} = 3.93 = 4$

The mean $= \sum \dfrac{fx}{N} = \dfrac{4330}{60} = 72.15$

$$SD = \sqrt{\dfrac{\sum fi\left(x - \bar{x}\right)^2}{n-1}}$$

$$= \sqrt{\dfrac{2760.04}{59}}$$

$= 6.83$

The mode $(M_o) = L_M + w\left(\dfrac{L_{M1}}{L_{M1} + L_{M2}}\right)$

$$= 68.5 + 4\left(\dfrac{1}{1+9}\right)$$

$$= 68.5 + 0.4 = 68.9$$

The median $(M_d) = L_M + w\left(\dfrac{n/2 - Cumf}{f_M}\right)$

$$= 68.5 + 4\left(\dfrac{30 - 21}{16}\right)$$

$$= 68.5 + 2.25 = 70.75$$

Where L_M is its lower limit

w is its width

f_M is its frequency

$Cumf$ is number of observation falling down

n is number of scores in the entire distribution

B. Emotional Intelligence (X_1)

Frequency Distribution for the Scores of Emotional Intelligence

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	62 – 69	65.5	1	1	1.67
2	70 – 77	73.5	3	4	5.0
3	78 – 85	81.5	13	17	21.67
4	86 – 93	89.5	19	36	31.67
5	94 – 102	97.5	17	53	28.33
6	103 – 111	106.5	6	59	10.0
7	112 – 119	115.5	1	60	1.67
			60		100

Sample (N) = 60

Data interval (R) = 115 – 62 = 53

The sum of class (k) = 1 + 3.3 log 60

$$= 1 + 3.3\ (1.778)$$

$$= 6.867$$

Interval length (p) $= \dfrac{R}{k} = \dfrac{53}{6.86} = 7.72 = 8$

The mean $= \sum \dfrac{fx}{N} = \dfrac{5458}{60} = 90.95$

$$SD = \sqrt{\dfrac{\sum fi\left(x - \bar{x}\right)^2}{n-1}}$$

$$= \sqrt{\dfrac{5494.9}{59}}$$

$$= 9.65$$

The mode $(M_o) = L_M + w\left(\dfrac{L_{M1}}{L_{M1} + L_{M2}}\right)$

$$= 85.5 + 8\left(\dfrac{6}{6+2}\right)$$

$$= 85.5 + 6 = 91.5$$

The median $(M_d) = L_M + w\left(\dfrac{n/2 - Cumf}{f_M}\right)$

$$= 85.5 + 8\left(\dfrac{30 - 17}{19}\right)$$

$$= 85.5 + 5.473 = 90.97$$

Where L_M is its lower limit
  w is its width
  f_M is its frequency
  $Cumf$ is number of observation falling down
  n is number of scores in the entire distribution

C. The Skill of Reading Comprehension

Frequency Distribution for the Scores of Skill of Reading Comprehension

No.	Interval Class	The midpoint	The Absolute Frequency	The Cumulative Frequency	The Relative Frequency
1	16 – 18	17	3	3	5
2	19 – 21	20	5	8	8.33
3	22 – 24	23	9	17	15
4	25 – 27	26	14	31	23.33
5	28 – 30	29	11	42	18.33
6	31 – 33	32	10	52	16.67
7	34 – 36	35	8	60	13.33
			60		100

