

**RESEARCH REPORT**

**DIGITAL STORYTELLING:  
ENGAGING STUDENTS IN LEARNING ENGLISH FOR SPECIFIC PURPOSES**



**IAIN PEKALONGAN**

**Dewi Puspitasari**

**Abdillah Helmi**

**M. Zaenudin**

**LEMBAGA PENELITIAN DAN PENGABDIAN KEPADA MASYARAKAT (LP2M)**

**INSTITUT AGAMA ISLAM NEGERI (IAIN) PEKALONGAN**

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## CHAPTER I INTRODUCTION

### 1.1. General description of the areas of concern

Teaching students in big classes of non English Department Faculty is often regarded as a dreary matter for students and tribulations both in classroom managements and linguistically aspect to some teachers. Questioned motivation of why students should learn English sometimes bring these students trapped in the condition, sitting physically in their seat while their minds fly anywhere. “I don’t like English since I was in Junior High School, and I don’t like English until now” (Ag, personal communication, February 2017), “I don’t understand grammar, English is difficult for me” (Rn, personal communication, February 2017), “English is like monster” (Wt, personal communication, February 2017) are students’ voice examples from the class. The problems of teaching English for those who do not have a settled motivation especially in large classes is not merely a major dilemma for Indonesian case, in fact, it has been an oversimplification that large classes are a cause for ineffective approaches to studying any subject and dealing with English, it has become a global issue for some countries where the language is not used as mother tongue language nor second language. Some research related to teaching large class was conducted by Phuoc Ky (2002), Botha, Fouries & Geyser (2009), Kyne (2010), Qiang and Ning (2011) and Sickel (2013). Based on the research, how to attract students’ interest to learn becomes the central attention to some teachers since students having low motivation will not succeed in their learning phase. This motivation aspect is in line with Dornyei (2009) stating that motivation is one of key factors influencing the success in language learning since it sets off learning and keeps up students to maintain the ups and downs frame of mind in the learning process.

Apart from blaming students of being sleepy and lack of motivation, an English teacher has a responsibility in the process of learning. She/He is gratified to reflect on the teaching style, or the learning materials used in the class. It is along the lines of Students’ Engagement Theory of Kearsley and Shneiderman (1999) in Simone (2007); that students’ engagement is essential to the learning process, in this case the quality of teacher’s teaching relies on her/his ability to structure and design class activities that are engaging and support student learning. Some activities that can be used should accommodate all learning styles and encourage students to assume responsibility for their learning. It is teacher’s responsibility to be able to create a

dynamic and flexible learning environment that accommodates individual learning needs by using interactive activities.

Technology and the learners of the 21<sup>st</sup> century are two sides of coin that are undividable. As the Y generation, these 21<sup>st</sup> learners are the owner of digital era since they have started their life by being the gadget owner. To answer the problem of students' disengagement then we bring the idea of Digital Storytelling (DST) for the teacher. The underlying point of DST is a natural progression from oral storytelling; in other word, storytelling plus technology equals to digital storytelling. Popularized by Lambert in 2002, DST targets on community engagement in which DST involves sharing the "universal" human experience. This social phenomenon reveals the power of the individual voice to influence positive change (Lambert, 2006). Further, a research of Dogan, Bulent, and Bernard (2009) supported for this point that as technology is today an integral part of the educational realm, all levels of the educational domain use technology for educational purposes. Through the use of computers, software programs, and applications the blend of technology has easily blended with education. Further, DST is known as a way to generate interest, attention, and motivation for the "digital generation" in today's classroom since DST "utilizes almost all of the skills students are expected to have in the 21st century. Therefore, based on this background, on the success story of DST around the world, we initiate to conduct an action research concerning DST project to be used by students to answer the problem of 'What kind of DST project to engage students in learning English?'" and "What kinds of obstacles are experienced by students in the activity?"

## **1.2. Statement of Problem Limitation**

Considering that the focus of broad topic of ESP (English for Specific Purposes), therefore our theme was related to two themes: Ethics and Marketing. The subject of the research was a class of English II - Syariah Economics Department. 40 students of Afternoon Class were the subject of the research since their learning schedule is after the lunch hours and usually they are sleepy in this hour.

## **1.3. Significance of the Problem**

The theme of DST in educational setting is expected to be beneficial as supplementary ideas for teachers of English to broaden the perspective of thoughts, that teaching English does not solely exploit students to accomplish tasks, nor finish text-book task-oriented. In accomplishing meaning-making learning, considering that teachers must provide students a

learning chance to develop students' engagement and critical thinking is a must. This relates to tailoring the English materials to learner's character.

For learners, this learning experience will facilitate them to undergo different learning stages. This is important to build their confidence, that integrating technology through the use of multimodal text to their subject of interest is feasible.

#### **1.4. Previous Research**

Bernard E. Robin carried out a research (2008) in which he questioned on the theoretical framework (that was receiving little attention according to him) that could be employed to increase the effectiveness of technology as a tool in a classroom environment. A discussion of the history of digital storytelling and how it is being used educationally is presented in this article. The theoretical framework, technological pedagogical content knowledge (TPCK) was proposed that might be helpful in guiding teachers to apply their knowledge in the classroom by providing "the ability to think about and use technology in critical, creative, and responsible. The research gap is that the current research proposal aims in integrating multimodal theory into ESP (English for Specific Materials) to be applied in classroom.

Lisa Kervin and Jessica Mantei (2011) in their research worked with children, and they found out that digital stories allow the children to be creators of multimodal text, to be authors, to share what they know and have to say. Throughout the process of constructing a digital story, children were actively engaged as problem solvers as they made decisions about the images, think about the annotations they offer for images and co-edit these texts into one digital story. The children had the power to choose what they want to photograph and say what they want to say; this enabled them to demonstrate their creativity and revealing something of themselves as learners. As critical thinkers, they able to deliver their voices and can be listened by the teachers. Basically, the current research proposal reflects from Kervin and Mantei's future research suggestion, that another research in Digital Story Telling (DST) needs to be undertaken, hence the difference is on the subject of the research, that is teenager's zone.

Nisha Gangan (2014) founded that the educational uses of digital storytelling in classrooms had yielded a variety of advantages to students. These include developing visual and multimedia literacy in students, recapturing creativity and developing, intensifying, applying, extending and nurturing it. The current rearch proposal tries to propose another research as recommended by Gangan, that more studies are needed to assess the efficiency of digital stories; in this case extensive research is required to understand the potential of digital storytelling as DST can assist to advance beyond content creation in the classroom to

application in the wider community. DST is not going to be applied in classroom setting only, however it was managed by students as home assignment to reach maximum results.

