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Unveiling Creativity Elements in YouTube Narrative Videos for Ninth-Grade Junior High School Students

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Abstract

Creative narrative videos posted on YouTube have been proven to help students learn the narrative text and enhance students' creativity toward making an excellent creative product. Along with the advantages, there are challenges and risks that teachers must consider since YouTube is an open-access video-sharing platform. This study aims to see whether narrative videos posted on YouTube meet creativity elements that can help ninth-grade junior high school students learn narrative text. This study used a qualitative method with content analysis to analyze fifteen narrative videos from three YouTube channels; Dongeng Kita, English Fairy Tales, and Gigglebox. The selected fifteen videos have been uploaded within the last seven years and are addressed to teenage viewers. Using the framework from D'Souza (2021), the findings show that the selected narrative videos fulfilled around 30% to 80% of the creativity elements. The audience immersive experience aspect, with a percentage of 45%, is the most dominant aspect of the narrative video's creativity elements. In contrast, the development and control aspect is the least in the creativity elements of narrative video, with a percentage of 25,5%. The narrative videos demonstrate diversity, a distinction or feature that distinguishes a narrative video from the previous version (narrative text). This study is expected to be a recommendation for teachers in choosing narrative videos on YouTube to support their teaching materials and simultaneously enhance students' creative thinking skills.

INTRODUCTION

In the 21st century, rapid technological development significantly influences the teaching-learning process, with an increasing reliance on various technologies to help delivery and activities run at ease. It is not only because the use of whiteboard and lecture techniques are no longer in line with today's generation, but it is also because technology enables teachers to expose authentic

materials that are closer to real language samples to students, as suggested by Morat, Shaari, & Jafre (2017) in their study. As the pandemic era gradually ended and turned into the new normal era, many teachers still combine traditional teaching methods with digital materials and activities (Navarrete, Hoppe, & Ewerth, 2021). Yet, technology is not merely for fun learning, as earlier studies usually addressed such as in Shopia, Sabila, & Purnawati (2022) and Yuyun & Simamora (2021). Comprehensively, technology is integrated in such a way to boost the 21st-century skillset known as the 6Cs, consisting of Critical thinking, Collaboration, Communication, Creativity, Citizenship (cultural awareness), and Connectivity (character education), such as studies by Merjovaara, Nousiainen, Turja, & Isotalo (2020) and Anugerahwati (2019). As technology, especially social media such as YouTube, Instagram, and TikTok, becomes much more easily accessible and comes in various options, it bridges the gap between the classroom and the outer world, leaving no (or little) boundaries to learning.

However, Pandian, Yi, & Baboo (2020) found that even though respondents of their study much enjoyment and felt generally capable, smart, and knowledgeable when working with information in digital media, they had difficulties in evaluating the relevance and usefulness of information, generating the information for problem-solving skills, and expressing their ideas through different modes of visual communication. Though creativity is not a skill that can be taught directly, it can be encouraged by educational practices that provide the means, opportunities, and a productive environment that activates the work of a creative mind (Kampylis & Berki, 2014). Moreover, since content making has been getting a lot more common, there comes a demand (for business purposes as well as personal branding) for students to be more creative and think outside the box to survive future competition. This means that teachers are urged to provide sufficient exposure to the eligible samples to copy-paste-modify.

Despite the fact that creativity can be encouraged and trained through various materials, activities, and tasks, the ability to create or recreate narrative texts becomes one of the possible goals in language learning. Storytelling, as one of the narrative-based products, exposes the audience to stories that convey ideas, opinions, personal experiences, and life lessons to elicit strong emotions and insights (Serrat, 2008). Rahimi & Yadollahi (2017) moreover concluded that comprehensible and meaningful input in a storytelling activity has a significant role in building and practicing language skills, promoting interaction and negotiation of meaning, making sense of experiences, and presenting abstract events more vividly. This indicates that a narrative text-related activity encourages more than just merely language exposure, but non-linguistic-based skills as well. What challenges then is the fact that not all teachers have the ability to tell a story in an amusing way, so they need other media to replace this role, and the answer is by making use of digital storytelling provided by YouTube for free.