Sample (N) = 60

Data interval (R) = 36 – 16 = 20

The sum of class (k) = 1 + 3.3 log 60

$$= 1 + 3.3 \ (1.778)$$

$$= 6.867$$

Interval length (p) $= \dfrac{R}{k} = \dfrac{20}{6.86} = 2.91 = 3$

The mean $= \sum \dfrac{fx}{N} = \dfrac{1641}{60} = 27.35$

$$SD = \sqrt{\dfrac{\sum fi\left(x - \bar{x}\right)^2}{n-1}}$$

$$= \sqrt{\dfrac{1501.93}{59}}$$

$$= 5.04$$

The mode $(M_o) = L_M + w \left(\dfrac{L_{M1}}{L_{M1} + L_{M2}} \right)$

$$= 24.5 + 3 \left(\dfrac{5}{5+3} \right)$$

$$= 24.5 + 1 = 25.5$$

The median $(M_d) = L_M + w \left(\dfrac{n/2 - Cumf}{f_M} \right)$

$$= 24.5 + 3 \left(\dfrac{30 - 17}{14} \right)$$

$$= 85.5 + 2.79 = 27.29$$

Where L_M is its lower limit

    w is its width

    f_M is its frequency

    Cumf is number of observation falling down

    n is number of scores in the entire distribution

INFERENTIAL ANALYSIS FOR HYPOTHESES TESTING

1. **ANALYSIS OF SIMPLE LINEAR REGRESSION (Y ON X₁)**

    Regression model   : $y = \alpha + \beta x_i + E$

    Function of estimate   : $\hat{Y} = a + bX_1$

   a. **Determining the values of a and b**

   $$\sum x_1^2 = \sum X_1^2 - \frac{\left(\sum X_1\right)^2}{n}$$

   $$= 501743 - \frac{(5457)^2}{60}$$

   $$= 501743 - 496314.15 = 5428.85$$

   $$\sum x_1 y = \sum X_1 Y - \frac{\left(\sum X_1\right)\left(\sum Y\right)}{n}$$

   $$= 396870 - \frac{(5457)(4329)}{60}$$

   $$= 396870 - 393722.55 = 3148$$

   $$b = \frac{\sum x_1 y}{\sum x_1^2} = \frac{3148}{5428.85} = 0.58$$

   $$a = Y - b \overline{X}_1 = 72.15 - (0.58)(90.95) = 19.40$$

   So, the estimate regression equation is $\hat{Y} = 19.40 + 0.58 X_1$

   b. **Determining the Sum of Square (SS) of each source**

   Total sum of square (TSS) = $\sum Y^2 = 315181$

Regression sum of square (a): SS (a) $= \dfrac{\sum (Y)^2}{n} = \dfrac{(4329)^2}{60} = 312337.35$

Regression sum of square (b/a): SS (b/a) $= b \sum x_1 y$

$$= (0.58)\,(3148) = 1825.84$$

The residual sum of square (RSS) = TSS − SS (a) − SS (b/a)

$$= 315181 - 312337.35 - 1825.35$$
$$= 1017.81$$

Error sum of square (ESS) $= \sum \left\{ \sum Y^2 - \dfrac{\left(\sum Y \right)^2}{n} \right\}$

$$= \left\{ 79^2 - \dfrac{(79)^2}{1} \right\} + \left\{ 71^2 - \dfrac{(71)^2}{1} \right\} + \left\{ 67^2 - \dfrac{(67)^2}{1} \right\} + \left\{ 76^2 - \dfrac{(76)^2}{1} \right\} + \left\{ 67^2 - \dfrac{(67)^2}{1} \right\}$$

$$+ \left\{ 79^2 - \dfrac{(79)^2}{1} \right\} + \left\{ 88^2 + 71^2 + 67^2 + 87^2 - \dfrac{(88+71+67+87)^2}{4} \right\} + \left\{ 65^2 + 72^2 - \dfrac{(65+72)^2}{2} \right\}$$

$$+ \left\{ 68^2 + 65^2 + 66^2 - \dfrac{(68+65+66)^2}{3} \right\} + \left\{ 65^2 + 67^2 - \dfrac{(65+67)^2}{2} \right\} +$$

$$\left\{ 72^2 + 87^2 + 69^2 - \dfrac{(72+87+69)^2}{3} \right\} + \left\{ 67^2 + 81^2 + 67^2 + 86^2 - \dfrac{(67+81+67+86)^2}{4} \right\}$$