Siew Ming Thang, Luck Kee Lin, Najihah Mahmud, Kemboja Ismail and Noraza Ahmad Zabidi (2014) conducted a research of DST relating to teacher's concerns regarding technology adoption. The research area is in Malaysian context. This study addressed the gap in knowledge by sharing the concerns of four English as Second Language (ESL) instructors in terms of their attitudes and acceptance of the use of technology in the form of digital storytelling in teaching ESL at a Malaysian public university. The findings revealed that the teachers perceive the technology to be beneficial to their students to a certain extent; however, resistance to the technology was particularly strong in two of the instructors and this could lead to the failure in technology integration. This research recommended for need for course administrators to be more receptive to the suggestions given by the teachers. This could be achieved by inviting the teachers to participate more actively in the planning stage and even engaging them as joint stakeholders and not just as implementers of the innovation; and that the administrators should also provide incentives and recognition to teachers who have implemented the innovation successfully to motivate them. The difference is that the current research proposal's subject is not teacher, but on the students' side. We believe that the success of a classroom does not merely depend on teacher, but on the interreaction of both parties: students – teacher.

Handoyo P. Widodo (2016) in his research entitled "Engaging young learners of English in a genre-based digital storytelling project". He did a research on the subject of elementary school children in which he admitted that working with children is complicated. Widodo introduced DST to the children to engage them in collecting, creating, analyzing, and combining visual artefacts with written text, by this the digital story creation let the pupils to become familiar with computers, image capture devices, digital media software, audio capture devices, and multi-literacy skills (cultural literacy, information literacy, narrative literacy, visual literacy, media literacy). The DST project did not only develop their language but also enhance their content knowledge and literacies but also empowered children to be creators of multimodal narrative texts and throughout the process of digital story creation, children were actively engaged as problem solvers as they made decisions about the images, think about the captions they offer for images and co-edit these texts into one digital story draft. Basically, Widodo's work has been considered as the scaffolding work of our current research proposal, as students are the control owner of the learning stages and learning materials. However, we differ in the research subjects.



## **CHAPTER II REVIEW OF LITERATURE**

### **2.1. The Nature of Digital Storytelling (DST)**

The term of Digital Storytelling (DST) comes up from two phrases which the meaning is not far beyond the concepts of Storytelling. As an ancient form of communication, storytelling has evolved over time along with the development of technology. From the early stage of conveying message in oral and written forms - through the use of body language, the use of oral communication, to written communication in the cave, now the storytelling has moved to the new platform begun by the use of media technology invention. Communities share stories in this digital communication era, what is popular as digital storytelling, a form of progression from oral storytelling combined with verbal and visual storytelling. Alexander (2011) notes that simply put, DST concept is telling stories with digital technologies. Digital stories are narratives built from the stuff of cyberculture. We can also conceive of digital storytelling through examples of it in action, such as: A very short story about growing food, made out of remixed archival photographs, a video clip about a mother–daughter relationship over time, or teenagers creating multimedia stories for each other.

The idea of DST is popularized by Joe Lambert and the late Dana Atchley in the late 1980s as cofounders of the Center for Digital Storytelling (CDS), a nonprofit, community arts organization in Berkeley, California in which the organization has provided training and assistance to people interested in creating and sharing their personal narratives (Center for Digital Storytelling, 2005). Although founded in 1980-s DST does not stop in traditional storytelling, in fact it proves to grow along with the technology advance. Lambert (2013) defines the form of DST as having to do with a short video made in a workshop environment emphasizing existing still imagery over the moving image in the visual treatment. Other approaches to production, including within our own organization, shift the focus from a standard model to any number of other means and mechanisms of expression. We have engaged these approaches and styles of production (or seen other organizations engage these methods) to great effect. To support this, Robin (2008) notes that the concept of DST is a technology application that to help teachers and learners overcome some of the obstacles to productively using technology in their classrooms. Basically, digital storytelling allows computer users to become creative storytellers through the traditional processes of selecting a topic, conducting



some research, writing a script, and developing an interesting story. This material is then combined with various types of multimedia, including computer-based graphics, recorded audio, computer-generated text, video clips, and music so that it can be played on a computer, uploaded on a web site, or burned on a DVD.

There are kinds of story to be used as the content. Lambert (2013) classifies them from the story about someone important, story about event in my life, story about a place in my life, and other personal stories. The first is character stories and memorial stories. The second is related to all aspects of our lives that are deeply important to us. It is divided into adventure stories (constructing a story with our photographs or videos in advance of a trip, we begin to capture moments by taking out a camera and recording, creating a story outline based on an idea prior to our visit, as well as what sorts of images, video, or sounds would be useful to establish the story), accomplished story (such as graduating from school); the second one is the story about a place in my life, the story about what I do, and other personal stories (recovery stories, love stories, discovery stories, dreaming stories, coming to the age stories, etc).

To review, Robin (2009) summarized the type of story into some groups. Perhaps the most popular type of digital story is one in which the author tells of personal experiences. These stories can revolve around significant events in life and can be emotionally charged and personally meaningful to both the author and the viewer. Many subcategories of personal digital stories have been described by Lambert (2003) and others and include stories that honor the memory of specific people and places, or deal with life's adventures, accomplishments, challenges, and recovery. This type of digital story is used primarily to convey instructional material in many different content areas. Teachers can use this type of digital story to present information to their students on subjects ranging from math and science, to art, technology, and medical education. For example, digital stories have been created that demonstrate how to construct and use a pinhole camera (<http://www.coe.uh.edu/digitalstorytelling/pinhole.htm>), what can be done to increase someone's health during the aging process (<http://www.coe.uh.edu/digitalstorytelling/agingwell.htm>), and how to help students understand principles of geometry through an examination of everyday objects (<http://www.coe.uh.edu/digital-storytelling/geo-story.htm>). Although many personal narratives may include historical information as a backdrop to a digital story, digital stories may also be created by using combinations of these methods, such as autobiographical stories that use historical material as the backdrop of a personal narrative (<http://www.coe.uh.edu/digital-storytelling/computer-I.htm>).

Digital storytelling inherits from oral storytelling its emphasis on the personal voice. It also shares with conventional genres of storytelling the need to learn from and grow through storytelling. At the same time, digital storytelling extends the scope, reach, and power of storytelling by drawing on various conventional as well as multimodal genres of communicative and cultural practices. The orchestration of family photos and artifacts involved in digital storytelling, for example, may draw on one's experiences with family scrapbook making. To better make use of audio tracks, an author might draw on experiences with popular cultural genres, such as music videos, commercial movie making, or radio broadcasting. At the conceptual and ideological core of digital storytelling is its commitment to facilitating the telling of everyday life stories of ordinary individuals. Embracing the notion that everyone has meaningful stories to tell, digital storytelling takes a rather inclusive approach to authorship and encourages amateurs and novices to experiment with a mixture of existing (often mainstream) cultural forms and everyday (seemingly mundane) experiences (Storytelling, 2010).