Understanding a narrative text is tough for students with low language competence since they struggle to understand the text's meaning (Amin, Harmaini, & Tavriyanti, 2015); thus, bringing animated pictures or video versions of the narrative texts can make teaching and learning more engaging and assist students in better understanding the story's content (Nurizmawati, Apriliaswati, & Arifin, 2015). Moreover, writing a narrative text (Prihatini, Prihatin, & Sani, 2018) or working on a play project (Darvin, 2019) as a follow-up activity can be much easier and more effective in developing creativity and critical thinking when adapted from YouTube videos. The process required

students' ability to adjust their perspectives and context with the original stories narrated in the video. However, with how every person can easily upload content on various topics on social media, the credibility of each piece of content is contentious. Social media videos might not always be well-vetted, especially in terms of educational accuracy, unless a thorough investigation concerning age appropriateness, content quality, design features, and learning objectives (Neumann & Herodotou, 2020) is conducted and results confirmed.

Creativity in the narrative video is characterized by key elements that elevate the audience's immersive experience and engagement, help the development and control over the story, provide distinctiveness of voice, and offer originality (D'Souza, 2021). The hook establishes a captivating engagement from the outset. Fluency involves generating fresh ideas within each scene, while sentence variation ensures a seamless transition between short, simple, and long, complex sentences. Clarity and coherence are paramount, emphasizing the story's contextual fit, with spelling and grammar ensuring a polished presentation without errors in subtitles. Development and control are critical, as seen in elaboration, incorporating complex details for vivid language and flexibility, essential for generating diverse ideas. Overall quality considers picture quality, color combination, and alignment with genre and intended audience. Distinctiveness, voice, and originality play pivotal roles. Voice highlights a distinctive style in narration and voice acting, while vivid motion graphics indicate originality through novel themes, original plots/settings, unconventional story structures, and unique endings depicted through motion graphics. These criteria collectively define the characteristics contributing to the creativity and effectiveness of a narrative video.

Limited studies have been done to explore these elements. Thus, the researcher aimed to investigate if YouTube videos addressed the audience with narrative texts aligned with the creative thinking skills criteria, utilizing indicators outlined by D'Souza (2021). Anticipating broad benefits, the study contributes theoretical insights by offering knowledge on selecting effective teaching resources for EFL narrative classes, particularly for ninth-grade junior high school students. From a practical standpoint, the study is a reference for enhancing teaching materials, ensuring they are attractive, effective, and aligned with creativity elements for application in EFL narrative classes. Furthermore, the findings are positioned to be valuable in the professional realm, serving as a reference for future research endeavors in related areas.

RESEARCH METHOD

This study employed qualitative research that enabled the data collected through the examination of documents, books, and social media texts (Creswell & Creswell, 2018), focusing on rich meaning when interpreting the data. Content analysis was employed to identify the patterns and trends of creative elements presented in the narrative videos on YouTube addressed for ninth-grade junior high school students (Mayring, 2015). The chosen framework served as a comprehensive tool to evaluate how narrative videos on YouTube met the criteria for creativity, providing valuable insights into the presence and impact of creative elements in educational content for ninth-grade students. Fifteen narrative videos from three YouTube channels, namely *Dongeng Kita* from Indonesia, *English Fairy Tales* from the United Arab Emirates, and *Gigglebox* from Australia, were selected. Those channels boast substantial subscribers and target an audience who are aged over 13

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which equals ninth graders. The selected fifteen videos were uploaded within the last seven years and covered a range of fairytales, which are entitled *Sangkuriang, Ande Ande Lumut, The Origin of Banyuwangi, The Origin of Surabaya, Malin Kundang, Ugly Duckling, The Lion and the Mouse, Two Cats And A Monkey, The Monkey and The Crocodile, The Little Match Girl, Little Red Riding Hood, Three Little Pigs, Jack and The Beanstalk, Goldilocks And The Three Bears,* and *Cinderella*.