$$\left\{ 86^2 - \dfrac{(86)^2}{1} \right\} + \left\{ 75^2 + 74^2 + 63^2 - \dfrac{(75+74+63)^2}{3} \right\} + \left\{ 81^2 + 65^2 + 75^2 + 79^2 + 62^2 + 61^2 - \dfrac{(81+65+75+79+62+61)^2}{6} \right\}$$

$$+ \left\{ 67^2 - \dfrac{(67)^2}{1} \right\} + \left\{ 71^2 - \dfrac{(71)^2}{1} \right\} + \left\{ 81^2 - \dfrac{(81)^2}{1} \right\} + \left\{ 69^2 + 65^2 + 68^2 - \dfrac{(69+65+68)^2}{3} \right\}$$

$$+ \left\{ 70^2 - \dfrac{(70)^2}{1} \right\} + \left\{ 82^2 + 75^2 - \dfrac{(82+75)^2}{2} \right\} + \left\{ 70^2 + 77^2 + 72^2 - \dfrac{(70+77+72)^2}{3} \right\}$$

$$+\left\{70^2+77^2-\frac{(70+77)^2}{2}\right\}+\left\{73^2+72^2+80^2+72^2-\frac{(73+72+80+72)^2}{4}\right\}+$$

$$\left\{61^2-\frac{(61)^2}{1}\right\}+\left\{64^2+69^2-\frac{(64+69)^2}{2}\right\}+\left\{74^2+78^2-\frac{(74+78)^2}{2}\right\}+\left\{63^2-\frac{(63)^2}{1}\right\}$$

$$+\left\{69^2-\frac{(69)}{1}\right\}+\left\{72^2-\frac{(72)^2}{1}\right\}$$

= 0 + 0 + 0 + 0 + 0 + 0 + (7744 + 5041 + 4489 + 7569 − 24492.25) + (4225 + 5184 − 9384.5) + (4624 + 4225 + 4356 − 13200.3) + (4224 + 4489 − 8712) + (5184 + 7569 + 4761 − 17328) + (4489 + 6561 + 4489 + 7396 − 22650.25) + 0 + (5625 + 5476 + 3969 − 14981.3) + (6561 + 425 + 5625 + 6241 + 3844 + 3721 − 29821.5) + 0 + (6724 + 5625 − 12324.5) + (4900 + 5929 + 5184 − 15987) + 0 + (4096 + 4761 − 8844.5) + (5476 + 6084 − 11552) + 0 + 0 + 0

= 0 + 0 + 0 + 0 + 0 + 0 + 350.75 + 24.5 + 4.7 + 2 + 186 + 285 + 0 + 88.7 + 395.5 + 0 + 8.7 + 0 + 24.5 + 26 + 0 + 12.5 + 8 + 0 + 0 + 0 = 1586.79

Lack of Fit (LF) = RSS − ESS
$$= 1017.81 - 1586.79$$
$$= - 568.98$$

Total degree of freedom (n) = 60
Regression degree of freedom (a) = 1
Regression degree of freedom (b/a) = 1
Residual degree of freedom = n − 2 = 58
Error degree of freedom = n − k = 60 − 30 = 30
Lack of fit degree of freedom = k − 2 = 30 − 2 = 28

c. **Determining the Mean Square (MS) of each source**

Total mean of square (TMS) = $\dfrac{SS_{total}}{df_{total}}=\dfrac{315181}{60}=5253.02$