The theory underlying DST is derived from Multimodality theory of Gunther Kress (2009). Multimodality is a theory which looks at how people communicate and interact with each other, not just through writing (which is one mode) but also through speaking, gesture, gaze, and visual forms (which are many modes). This theory is relevant as an increase in technology tools, and associated access to multimedia composing software, has led to people being able to easily use many modes in art, writing, music, and dance and every-day interactions with each other. It is called multimodality or multi mode for a mode is generally defined as a communication channel that a culture recognizes. Examples of modes are writing, gesture, posture, gaze, font choice and color, images, video, and even the interactions between them. Learning theorists who advocate for multimodality emphasize that people communicate in a variety of ways, and that in order to completely understand someone, the many modes they use to communicate must be observed and recognized to be beneficial in language learning context. In terms of literacy, it relates to the theory of multi literacy that encourages the engagement with multiple literacy methods – linguistic, visual, audio, gestural, spatial, and multimodal – to learn and communicate. For example, in reading, we don't just read letters; we understand how they are arranged to convey meaning. In the context of technology, we are no longer just readers; we are users and navigators. "Reading" as an act no longer is simply the comprehension of words but a method of navigating through various methods of understanding. In other words, most ways of communicating are multimodal and understanding these kinds of communication involved becomes a multiliterate experience: speaking is both linguistic and

auditory, while body language is at once gestural, visual, and spatial. In the context of engineering, “reading” math uses spatiality as well as linguistics and visuals (Robertson, 2016).

## **2.2. DST to Call for Students’ Engagement in ESP (English for Specific Purposes)**

Research on DST and engagement has received large attention among scholars. Digital Storytelling (DST) has been reported to be not only an efficient communication tool, but also an exciting learning experience for participants (Yang & Wu (2011); Ivala, Gachago & Chigona (2013), Visnjic (2013, and Smith & Chipley (2015)). DST does not only engage learners, but build teachers’ teaching competence as understanding how to use technology in a meaningful way and from this, DST proves to be a fine tool for reinforcing certain skills that students struggle with (Visnjic, 2013). The importance of integrating visual to verbal and audio texts is reflected in a some research such as Burmark (2004) having found that integrating visual images with written text both enhances and accelerates student comprehension, and digital storytelling is an especially good technology tool for collecting, creating, analyzing, and combining visual images with written text. Teachers who are able to create their own digital stories may find that they can be particularly helpful not only in engaging students in the content but also in facilitating discussion about the topics presented in a story and helping make abstract or conceptual content more understandable. A slight engagement was shown in Smith and Chipley (2015) concluding that many students, even digital natives, are not early adopters of emerging technologies and, therefore, rely upon instructors to model meaningful uses of digital tools for learning and communicating. Additionally, because digital tools are constantly evolving, online and individualized support for faculty and students are needed to encourage faculty to incorporate innovative digital assignments in their courses across the curriculum.

Reacting to Smith and Chipley’s work, the current research fills in the gap by considering the fact mentioned. A guide of specific steps in accomplishing good digital storytelling is provided. Lambert (2010) lists seven steps concerning what will make a story as a good digital story. Those seven elements are the fundamental of digital storytelling. They are owning storyteller’s insight, owning storyteller’s emotions, finding the moment, seeing the story, hearing the story, assembling the story, and sharing the story.

In step 1: ‘owning storyteller’s insights’ aims to find and clarify what the stories are about. Some questions to start up is “What’s the story you want to tell?” In step 2, storytellers find and clarify what their stories are about and they should consider the meaning contained within the stories. In this stage, the storytellers should be aware of the emotional resonance of

their story. By identifying the emotions in the story, they can then decide which emotions they would like to include in their story and how they would like to convey them to their audience. In step 3, 'finding the moment', the storytellers should find the identifying a single moment that they can use to illustrate their insight. This is used to shape the story. In step 4, 'seeing the story', the storytellers describe within a scene that is regarded as the starting point to telling the story as a story. As the medium to share the stories is in the form of a digital story, the use of **visuals and audio is important as** how the use of images will shape their story. Here, the storytellers will explore the meaning or what the visual text conveys, and the questions that may help is "Why this image? What is it conveying to you? Is the meaning explicit or implicit? Does it have more than one meaning? If so, can you describe the multiple meanings?". Step no 5 is 'Hearing Story', it should be noted that a digital story does not mean that what makes 'a digital story' is not a music video or narrated slideshow, but it is the recorded voice of the storyteller telling their story is what makes what we call a "digital story". In digital stories, voice not only tells a vital narrative but it also captures the essence of the narrator, their unique character, and their connection to the lived experience. In step 6, 'assembling the story' the storytellers are ready to assemble the story by spreading out their notes and images and composing their script and storyboard. This requires answering two questions: 'How are you structuring the story? And, within that structure, how are the layers of visual and audio narratives working together?' And the last step is sharing the story. In this stage, it is important to consider "Who is the audience? What was your purpose in creating the story?, and in what presentation will the digital story be viewed? And what life will the story have after it's completed?".

Basically, the good reasons why DST is able to engage teachers and learners is that the medium of digital storytelling offers tremendous opportunities for teachers to engage and assess students. By integrating visual images with written text, digital stories can be used to enhance and accelerate student comprehension (Burmark, 2004; Robin, 2008). Learners' engagement is shown when they use interactive media to engage an audience and show what they have learned. In this sense this requires knowledge of the subject and ability to think in the process of converting their materials into interactive media format. This is called as peer engagement and this process is meaningful because learners are engaged with it and learned to think about it in a new way. It also involves communication, collaboration and team work as each group of students share their knowledge and know-how with each other. Furthermore, by creating a video as the end product of their work, the participants have to use critical thinking and problem solving skills in order to convey a coherent message. When making the video, the

students have to make decisions about which information to include and about how to most effectively format that information to convey their messages. By using digital media to search for materials on an issue meaningful to them and then convey their message to other people through their digital stories, the students are participating in the act of teaching and raising awareness. In order to conduct online research to create a video, the students have to learn how to use software and search on the Web in a variety of ways. This use of technology enables them to gain a better conceptual understanding of the technology that they are using. Thus it can be seen here that the skills they can learn from digital storytelling are all skills relevant for the 21st century job market in general. (Ideas for this are drawn from Robin, 2008).

The implementation of DST is to switch from textbooks oriented, teacher-centered and depended mainly on face-to face interaction resulting in learners' poor attendance, unmotivated and passive learners, as well as by the awareness that technology has impacted the lives of the current generation of students in a ubiquitous way (Thang et al., 2012; Thang, Najihah, & Norizan, 2012). Hence it is believed that the introduction of technology will enhance these students learning of English. Thus, it can be sum up that DST is able to 1. enhance the learning of English language skills. 2. integrate digital literacy in English language learning. 3. promote cooperative learning through group work.