After given an identification code for each narrative video, such as NV1 for *Sangkuriang*, NV2 for *Ande Ande Lumut*, and so on, the videos were then analyzed, utilizing a framework adapted from D'Souza (2021), focusing on audience immersive experience, development and control, distinctiveness of voice, and originality as key aspects to assess narrative video quality. The data was categorized from video transcriptions, covering elements such as audience engagement, story coherence, and the use of vivid motion graphics to enable analysis of each element at ease. The analysis was specially made on the following items: The hook (I.1), Fluency (I.2), Sentence variation (I.3), Clarity and coherence (I.4), Spelling and grammar (I.5), Elaboration (I.6), Vivid language and flexibility (I.7), Overall quality (I.8), Voice (I.9), and Vivid motion graphics (I.10).

RESULTS AND DISCUSSION

In general, the creativity elements were found in the fifteen selected narrative videos in this study. They fulfilled between 30% to 80% of the creativity elements. NV3, NV6, NV8, and NV11 are the videos that fulfilled most creativity indicators (80%) — making the four videos the best option to choose as the references to support narrative text teaching materials. NV1, meanwhile, is the lowest with a score of 30%. The analysis of each NV can be seen in the following table.

Code	Title	Score	Description
NV1	Sangkuriang	30%	The utilization of moving images adds to the video's attractiveness. However, numerous indicators can be improved, particularly in I5, where subtitle errors can be misleading when students concentrate on understanding the content by looking at the subtitles.
NV2	Ande Ande Lumut	60%	It fulfills half of the characteristics of creativity by D'Souza. NV2 has good video quality, making the video function optimally as student learning materials.
NV3	The Origin Of Banyuwangi	80%	This video has an excellent contextual fitness of the story that contributes to making the audience understand the meaning or message of the story at ease. A good color combination from that used in this video makes videos more enjoyable to watch.
NV4	The Origin Of Surabaya	50%	The background music is too loud in some parts, colliding with the narrator's voice. However, each character in this video has a different or distinctive voice, thus making the story more lively and exciting.
NV5	Malin Kundang	50%	This video does not have flexibility indicators to develop time-space, characterization, and story, making it less attractive. This narrative video also feels drawn out because of the gaps in the speech or scenes. It can make the audience bored when watching the video.

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NV6	Ugly Duckling	80%	The excellent word choice, voice tones, background music, and color combinations. In addition to making the story come alive, good story development makes the message of this video easier to understand.
NV7	The Lion and the Mouse	70%	These videos show the production of something valuable. This video can retell a story with good video quality and an exciting tone of voice from the narrator to attract the audience to watch the video until it is finished.
NV8	Two Cats And A Monkey	80%	This video has good flexibility. The development of the characters and story can be seen in each scene.
NV9	The Monkey and The Crocodile	70%	The author clearly expresses the moral story of this narrative at the conclusion of the video. This is an interesting point since it eliminates the need for the audience to search or analyze it themselves.
NV10	The Little Match Girl	70%	The story is good, and the use of motion pictures, word selection, and color combinations are excellent. Nevertheless, it would be better if the author included the moral of the story at the end of the video because the message of this story is difficult to understand.
NV11	Little Red Riding Hood	80%	Every scene in this video is developed. It is well-made and engaging. The story and voice in this video coherence with the message that this story wants to convey.
NV12	Three Little Pigs	70%	Narration and moving pictures both perfectly convey the personalities of each character. This video's color scheme is pleasing, and the background music is not overpowering.
NV13	Jack and The Beanstalk	60%	This video has a varying subject or word choice, and each scene is coherent.
NV14	Goldilocks And The Three Bears	70%	This video uses good vivid motion graphics and an emotional tone of voice. However, the lack of a hook in the introduction part makes the video less attractive.
NV15	Cinderella	70%	Every character's personality is clearly described in the introduction. It is just that the introduction does not have a hook or persuasive point that makes the story engaging from the beginning.