MS (a) = $\dfrac{SS(a)}{df(a)}=\dfrac{312337.35}{1}=312337.35$

$$\text{MS (b/a)} = \frac{SS(b/a)}{df(b/a)} = \frac{1825.84}{1} = 1825.84$$

$$\text{MS (R)} = \frac{SS_{Re\,sidual}}{df_{Re\,sidual}} = \frac{1017.81}{58} = 17.554$$

$$\text{MS (E)} = \frac{SS_{Error}}{df_{Error}} = \frac{1586.79}{30} = 52.893$$

$$\text{MS (LF)} = \frac{SS_{LF}}{df_{LF}} = \frac{-568.98}{28} = -20.32$$

$$F_o(LF) = \frac{-20.32}{52.893} = -0.384$$

$$F_{table}(0.05,30,28) = 1.87$$

$$F_{table}(0.01,30,28) = 2.44$$

It means that the regression is linear

$$\text{F(b/a)} = \frac{1825.84}{17.554} = 103.99$$

$$F_{table}(0.05,1,58) = 1.00$$
$$F_{table}(0.01,1,58) = 7.08$$

It means that the regression is very significant. Therefore, the regression equation can be used to predict the writing ability of fictional narration in English when Emotional Intelligence is identified.

d. **Correlation Coefficient of X$_1$ on Y**

$$r_{y1} = \frac{\sum x_1 y}{\sqrt{\sum x_1^2 \sum y_1}}$$

$$= \frac{3144.62}{\sqrt{5430.65 \cdot 2843.65}} = 0.8002$$

e. Significant Test of Correlation Coefficient

$$t_o = \frac{r\sqrt{n-2}}{\sqrt{1-r^2}}$$

$$= \frac{0.8002\sqrt{60-2}}{\sqrt{1-0.8002^2}} = 10.157$$

$$t_{table(0.95;58)} = 1.67 \quad \text{and} \quad t_{table(0.99;58)} = 2.39$$

$$t_o = 10.157 > t_{table} = 2.39$$

It means that Ho is rejected and H1 is accepted. The conclusion is that the correlation between X_1 and Y is very significant.

2. ANALYSIS OF SIMPLE LINEAR REGRESSION (Y ON X₂)

Regression model : $y = \alpha + \beta x_2 + E$

Function of estimate : $\hat{Y} = a + bX_2$

a. Determining the values of a and b

$$\sum x_2^2 = \sum X_2^2 - \frac{\left(\sum X_2\right)^2}{n}$$

$$= 46521 - \frac{(1641)^2}{60}$$

$$= 46521 - 44881.35 = 1639.65$$

$$\sum x_2 y = \sum X_2 Y - \frac{\left(\sum X_2\right)\left(\sum Y\right)}{n}$$

$$= 119963 - \frac{(1641)(4329)}{60}$$

$$= 119963 - 118398.15 = 1564.85$$

$$b = \frac{\sum x_1 y}{\sum x_1^2} = \frac{1564.85}{1639.65} = 0.954$$

$$a = Y - b\,\bar{X}_2 = 72.15 - (0.95)(27.35) = 46.16$$

So, the estimate regression equation is $\hat{Y} = 46.16 + 0.95 X_2$

b. Determining the Sum of Square (SS) of each source

Total sum of square (TSS) = $\sum Y^2 = 315181$

Regression sum of square (a): SS (a) = $\frac{\sum (Y)^2}{n} = \frac{(4329)^2}{60} = 312337.35$

Regression sum of square (b/a): SS (b/a) = $b\sum x_2 y$

$$= (0.954)\,(1564.85) = 1492.8669$$

The residual sum of square (RSS) = TSS – SS (a) – SS (b/a)
$$= 315181 - 312337.35 - 1492.8669$$
$$= 1350.7831$$