As an engaging media, DST is applicable across the curriculum since it draws on a variety of disciplinary traditions and is applicable across the curriculum at all grade levels, and for the distributed learning population in every school. (Frazel, 2010; Kearney, 2014). Whether she/he is a novice or an experienced technologist, there are many excellent websites to help to learn these skills and to provide related resources, and there are many options concerning which combination of media will meet the specific curriculum objectives and this can benefit language learning in a variety of ways. It has been found to encourage and motivate students and at the same time enhance their communication skills and enable them to build conceptual skills and technological skills – all in line with 21st century skills required by the job market.

## **CHAPTER III RESEARCH METHODOLOGY**

### **3.1. *Research Context***

The site of this study is a State University located in a town in Central Java, Indonesia. This university has a population of more than 1,500 students with different socio cultural backgrounds. Most of the students are bilingual (e.g. Bahasa Indonesia and Javanese). This study covered for two months from April to Juli 2017. English as Specific Purposes (ESP) is a core subject in the curriculum.

### **3.2. *Participants***

38 students from the discipline of Syariah Economics who have enrolled in English II participated in this study. They are both males (18) and females (30), having homogenous age but different social background.

### **3.3. *Research Instruments***

Several data collection methods were employed in the research, including observations, informal conversations with students and interviews with experts regarding learning materials and multimodal theory and engagement theory to collect in-depth information.

### **3.4. *Class observation***

Observation is one of the main instruments for the evaluation in this research. The prime aim of observations is to identify difficulties, which students are encountered in the learning process. As students are the owner of material, the teacher in this case received feedback from students regarding it. All process was recorded and pictured to be narrated as the research data.

### **3.5. *Informal interview***

During the learning process, there was informal interview conducted with the students before / after the class session. Each conversation lasted for 15 - 30 minutes. The interview was conducted in the mix of Bahasa Indonesia and English, depending on students' ability and comfort in using it. This was a reflective process, as an evaluation for the next stage, and this is able to inform students' attitudes about the newly developed materials.

### **3.6. *Triangulation***

This is done to cross check the data to the research participants in order to avoid the massive bias and subjectivity.

### **3.7. *Research Design***

Following the concepts of Action Research of Kemmis and Taggard (1988), we located the modified work of Stringer, Christensen & Baldwin (2010) as our research foundation; that the approach to action research as applied to teaching is based on a simple LOOK > THINK > ACT heuristic that frames both the instructional work of the teacher and student learning activities. The three components act as a compass or map that guides teachers through the systematic steps of a process of inquiry. However, we modify the three stages into Observe – Reflect – Think – Act - Reflect, Act – Observe – Reflect – Think – Act – Reflect.

It follows the first stage, Observe – Reflect – Think – Act – Reflect. After observing the reality in the classroom, the teacher did a reflection; “what should be done?” In this case she thought and did a mapping of the problems mentioned earlier. In this stage also the teacher and the students negotiated how to form groups. The students were offered two options of whether they will chose their own group members (student-chosen) or whether the teacher should pick group members (teacher-chosen). It was hoped that the group would vary in ability therefore those having high proficiency may support their low proficiency peers; as this is the core of collaborative work. From this point the teacher also did a reflection, “what is the problem by having the system of working the assignment like this?” to overcome the problems in the future.

The next stages were starting from the previous stage: Act – Observe – Reflect – Think – Act – Reflect. Starting from pre-reading activity by using students’ own subject of interest in two themes used (this is called the visual reading stage) - the purpose is to build students’ critical thinking, by posing wh-questions, as: “What do you see first?, Why do you choose it?, Who are there in the picture?, What do you feel about the picture?, Is there any problem there?, Is there any solution regarding it?, What will you do?”. In this act, the teacher did an observation, continued by the reflective stage to see whether students experience difficulties or not. This stage was completed in certain meetings, joining more than one visual image to be a chained story. The point of stages was always reflective stage in each process. While other

stages of drafting the concept of story were started after that, followed by inserting voices, music, and the final stage was digitizing the text.



## CHAPTER IV RESULTS AND DISCUSSIONS

### 4.1. Stages in Conducting the Research

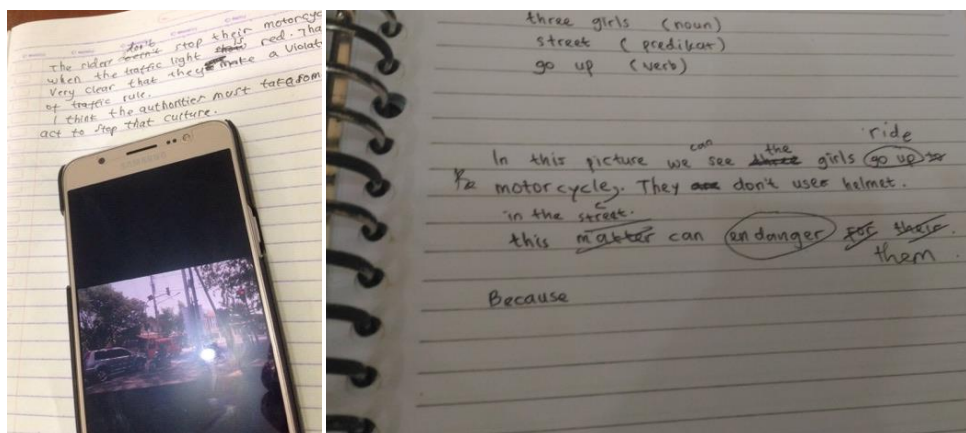
The first stage was Observe – Reflect – Think – Act – Reflect. It was found out that there was problem dealing with ethics in the classroom and out of the classroom. The negotiation happened in forming groups as the number of students was 38 and due to the limited time, individual work focus was not possible when they accomplished the task in the classroom. In the end, individual assignment was the target of the result.

As offered by the teacher (S), the learners chose their own group members (student-chosen). As this is the core of collaborative work. In this stage, after choosing the member of the group, the learners set their aim – that was to find and clarify what the stories they would share about, or what the theme was about since there were 2 options. They asked themselves “What’s the story they want to tell to the viewers/audiences?” In the process of group formation since they chose their own member of the group, one problem was that the students relied on the other members. From this, the teacher did a reflection, what should be done, and could solve the problem. The form was in group, to do consultation and collaboration with other student, but in the end each student would have his/her own assignment of digital story telling case. It means that in the process of accomplishing the assignment, all students should be actively involved in the process (based on their own capacity). Then, what reflected from the process was that not all students were able to communicate in English, therefore, the use of survival English mix within Bahasa Indonesia were acceptable in the negotiation process.

The second stage: Act – Observe – Reflect – Think – Act – Reflect. The students in groups of 2 did pre-reading activity (visual reading stage). Several lists of questions were written on the white board to build students’ critical thinking. The lists of questions covered wh-questions, as:

1. “What do you see first in the picture?
2. Why do you choose the picture?
3. Who are there in the picture?
4. What do you feel about the picture?
5. Is there any problem there? Please relate to the theme
6. Is there any solution regarding it? What should be done?
7. What will you do (to solve the problem)?”