Table 1. The Creativity Elements In Narrative Videos

The finding shows that the audience's immersive experience aspect is the most dominant aspect of the narrative video's creativity elements in the selected narrative videos with a percentage of 45%. Despite the inexistence of the fluency aspect, the other elements, which are hook, sentence variation, coherence, spelling, and grammar, can be identified.

Hook, with appearance reaching a percentage of 13.3%, is incorporated in some narrative videos opening scenes, which makes some of these videos different from others because they can grab the audience's attention from the start. For hook, an intriguing opening statement, forming an emotional connection, and having a rhetorical question/clear point are some factors that make a good hook. Here are some of the examples.

One day, Dayang Sumbi was weaving on the terrace of the palace. For some reason, that day, she felt a little dizzy and weak. The spun yarn kept falling, and Dayang Sumbi became too lazy to pick it up. As the spun yarn fell, Dayang Sumbi started to get annoyed then, she said. "Whoever picks up this yarn

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for me, I swear, I will take him as my husband." When Dayang Sunbi realized that the yarn had been picked up, she got confused on who had done it. (NV1)

It can be seen in the sentence above that Dayang Sumbi's statement will leave the audience with questions. Opening a story like this will make a good hook as the audience is guessing what will happen to Dayang Sumbi's character.

A long time ago, on the outskirts of a forest, there lived two rather tiresome and unpleasant best friends. "That is cheating. Just because you lost, you are just a sore loser." "That is it. It is time!" "This-part-of-the-forest-association-of-these-55-trees has decided that your constant bickering is not only disturbing but also…." "you are a cheater!" "No, you are a cheater!" "…A terrible, terrible example for the other kids of our neighborhood. (NV8)

NV8 is showing an intriguing opening statement. The introduction part is catchy and engaging. It also starts with an action-packed or climactic event. This method will hook the audience with the energy of the scene itself.

A narrative video with varying subject or word choice and sentence type can increase the audience's engagement. The choice of words and sentence structure holds significant importance, as an inaccurate word selection can result in a misinterpreted message, leading to audience misunderstanding. It is essential to tailor word choices based on the audience's comprehension level, especially when creating content for specific educational purposes. For instance, if the narrative video serves as instructional material for ninth-grade junior high school students, word choices must be adapted to align with their cognitive abilities, ensuring effective communication and understanding. Here is an example.

The duckling decided to leave the family and go somewhere deep into the woods. The duckling wandered all alone in the deep forest. Soon when winter came by, there was snow all around. The duckling was sad, and he shivered with cold but could not find any food to eat or a warm place to be in. (NV6)

The narrative above does not have 'literal' multi-word verbs. The author uses simple sentences and words that a learner at this level might be expected to know. The use of simple sentences in the NV6 serves as a simple statement. The simple sentence prevents boredom and choppy writing. Providing a restricted quantity of information in a brief and precise manner also improves clarity, precision, and the seamless flow of understanding the story's contents. If the verb's meaning is not transparent, it can cause a misunderstanding among students.

In coherence, the selected narrative videos show that the whole narrative hangs together in a logical and meaningful order, making stories easy to follow. The story also shows the character's perspectives, describes the story's most meaningful events, and has an integrative statement that puts it all together at the end with a meaningful conclusion. While each scene is well-connected for coherence, all heading in the same direction indicates that a narrative video meets coherence criteria. Here are some of the examples:

Once Upon a time, there was a little girl who lived in a village near a big forest. Her grandmother had made her a beautiful red cloak with a big red hood, which she wore every time she went outside, and so everyone in the village called her Little Red Riding Hood. One day, Little Red Riding Hood's mother said "Grandma is not feeling very well. Will you take this basket of food through the forest to her