Error sum of square (ESS) = $\sum\left\{\sum Y^2 - \dfrac{\left(\sum Y\right)^2}{n}\right\}$

$$= \left\{79^2 + 71^2 - \frac{(79+71)^2}{2}\right\} + \left\{67^2 - \frac{(67)^2}{1}\right\} + \left\{76^2 + 67^2 + 79^2 + 88^2 - \frac{(76+67+79+88)^2}{4}\right\}$$

$$+ \left\{71^2 - \frac{(71)^2}{1}\right\} + \left\{67^2 + 87^2 + 65^2 + 72^2 + 68^2 - \frac{(67+87+65+72+68)^2}{5}\right\} +$$

$$\left\{65^2 + 66^2 + 65^2 + 67^2 - \frac{(65+66+65+67)^2}{4}\right\} + \left\{72^2 + 87^2 + 69^2 + 67^2 + 81^2 - \frac{(72+87+69+67+81)^2}{5}\right\}$$

$$+ \left\{86^2 - \frac{(86)^2}{1}\right\} + \left\{86^2 + 75^2 + 74^2 + 63^2 + 81^2 + 65^2 + 75^2 - \frac{(86+75+74+63+81+65+75)^2}{7}\right\}$$

$$+ \left\{79^2 + 62^2 + 61^2 + 67^2 + 71^2 + 81^2 - \frac{(79+62+61+67+71+81)^2}{6}\right\} + \left\{69^2 - \frac{(69)^2}{1}\right\} +$$

$$\left\{65^2 + 68^2 + 70^2 + 82^2 - \frac{(65+68+70+82)^2}{4}\right\} + \left\{75^2 + 70^2 + 77^2 - \frac{(75+70+77)^2}{3}\right\} +$$

$$\left\{72^2 + 70^2 + 77^2 + 73^2 + 72^2 + 80^2 - \frac{(72+70+77+73+72+80)^2}{6}\right\} + \left\{72^2 - \frac{(72)^2}{1}\right\} + \left\{61^2 - \frac{(61)^2}{1}\right\}$$

$$+ \left\{64^2 + 69^2 - \frac{(64+69)^2}{2}\right\} + \left\{74^2 + 78^2 + 63^2 + 69^2 + 72^2 - \frac{(74+78+63+69+72)^2}{5}\right\}$$

= (6241 + 5041 − 11250) + 0 + (5776 + 4489 + 6241 + 7744 − 24025) + 0 + (5776 + 7569 + 4225 + 5184 + 4624 − 25776.2) + (4225 + 4356 + 4225 + 4489 − 17292.25) + (5184 + 7569 + 4761 + 4489 + 6561 − 28275.2) + 0 + (7396 + 5625 + 5476 + 3969 + 6561 + 4225 + 5625 − 38480.14) + (6241 + 3844 + 3721 + 4489 + 5041 + 6561 − 29540.167) + 0 + (4225 + 4624 + 4900 + 6724 − 20306.25) + (5625 + 4900 + 5929 − 16428) + (5184 + 4900 + 5929 + 5329 + 5184 + 6400 − 32856) + 0 + 0 + (4096 + 4761 − 8844.5) + (5476 + 6084 + 3969 + 4761 + 5184 − 25347.2)

= 32+ 0 + 225 + 0 + 314.8 + 2.75 + 288.8 + 0 + 396.80 + 356.83+ 0 + 166.75 + 26 + 70 + 0 + 0 + 12.5 + 126.8 = 2163.65

Lack of fit (LF) = RSS − ESS
$$= 1350.7831 − 2163.65$$
$$= - 812.8669$$

Total degree of freedom (n) = 60
Regression degree of freedom (a) = 1
Regression degree of freedom (b/a) = 1
Residual degree of freedom = n − 2 = 58
Error degree of freedom = n − k = 60 − 42 = 18
Lack of fit degree of freedom = k − 2 = 42 − 2 = 40

c. **Determining the Mean Square (MS) of each source**

Total mean of square (TMS) = $\dfrac{SS_{total}}{df_{total}} = \dfrac{315181}{60} = 5253.02$