The visual reading stage was started by drafting in the form of written text. Learners were helped by looking at the prompts in the visual text.

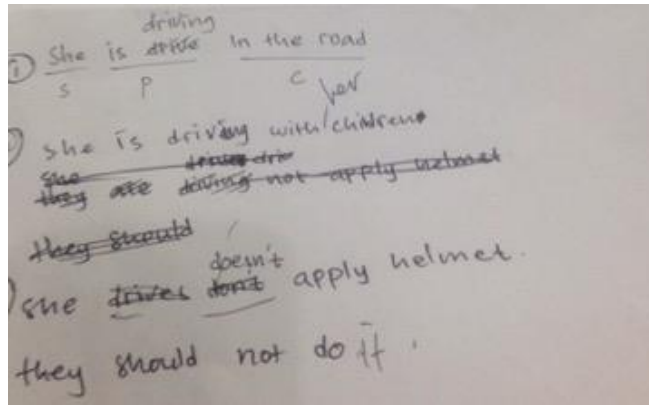


Picture 1  
Analyzing the Prompts

In the observation process, it was found out that some students did difficulties in reading the prompts and were not able to answer the seven questions. For example, in picture 1, student 1 was able only in answering certain questions such as:

1. "What do you see first in the picture?" three girls
2. Why do you choose the picture?
3. Who are there in the picture? Three girls
4. What do you feel about the picture? Dangerous
5. Is there any problem there? Please relate to the theme – not wear[ing] helmet
6. Is there any solution regarding it? What should be done?
7. What will you do (to solve the problem)?"

From the questions the students compose the prompts into sentences: We see three girls go up the motorcycle in the street. They are don't use helmet. This matter can endanger for their. Because..



Picture 2  
One Problem Example

The same case can be seen in text in picture 2. After analyzing the prompts, student 2 showed lexicogrammatical problems such as ‘she is drive in the road, she drives don’t apply helmet’.

The reflection from this stage was that student 1 and 2 found problems not only in finding appropriate the lexical prompts but also in arranging coherence and cohesive text. Therefore, the teacher needed to scaffold her as well as other students in lexicogrammatical features. She thought of solution concerning the problem, and had a student in a peer learning, as the source of information in the beginning of the learning stage. In this stage of scaffolding, student 3 presented the basic summary of grammatical features to help the rest of students who experienced problem but they did not aware nor open to the teacher.



Picture 3 Peer Learning – Scaffolding

From this act, there was a reflection process: that it was found out most of students needed private mentoring stage as when student 3 and the teacher asked some related questions

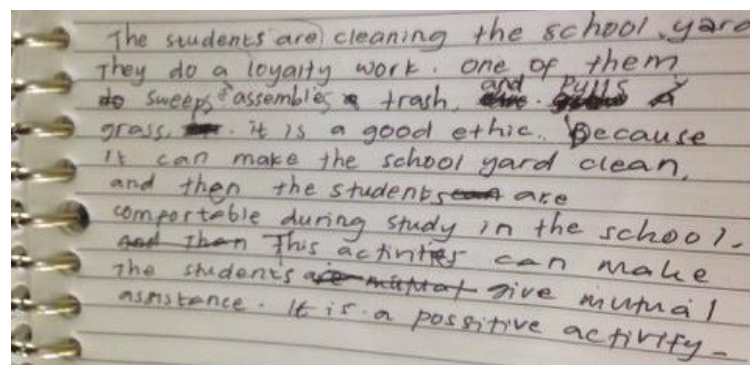
related to the grammatical help, some of them did not answer properly. Therefore, an act was needed: it was to have personal mentoring. The teacher let the students read the prompts (visual reading stage), consulted the assignment individually and did a reflection process noted or presented through the slide.



Picture 4

#### Lexicogrammatical Features Consultation

In the consultation session, each student had the right to consult his/her problem regarding the problems. Student 4 selected a visual text, read the prompts and after following the peer-learning stage, she did a revision on her written text.



Picture 5 a&b Result Example

The main point to conduct the next stages in the current research and any other researches lies in the reflective stage. This was done to observe students' condition, to find out problems and to prevent unexpected worse result in the future. The stage was accomplished through some meetings.

However, in some groups they showed speed work by answering more questions than others. But again, this did not guarantee whether they performed the task perfectly both in structure and logical text. From the beginning to the current stage, it focused only in writing part, did not reach the other part yet.

Other stages of drafting the concept of story were started after that, followed by following another stage called as 'finding the moment' in which the storytellers should find the identifying a single moment that they can use to illustrate their insight. This is used to shape the story. From this picture for example, the students in pairs of two groups did selection of pictures. They selected which picture should be chosen to represent the general idea of the story to be followed by other series of visual texts.

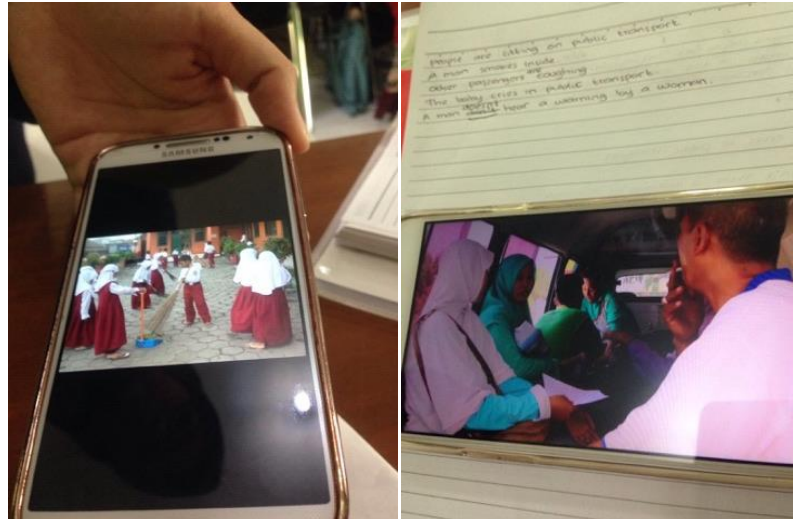
Student 5 : "So, why do you like this picture?"

Student 6: "I think it represents the general message."



Picture 6 - Finding the Moment

After following the previous stage, in step 4, 'seeing the story', the storytellers describe within a scene that is regarded as the starting point to telling the story as a story. As the medium to share the stories is in the form of a digital story, the use of **visuals and audio is important as** how the use of images will shape their story. Here, the storytellers explored the meaning or what the visual text conveys, and the questions that may help is "Why this image? What is it conveying to you? Is the meaning explicit or implicit? Does it have more than one meaning? If so, can you describe the multiple meanings?".