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cottage?" "Yes, mother." Said Little Red. Riding Hood. "I sure would love to see Grandma." She put on her red cloak, and she pulled up her red hood, and she took the basket of food into the forest. "Remember," her mother called after her. "Don't talk to any strangers along the way." "I won't." Little Red Riding Hood promised, and she skipped down the path and into the woods. (NV11)

The story snippets above are coherent because the authors identify and describe the characters to show the audience the origin of the characters' names. The author also shows the action by explaining what the story's important characters did or what happened to them. The NV11 put the events of the story in a logical order. The story begins with Little Red Riding Hood going to the woods to visit her sick grandmother, and she promises not to talk to strangers on her way to grandma's house. However, she broke that promise and talked to a wolf on the way. Moreover, the story ends when she realizes her mistake. The whole narrative hangs together in a logical and meaningful order, making stories easy to follow.

The woodsman grabbed the Big Bad Wolf, turned him upside down, and shook him by his feet. Little Red Riding Hood came tumbling out of the wolf's mouth, and Grandma followed. The three of them chased the Big Bad Wolf out of the cottage, out of the forest, and over the hill. The Big Bad Wolf ran for his life and was never seen again. Little Red Riding Hood learned her lesson, and she never, ever talked to strangers again. (NV11)

The story also shows the character's perspectives, describes the story's most meaningful events, and has an integrative statement that puts it all together at the end with a meaningful conclusion.

For spelling and grammar, it is essential to use narrative videos with correct spelling and grammar as a teaching resource for teaching narrative text. If done correctly, the message or meaning of a sentence will be easily understood. Especially as a teaching resource, the selected narrative video must contain this indicator so that students can learn the correct sentence structure and understand the story well to learn the narrative text with satisfactory results. Correct spelling, grammar, and pronunciation show that the selected narrative videos function well as a teaching and learning source. Here are some of the examples:

To unite the two countries and avoid war, the two kingdoms established a marriage bond between Panji Asmarabangun, son of the King of Jenggala, and Dewi Sekartaji, the daughter of the king of Kediri. (NV2)
Once Upon a time, there was a little girl with golden curly hair whose name was Goldilocks one day. Goldilocks was playing near her home when she saw a butterfly. She tried to catch it, but the butterfly flew away. (NV14)

Some story snippets from narrative videos that indicate correct spelling and grammar indicators can be examples. If done correctly, the message or meaning of a sentence will be easily understood. Especially as a teaching resource, the selected narrative video must contain this indicator so that students can learn the correct sentence structure and understand the story well to learn the narrative text with satisfactory results.

In contrast, the development and control aspect, which covers elaboration, flexibility, and overall quality, is the least creativity element to appear in the selected narrative videos, with a percentage of 25,5%. All selected narrative videos showed quality criteria, except elaboration criteria.

As for the flexibility criteria, the development of space-time, characterization, and story shows that the videos have good flexibility. As a creativity criterion in a narrative, flexibility is the ability to generate various ideas in each scene. The video must have the development of space-time and characterization. Time and space are equally important for a narrative based on video. Although the narrative video has moving pictures that can help describe the situation (time and space), it still needs an explanation through sentences/narrative to serve the storyline. Character traits that can be developed can also make stories more intriguing. See the following examples:

> *A long time ago, on the East Coast of Java Island, there was a Kingdom of peace, prosperity, and people living in happiness. This prosperous Kingdom was led by a fair and wise king named King Bantera.* (NV3)
> *One day the girl's mother became very sick, and the daughter and husband worried that she would not recover and, unfortunately, not long after, the mother passed away. A few years passed, and the father decided to marry a second time, and his new wife was selfish and cruel she came to live in the beautiful manor with her two daughters, Anastasia and Drusilla.* (NV15)

Those findings show that Stories that detail the time, place, and situation can captivate the audience to a storyline. The story setting is crucial because the audience needs to know where the story occurs in time and space to make sense of the characters and plot.