MS (a) = $\dfrac{SS(a)}{df(a)} = \dfrac{312337.35}{1} = 312337.35$

MS (b/a) = $\dfrac{SS(b/a)}{df(b/a)} = \dfrac{1492.8669}{1} = 1492.8669$

MS (R) = $\dfrac{SS_{Residual}}{df_{Residual}} = \dfrac{1350.7831}{58} = 23.289$

MS (E) = $\dfrac{SS_{Error}}{df_{Error}} = \dfrac{2163.65}{18} = 120.202$

$$\text{MS (LF)} = \frac{SS_{LF}}{df_{LF}} = \frac{-812.8669}{40} = -20.321$$

$$F_o(LF) = \frac{-20.321}{120.202} = -0.169$$

$$F_{table}(0.05,30,28) = 1.87$$

$$F_{table}(0.01,30,28) = 2.44$$

It means that the regression is linear

$$\text{F(b/a)} = \frac{1492.8669}{23.289} = 64.10$$

$$F_{table}(0.05,1,58) = 1.00$$
$$F_{table}(0.01,1,58) = 7.08$$

It means that the regression is very significant. Therefore, the regression equation can be used to predict the writing ability of fictional narration in English when the skill of reading comprehension is identified.

d. Correlation Coefficient of X$_2$ on Y

$$r_{y2} = \frac{\sum x_2 y}{\sqrt{\sum x_2^2 \sum y_2}}$$

$$= \frac{1564.85}{\sqrt{1639.65 \cdot 2843.65}} = 0.7247$$

e. Significant Test of Correlation Coefficient

$$t_o = \frac{r\sqrt{n-2}}{\sqrt{1-r^2}}$$

$$= \frac{0.7247\sqrt{60-2}}{\sqrt{1-0.7247^2}} = 8.010$$

$$t_{table(0.95;58)} = 1.67 \quad \text{and} \quad t_{table(0.99;58)} = 2.39$$

$$t_o = 8.010 > t_{table} = 2.39$$

It means that Ho is rejected and H1 is accepted. The conclusion is that the correlation between X_2 and Y is very significant.

3. ANALYSIS OF MULTIPLE LINEAR REGRESSION

Regression model $\qquad : Y = \alpha_0 + \alpha_1 X_1 + \alpha_2 X_2 + E$

Function of estimate $\qquad : \hat{Y} = a_0 + a_1 X_1 + a_2 X_2$

a. Determining the values of a_0, a_1, a_2

$$\sum x_1 y = a_1 \sum x_1^2 + a_2 \sum x_1 + x_2$$
$$\sum x_2 y = a_1 \sum x_1 x_2 + a_2 \sum x_2^2$$

$3147.45 = 5428.85\, a_1 + 1907.05$
$1564.85 = 1907.05 \quad + 1639.65\, a_2$

$$a_1 = \frac{\begin{vmatrix} 3147.45 & 1907.05 \\ 1564.85 & 1639.65 \end{vmatrix}}{\begin{vmatrix} 5428.85 & 1907.05 \\ 1907.05 & 1639.65 \end{vmatrix}} = \frac{2176469.2}{5264574.2} = 0.4134$$

$$a_2 = \frac{\begin{vmatrix} 5428.85 & 3147.45 \\ 1907.05 & 1564.85 \end{vmatrix}}{\begin{vmatrix} 5428.85 & 1907.05 \\ 107.05 & 1639.65 \end{vmatrix}} = \frac{2492991.4}{5264574.2} = 0.4735$$

$$a_0 = Y - a_1 X_1 - a_2 X_2$$
$$= 72.15 - (0.4134)\,(90.95) - (0.4735)\,(27.35)$$
$$= 21.601045 = 21.60$$

So, the predictor regression equation is $\hat{Y} = 21.60 + 0.58X_1 + 0.95X_2$

b. Determining the sum of square (SS) of each source

The corrected sum of square: $CSS = \sum y^2 = 315181 - \dfrac{4329^2}{60}$
$$= 2843.65$$

Regression sum of square: $SS\,(reg) = a_1 \sum x_1 y + a_2 \sum x_2 y$
$$= (0.413)\,(3147.45) + (0.473)\,(1564.85)$$
$$= 2040.07$$