Picture 7 a & b – Exploring the Meaning

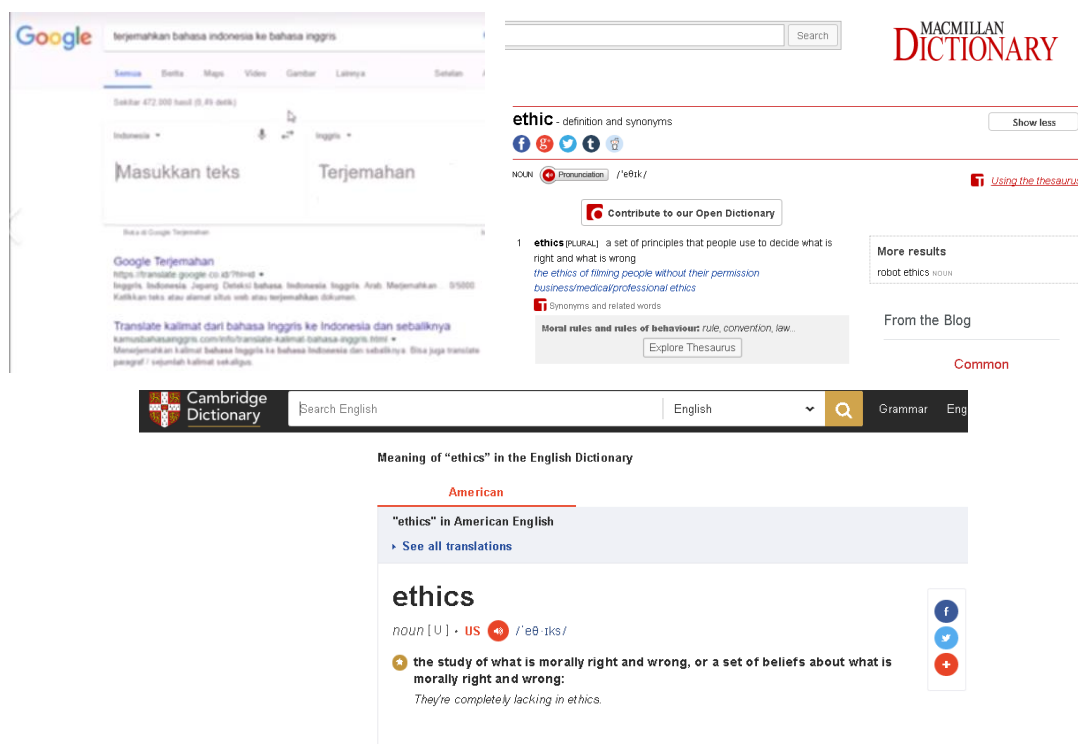
- Student 4 : “I choose this picture to start the story.”
- Student 5 : “Why?”
- Student 4 : “This is the real example of [cleaning] the environment”
- Student 5 : “Why [do you choose] the picture, [not others]?”
- T : “Do you think the text convey message?”
- Student 4 : “Yes, to keep the [school] yard clean.”
- T : “Yes, what else? Look at the right girls and the boy.”
- Student 5 : “What, Ms?”
- T : “Who holds the broom, *sapu*?”
- Student 4 : “The boy, Ms.”
- T : “So?”
- Student 5 : “Oo, I know. Everyone must clean the yard.”
- T : “Yes, that’s the implied message, *pesan terselubung*.”

In this transcript, student 4 thought that the visual text that she chose had explicit meaning regarding good ethics of keeping the environment clean. The text conveyed the example that even all students - boy and girls have to do mutual cooperation to keep the school yard clean. While for picture b, it was about ‘smoking habit’.

- Student 5 : “[this is] My visual text.”
- Student 6 : “Smoking man”
- Student 5 : “What is the message?”
- Student 6 : “empathy”

- T : “Who should have empathy?”  
 Student 6 : “The man, Ms.”  
 Student 5 : “He [is] smoking in the *angkot*.”  
 T : “yes, right.”

From written stage, it came up to the step no 5: ‘Hearing Story’. As discussed by Lambert, a digital story does not mean that what makes ‘a digital story’ is not a music video or narrated slideshow, but it is the recorded voice of the storyteller telling their story is what makes what we call a “digital story”.



Picture 8 a, b & c

From this point, the concentration was in integrated process of writing, listening, and speaking. The teacher introduced some applications in students’ gadget to explore the English sound. There were from the minimal use of Google Translate, Online Dictionary to Offline Dictionary. The goal in this stage was to familiarize students that English is not only in two kinds of dialects as they knew before – British or American; but English is varied or what is known as the World English-es.

The integrated skills in the process were: writing, reading, listening and speaking. Four skills were used in the use of mobile application.



Picture 9 a, b, & c

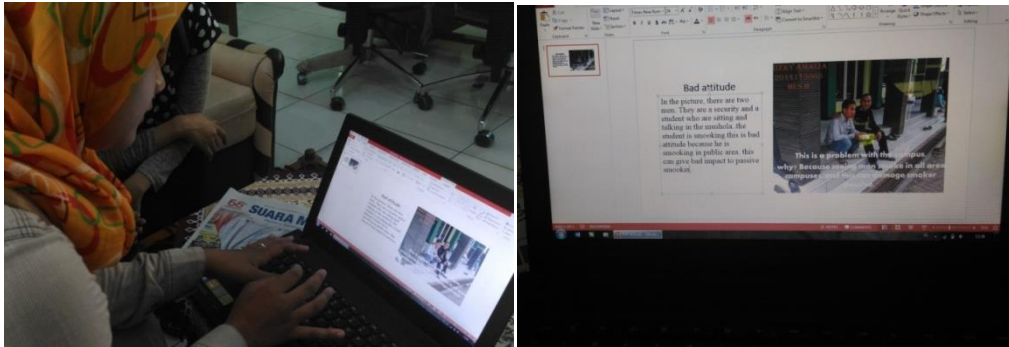
#### Checking How to Pronounce Words

The only problem reflected from this stage was when the students (8,9,10,11, 12, and 13) were not able to connect to the free 'wifi' from some laptops since some classes were not good in catching the signal. Therefore, the use of mobile phone was recommended more in the learning process. It depended on the students, for practicing listening in pairs or individual, as the result would be continued into practicing how to pronounce it logically for speaking or reading aloud practice.

Then from this point, the students reached step no 6: 'assembling the story'. The storytellers assembled the story by spreading out their notes and images and composing their script and storyboard. They needed to answer two questions: 'How are you structuring the story? And, within that structure, how are the layers of visual and audio narratives working together?' As negotiated in the process, the students were free to use any supporting application, from Photo Story, Ice Cream Screen Recorder, Viva Video, Windows Movie Maker or any supportive aids. The point was that the series of pictures as visual texts united each other, along with the spoken and or written narrative to explain details of the story. The reflection from this stage was the lack of time to handle individual consultation. Therefore the



teacher thought online consultation through the use of FB group, however for those who wanted offline consultation, there was time allocation for them.