> *The Three Little Pigs were safe, and the first two pigs learned a valuable lesson about working hard. They built their own houses out of bricks right there on top of the hill. And the Three Little Pigs lived happily ever after.* (NV12)

The character development at the end of the story can be a separate message from a story after facing some events. The statement *"...the first two pigs learned a valuable lesson about working hard"* Shows a change in the nature or behavior experienced by the character. The statement shows that the character gets lessons from past events. This story can teach students that every behavior will always have consequences that must be accepted. Furthermore, in every event, there must be something to be learned.

For overall quality, the background music fits the scene and does not disturb the storyline. The selected narrative videos show that the picture quality, color combination, background music, genre, and storyline can show how creative a narrative video is. A story with elements like conflict, tension, surprise, and extraordinary characters or character behavior can make the story more dramatic and give a solid impression to the audience. See the following example:

> *Once Upon a time, there lived a lion who ruled the forest. One day after eating his meal, the lion fell asleep under a tree. A little mouse saw him and thought it would be fun to play on it. He began running up and down the sleeping lion. He ran up the tail and slid down the tail. The lion woke up angry. With a loud roar, he grabbed the mouse with his huge paw. The mouse struggled but could not escape. The lion over his big jaws to swallow him. The mouse was very scared. I am very scared. Please do not eat me. Forgive me this time. Please let me go. I shall never forget it. Maybe one day I can help you. ......*
> *The lions started to roar loudly and try to escape. The hunters fasten the net. They went back to the village to bring a car to transport the lion. The lion was still roaring loudly. All the animals, including the mouse, heard the roar. The king is in trouble. I must return the favor. He soon reached the lion. Do not worry, my king. I will set you free. He climbed up the trap.*

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And used his sharp little teeth to bite through the ropes. Finally, he freed the lion from the trap. The lion realized that even a little mouse can be a great help. (NV7)

The story begins by showing tension or conflict between the characters. The story drops the audience into the middle of the action to create intrigue. The NV7 is also supported by the use of motion graphics and back sound that supports the tension of conflicts between characters. Then the story shows the character's behavior in dealing with and solving the conflict. It makes a series of exciting stories to watch and shows the quality and uniqueness of the NV7.

A narrative video is considered to be creative if it has an aspect of distinctiveness. Criteria of distinctiveness are voice and the use of moving pictures and linguistics. A creative video must have a unique, distinctive voice to express the character's personality, opinions, emotions, and values. The study shows that the narrator's voice is a critical element in a narrative video, carrying significant weight compared to the story's content. The importance of correct pronunciation in the audio contributes to a valuable reference for students learning English speaking skills. A unique and distinctive voice not only captures the audience's attention but also enhances the communication of the story's message. The narrator's voice and voice actors demonstrate reasonable control in expressing diverse characters, emotions, and messages, adjusting tone pressures for effective dialogue delivery. Strategic use of pauses before and after sentences aids in emphasizing crucial points and facilitating audience comprehension. Additionally, incorporating background music and detailed sound effects enhances the narrative, bringing the story to life with sensory elements like temperature descriptions and ambient sounds. An example can be seen from NV10.

To add and complement the Voice of the narrator and voice actors, background music and the Voice of small details are used to make the story more alive. Small details are like pulling a slipper, the wind blowing to describe the cold temperature and the sound of an iron stove and snowdrop. The following is the audio snippet. Scan the barcode to listen to the video.

The usage of vivid motion graphics and emotional tone of voice are factors that the researcher found in analyzing creative thinking skills criteria in the selected narrative videos. The study reveals that besides showing distinctiveness, using motion graphics also improves the audience experience. An excellent design and great color combination can create strong feelings in the audience. People

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can better understand or empathize with the narrative story they see on the screen due to emotions. It increases engagement and grabs the audience's attention. Below are the examples from NV13.