Residual sum of square: $RSS = CSS - SS\,(reg)$
$$= 2843.65 - 2040.07$$
$$= 807.58$$

Total degree of freedom: $df\,(T) = n - 1$
$$= 60 - 1 = 59$$

Regression degree of freedom: $df\,(reg) = k = 2$
Residual degree of freedom: $df\,(R) = n - k - 1$
$$= 60 - 2 - 1 = 57$$

$$F_{observed} = \frac{SS_{reg}/df_{reg}}{SS_{residual}/df_{residual}} = \frac{2040.07/2}{807.58/57} = 71.9956$$

$$F_{table}(0.05, 2, 57) = 3.15$$
$$F_{table}(0.01, 2, 57) = 4.98$$
$$F_{observed} = 71.9956 > F_{table} = 4.98$$

It means that the regression is very significant. Therefore, the regression equation can be used to predict the writing ability of fictional narration in English if emotional intelligence and the skill of reading comprehension are identified.

c. Determining the multiple correlation coefficient

$$R^2_{y.12} = \frac{SS_{reg}}{SS_{corrected}} = \frac{2040.07}{2843.65} = 0.71741248$$

$$R_{y.12} = \sqrt{0.71741248}$$
$$= 0.847$$

d. Determining the significant test of multiple correlation

$$F_{observed} = \frac{R^2/k}{(1-R^2)/n-k-1} = \frac{0.71741248/2}{(1-0.71711248)/57} = 72.3538$$

$$F_{table}(0.05;2;57) = 3.15$$
$$F_{table}(0.01;2;57) = 4.98$$
$$F_{observed} = 72.3538 > F_{table} = 4.98$$

It means that H0 is rejected and H1 is accepted. The conclusion is that the correlation is very significant.

e. Determining the partial correlation

Before calculating the partial correlation coefficient, the correlation coefficient between X_1 and X_2 should be calculated with the following formula:

$$r_{12} = \frac{\sum x_1 x_2}{\sqrt{\left(\sum x_1^2\right)\left(\sum x_2^2\right)}}$$

$$= \frac{1907.05}{\sqrt{(5430.65)(1639.65)}} = 0.639$$

$$r_{y1} = 0.8002$$
$$r_{y2} = 0.7247$$
$$r_{12} = 0.6390$$

$$r_{y1.2} = \frac{r_{y1} - (r_{y2})(r_{12})}{\sqrt{(1-r_{y2}^2)(1-r_{12}^2)}}$$

$$= \frac{0.8002 - (0.7247)(0.639)}{\sqrt{(1-0.7247^2)(1-0.639^2)}} = 0.636$$

$$r_{y2.1} = \frac{r_{y2} - (r_{y1})(r_{12})}{\sqrt{(1-r_{y1}^2)(1-r_{12}^2)}}$$

$$= \frac{0.7247 - (0.8002)(0.639)}{\sqrt{(1-0.8002^2)(1-0.639^2)}} = 0.462$$

The next step is testing the significance of partial correlation coefficient using the t-test.

1. For $r_{y1.2}$

$$t = \frac{r_{y1.2}\sqrt{n-3}}{\sqrt{1-r_{y1.2}^2}}$$

$$= \frac{0.636\sqrt{60-3}}{\sqrt{1-0.636^2}} = 6.22$$

$t_{table}(0.05,57) = 1.67$

$t_{table}(0.01,57) = 2.39$

$t_{observed} = 6.22 > t_{table} = 2.39$

2. For $r_{y2.1}$

$$t = \frac{r_{y2.1}\sqrt{n-3}}{\sqrt{1-r_{y2.1}^2}}$$

$$= \frac{0.462\sqrt{60-3}}{\sqrt{1-0.462^2}} = 3.93$$

$t_{table}(0.05,57) = 1.67$

$t_{table}(0.01,57) = 2.39$

$t_{observed} = 3.93 > t_{table} = 2.39$