Picture 10 a & b  
Arranging Pictures

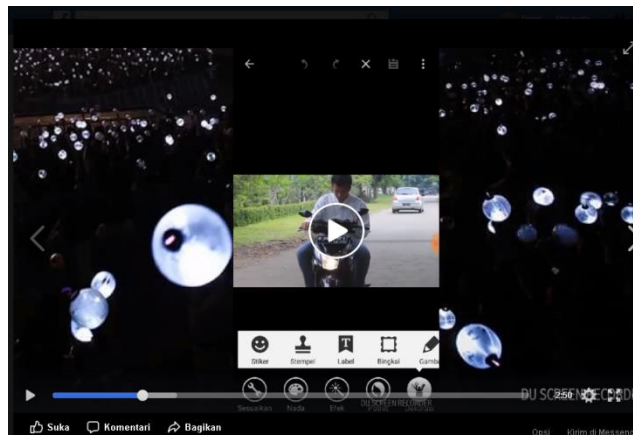
In Picture 10 a, student 14 used power point facility to help her arrange the series of picture. She then inserted the voice through the facility of insert voice.

The last step was sharing the story. In this stage, it is important to consider “Who is the audience? What was your purpose in creating the story?; in what presentation will the digital story be viewed?; and what life will the story have after it’s completed?” Here are the examples of assignment of Digital Story created by student 15, 16, 17, and 18. They varied in the application usage, from Viva Video to mobile application.

Picture 11 was filled by three pictures, the first was “assalamu’alaikum” as greeting, continued by student 15’s narration in audio recording. In this, she recorded her voice into the laptop by using microphone. Regarding this, she mentioned that the problem by using this microphone was that she must make sure there was no disturbing voice around her. If not, the voice would be not clear since there were too many distractions.

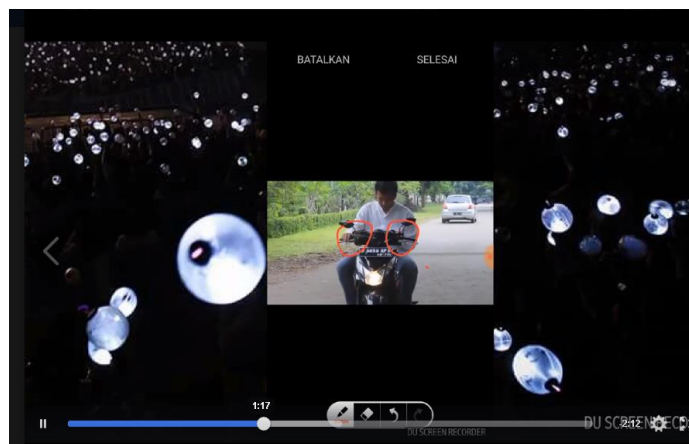


Picture 11  
Opening - Greeting



Picture 12  
Inserting Picture – Ethics in the Street

The next picture that she inserted was a visual text describing unethical habit in the street – that was texting while riding motor. She explained by adding her voice in audio format telling the audiences that this habit was dangerous and should not be followed by other riders. In picture 13, she added information restating that by circling the left and right part of the motor in red circle, that the danger of the bad habit was threatening the rider’s safety and life.



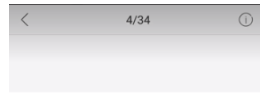
Picture 13  
Circling the Danger of Texting while Riding Motor

The rest of the digital story was in the form of student’s spoken narration by relating the visual text to the problem that was usually seen in the environment, for example that the rider did not use helmet for head-protection.

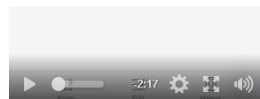
As the last step was sharing the story, the student considered that her targeted audiences would be her friends. This was considered from her reason “people here did not pay attention in (their) safety while riding or driving in the road” While her purpose in creating the story was

“I hope this can build (their) awareness”. As the audiences would be friends, she preferred to upload this in the facebook group in hoping that others would be careful by seeing the digital story.

Student 16, in this case focused on ethics, in which she selected some pictures (6 different, combination of verbal and visual text) to be combined as one unity in her digital story. Her theme was still on ethics, but specific to the bad habit of sellers who were selling in the pedestrian walk – area.



Assalamualaikum~



Picture 14  
Opening – Greeting

The first verbal text was “assalamu’alaikum” as greeting, along with student 16’s narration through audio recording. In this, different to her previous friend she recorded her voice by using microphone of her mobile phone. “It is easier, and I don’t need to find quiet place, but better to use wait for no crowd or no noise, too.” Related to her clear pronunciation, she mentioned that she used mobile to navigate Macmillan online dictionary to have the pronunciation checked. “I typed word by word, because I want (to be) better.” Her only weakness was in sentence structure, but above all she had practiced and she had reached tremendous result.

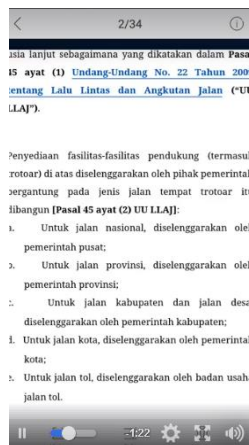
Series of pictures that she inserted were visual texts describing unethical habit in the street done by the vendors – that they sold items by using the side walk of pedestrian in some streets of Pekalongan. She explained by adding her voice in audio format telling the audiences that this act brought inconvenience and should not happened more. In picture 15, she added information by attaching a closer look to contrast between the full used sidewalk and also some edge of the street filled with *manequen*.



Picture 15

### Visual Text – Ethics of Selling Products 1

To support her visual text, she attached also the government regulation dealing with the law or guideline stating what should and should not be done regarding the national – provincial street in Indonesia. According to her “this is important to give a prove that we don’t just judge the vendors.”



Picture 16

### Verbal Text – Government Regulation

To support her visual text, she attached also the government regulation dealing with the law or guideline stating what should and should not be done regarding the national – provincial street in Indonesia. According to her “this is important to give a proof that we don’t just judge the vendors.”

She did not just put a picture, but another example of visual text in her digital story. “I want to give more, (the) example is (taken) from another street (in my town).” She chose a vendor of fruit, who experienced the same case – selling in the edge of a street.



Picture 17  
Visual Text – Example 2

When the teacher asked her whether this is a real shot picture or not, she mentioned that the pictures she took were real. We could see them from the real objects taken in some streets of the town. The reflection from the pictures was that she was afraid of taking the shot therefore the picture was not so closed in distance. But this also gave impression the full angle of description, that the vendors used not only the pedestrian's side walk but also some edge part of the street which disturbed the street users.



Picture 18  
Visual Text – the Risk for Pedestrian

Another sample of visual text she attached before the end of the digital story was a story of fashion vendor, in another area of location. The same case, the *manequens* were displayed in not only the pedestrian's side walk but also some edge part of the street which also disturbed users of the street. These visual texts were accompanied by life-narration of the student. "I think this is important to support the pictures with our explanation, why this is not should be done."