The illustration given is in line with the narrative conveyed. To illustrate Jack's long walk, the author drew a map or direction that Jack had to take (picture 1). In addition, the author also describes two roads to show that Jack cut the road (picture 2). The use of motion graphics is evident in NV13. It reduces student confusion in watching stories in English. At the same time, extraordinary motion graphics can help students understand the story's contents better when the ability to understand the story through the narrative (audio) is still lacking.

The presence of creative elements in narrative videos is essential for enhancing the quality of learning materials and inspiring creativity among teachers and students. This present study revealed that those incorporating elements like coherence and vivid motion graphics can serve as effective teaching resources for ninth-grade students. The importance of a captivating hook, flexibility in idea generation, and adherence to spelling and grammar rules are highlighted in the findings, aligning with previous studies on maintaining student interest and understanding language features. These results elaborated the reasons why creative YouTube videos can positively influence classroom creativity as suggested by Ikmal, Halim, & Rusli (2021). Additionally, the study emphasizes the role of teachers in selecting appropriate narrative videos based on criteria such as audience immersive experience, development and control, and distinctiveness to ensure their suitability for teaching narrative text in the classroom. Overall, narrative videos with demonstrated creativity are beneficial tools for teaching and learning narrative text, aiding language skill development, and increasing student motivation.

CONCLUSION AND RECOMMENDATION

The study investigated the creativity elements proposed by D'Souza (2021) in narrative videos posted on YouTube which offered the potential to be educational resources for teaching narrative texts at grade nine. The findings indicated that four out of fifteen selected videos fulfilled creativity indicators up to 80%; they are NV3, NV6, NV8, and NV11. These videos are recommended as optimal choices and references for supporting teachers' instructional materials. The videos showcased the diversity and unique features that distinguish them from traditional narrative texts, allowing for valuable comparisons among narrative videos, narrative text, and narrative podcasts. All selected narrative videos adhered to the structure of the narrative text, making them suitable for classroom use and incorporating appropriate animations, language, and expressions deemed safe for teenagers aged thirteen and above. Aligned with the ninth-grade curriculum's focus on fairytales, these videos aid in

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learning narrative text and provide opportunities for students to practice correct pronunciation and enhance speaking skills. Emphasizing the significance of YouTube as a prominent platform with easily accessible narrative content, teachers are encouraged to carefully evaluate videos and channels, considering key factors such as audience immersive experience, development and control, and distinctiveness. While online videos hold great potential as teaching aids, they necessitate quality assessments to maximize educational benefits. The study underscores the role of video evaluation in elevating the quality of future educational content, guiding professionals, teachers, and enthusiasts to create narrative videos that surpass those found on platforms like YouTube and align with specific learning objectives through continuous improvement and adjustment.

The research findings underscore the effectiveness of using animated narrative videos to teach narrative text to ninth-grade junior high school students. Such videos are deemed valuable tools that benefit teachers and students in teaching and learning. Teachers' critical consideration is selecting narrative videos based on creativity criteria, ensuring alignment with educational objectives. Additionally, the study emphasizes the importance of delivering these videos by establishing theories outlined in the teacher and students' handbook. This research contributes knowledge for teachers, providing insights into selecting appropriate and effective teaching resources that meet creativity elements in EFL classrooms. Furthermore, the study's results can be a reference for enhancing teaching materials, making them more effective, active, and aligned with creative thinking criteria. The research also suggests avenues for further exploration to enhance the quality of future educational videos in English teaching. Future researchers are encouraged to consider different text types, such as descriptive, recount, procedure, and report, and evaluate videos based on creativity criteria applicable to teaching various text types. Expanding the study to other educational levels with more videos can provide insights into how narrative videos on YouTube meet creativity criteria for teaching tenth-grade students in senior high school. These recommendations aim to contribute to the ongoing improvement and development of effective educational resources in English language teaching.

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