For the closing of the digital story, student 16 was thanking the audiences for watching her digital story for the reason that “I must thank them, since they (have) listened to the story I performed.” In her last step of the sharing of the story, she considered that her targeted audiences would be her friends and she expected others who become offline sellers would consider this; however, she just focused that she wanted to share this to her friends in the campus since many of them also had some business. This was considered from her reason “I want them to be aware to the risk” While her purpose in creating the story was “I hope people will care more and (have) emphatic”.



Picture 18  
Closing

Student 17, still concerned on the Ethics theme, but it concerned to the fashion / dress ethics. In her digital story, she combined verbal text along with audio text. The opening was mixed into introduction part.

Realizing that her target of audiences would be her friends, she would choose the media to convey the hidden message through facebook. “This is the problem in (the) campus.” She expected others to recognize the problematic matter in covering a muslim’s hair by putting some examples of visual texts.



Picture 19 - Opening & Introduction

Concerning the use of pictures, whether they are authentic taken from the community lively or not, she mentioned that “I took some pictures from online media” because other students would assume that she were naïve by analyzing this point. However, she decided to have some pictures blurred to hide the user’s face.



Picture 20  
Visual Text 1 - Example

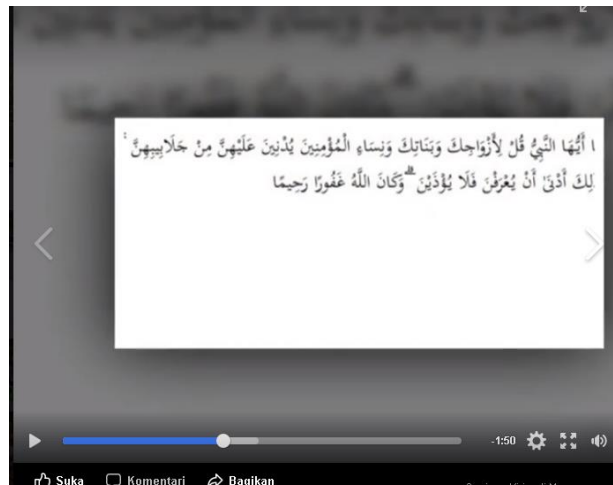
Concerning the use of pictures, whether they are authentic taken from the community lively or not, she mentioned that “I took some pictures from online media” because other students would assume that she were naïve by analyzing this point. However, she decided to have some pictures blurred to hide the user’s face. Her reason was to respect the women, though in Picture 21, she missed to have some blurred.

The combination of verbal and visual text was not in the same episode, as what she mentioned, “I don’t know how to combine (verbal) text into pictures (yet) at that time, Ms.” Thus in one slide, the appearance was in separated way, not in the integration of the two, unless audio and verbal, or audio with visual text.



Picture 21  
Visual Text 2 – Example

As done by the previous student, student 17 put the supporting regulation in the form of Arabic quotation. This was to legalize more on the need to cover part of women's body appropriately.



Picture 22  
Visual Text 2 – Supporting Law

For ending the last scene in her digital story, the student combined closing verbal text, along with audio text, and thanking to the audience for listening to her work. “I think (it is) a must to thank them and (I) must honor (them).”



Picture 23  
Closing – Thanking Audience

When she was asked on the creation of her digital story, the girl mentioned that her problem was in the checking whether the structure of the verbal text and the pronunciation of the audio text were proper or not.



Student 18's digital story was different compared to other students. She chose Economic Activity theme. In this work, she used the mix of Power Point to combine certain pictures, compared between traditional stall and modern minimarket. It was a work using combination of visual text, verbal text, and audio text in one single frame. "I use Power point (as the media), save in jpeg format Ms.". Her intention to save the power point sheet was to make it as picture. She then combined the pictures into a Viva Video application, hence the result of the work will be in video of mp4.

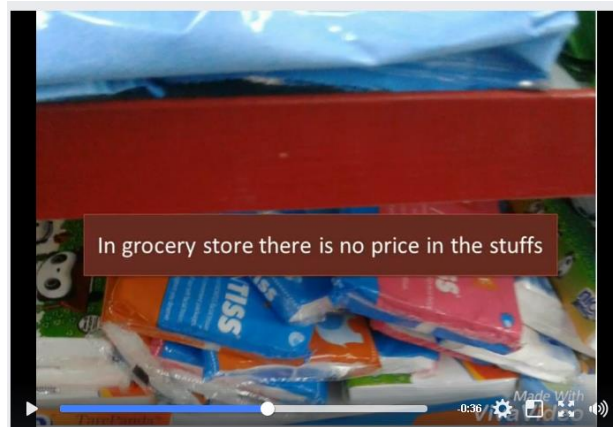


Picture 24  
Opening – Comparing Differences

In pictures selection, she explained that the pictures were authentic taken from the real place. "I took the pictures from real place." This brought her into some difficulties, such as that she must take the items secretly in the minimarket to get the price tag as shown in Picture 25, and in Picture 24, she asked for the cashiers' permission and mentioned that it was part of the assignment in ESP. When picturing the stall, she captured the photo by parking the motor in front of it. The other problem she faced was when she inserted her voice as she used laptop and she needs a microphone as an aid, and she must find peaceful place hence the noise would not be captured.



Picture 24  
Asking for Permission



Picture 25  
Real Objects

Though she had used the combination of visual and verbal text, she still recorded her voice. She narrated the story, not only reading it loud, but giving comments in the digital story. “I use google translate to check the pronunciation, sometimes I check my sentence, too.” The use of google translate was permitted to help the students checked the way they should say words, and in some cases they also were permitted to have it as the aid for checking word translation in one condition: that the Indonesian structure must be logical and make sense so the result will be better. Editing was a must in this case. As the last step was sharing the story, the student considered that her targeted audiences would be her friends. “It’s just for sharing,” so that’s why she uploaded her work in the facebook group.

## **CHAPTER V CONCLUSIONS**

The Digital Storytelling (DST) project in two themes was performed well by the students as they found that it was an engaging media to support their learning process. Students did not only memorize English structures as usual nor waited for teacher feeding them. The project was calling their attention not merely arranging sentences without relating it to the real-life context, but it came in the integration of visual texts analyzed based on the English grammar, based on the appropriate context therefore it became a meaningful learning materials. DST enabled the students learned that learning English is not only learning skill in mono mode, for example listening, speaking, writing, and reading in a single way; but it enables them to use all skills in integrated way. To support them in the skills, the used of supporting application for instance to check pronunciation is a must therefore their English sounds logic.

Related to obstacles experienced by students in the activity, no one is low-run wifi in the classroom hence the use of personal gadget with personal data support is a must; and number two is dealing with students' motivation to perform the best project for them as students' activeness is needed in the creation of the DST project.

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