

Designing Digital Storytelling in English Online Learning

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DESIGNING DIGITAL STORYTELLING IN ENGLISH ONLINE LEARNING

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9

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ABSTRACT

The covid-19 outbreak has led to many opportunities and chances for teachers and lecturers to create many media for online learning. The purpose of this research discusses 1) to design Digital storytelling in online learning, 2) to study the implementation of teaching English by using digital storytelling, and 3) to find out the practicality of digital storytelling for pre-service teacher students. This research is using d research development model developed by Alessi and Trollip (2001), which consists of three stages; the first stage is planning, the second stage designs, and third is development which focuses on designing digital storytelling to find more about the impact of digital storytelling as an online learning media process for English teaching material. The sample was 180 junior high students to get the needed analysis data, eight pre-service teacher students implemented the digital storytelling in the online classroom, and two evaluators to assess the appropriateness of digital storytelling to be used by pre-service teachers as it is found in this research that designing digital storytelling showed practically on how digital storytelling was designed, developed and applied in English class. The pre-service students successfully implemented digital storytelling, and the appropriateness was high, which can be used in the online teaching process.

1. INTRODUCTION

Millennial students are advancing in terms of utilizing innovative modernity and the control of current data flow. However, there is an empty soul room, namely the crisis of value and identity (Salamah, 2018). They are generally carried away by global currents and lack of their cultural awareness. These millennial students have an empty soul to make themselves proud to be part of the cultural stories. Therefore, to balance the current use of digital technology, they must remain directed to the norms in local wisdom to understand the norms that should be used as guidelines for utilizing information technology.

The positive and negative impacts of today's advances in digital technology can be a boomerang that is harmful to the strengthening of millennial students but can also be positive energy for Millennials. Some studies showed that internet overuse for millennials had affected their sleep, physic, academic progress, and family relationships, thus lead to various physic disorders like low back pain, carpal tunnel syndrome, and mental disorder like depression, anxiety, loneliness, and low self-esteem (Mazhari, 2012; Tsukayama, 2016). When advances in

10

digital technology are considered a positive tool for them, then the tools of freedom, truth, and innovations are considered done by the global community. Their values in local wisdom were ignored and resulted in their tradition as impediments to progress, freedom restraints, creators of hostilities, and elimination for its adherents. All those opinions are widely consumed through social media today. It is a massive challenge for educators, people, and the government to set this understanding immediately. Given the strong influence of social media and the sophistication of technology, teachers can use social media applications to teach local wisdom as a source and medium of learning for millennial students. Technology utilization in this learning requires teachers to constantly update the latest information, diligently reading books and research results to straighten out the acquisition of information from social media. In addition, teachers were also required to design learning tasks for students, such as uploading creative local fairy tales through flog, youtube, or other apps. Thus, learning resources strengthen millennial students' character education, potential, creation, and innovation in the digital age.

Aware of this, the researchers propose one way to create one media that English teachers and students use to have fun and influential media in online learning: digital storytelling. Digital storytelling integrates pictures/photographs, sound, music, movie maker, recording tools, text, and narration text audio. In this research, the researchers work on why digital storytelling is needed. The design of digital storytelling was elaborate; last, the analysis data of practicality on how digital storytelling impacts English subjects. So, the researchers set the purpose of this article to show how digital storytelling as an educational medium could help teachers and students engage in educational content and cultural awareness.

In his research, McClelland found certain nations whose people worked hard to move forward and others did not. He compared English and Spanish; in the 16th century, two countries were two giant countries, but England grew more extensive, while Spain declined to be a weak country. After research, McClelland discovered the story and different children's tales of the two countries that in the UK, children's tales contain a kind of "virus" that causes their readers to contract the disease need to be excellent, need for achievement, while the fairy tales in Spain are precisely and does not contain the "virus" (McClelland, 1976; Salamah, 2012).

Looking at McClelland's research, there are several questions: why are Indonesians experiencing a prolonged multidimensional crisis? Why is our nation lacking a hard work ethic? Why is this end often an act of violence, blasphemy, spreading hoax news? McClelland's frame of mind can be searched for answers through stories consumed by Indonesian children.

The problem is how to present local fairy tales as an exciting and characterful culture so that they can be enjoyed by millennial students easily through digital applications that are very familiar with them. If digital storytelling is engaging, it will be easy for Millennial students through various media, including digital media.

Development of local fairy tales in the Millennial era based on character education and digital technology has been done by Salamah (2012) by combining local fairy tales with heroic stories of today's nation's children, such as Kancil and Tiger Stories combined with the heroic story of Mr. BJ Habibie. This story features intelligent, polite, sensitive, and creative-productive characters, also kind, honest, have empathetic and love to work hard in a mutual manner so that it can develop with a variety of local fairy tales throughout the Nusantara (Suyatno, 2005) combined with heroic stories of the past and present.

In their research findings, Kajder and Swenson (2004) found that digital storytelling helped readers imagine text and offered a stage for visually conveying meaning. Moreover, Lambert (2006) distinguishes seven components that are fundamental components of compelling digital storytelling. In contrast, these components lay out the nature of viable advanced stories; the method of making an advanced story includes engaging a wide assortment of abilities, counting, inquiring about points, composing scripts, storyboarding, and collecting the ultimate item utilizing video altering programs (Ohler, 2006).

Digital storytelling has several benefits for children. The benefits of Digital storytelling were described as follows.

1. Creating a Constructivist Learning Environment

Digital storytelling provides a constructivist approach for teaching and learning. It is vital to combine digital technology and innovative teaching and learning activities (Dakich, 2008). Digital storytelling upgrades students' motivation and assists teachers in creating constructivist learning environments, which leads to solving problems in collaboration among peers; then, digital storytelling provides integrated approaches to engage students in higher-order thinking and deep learning (Dakich, 2008).

Storytelling is a cycle where students customize what they get and develop their interpretation and information from the sources they listen to and say (Behmer 2005), while (Standley 2003) found that digital storytelling is constructing the students' attainment and thought to be shared and showed to others productively.

2. Fostering Foreign Language Skills

Digital storytelling had been a significantly positive influence in foreign language teaching, fostering students' language skills (Strahovnik & Mecava, 2009; Sobol, Lindauer, & Lowrance, 2004). Reinders (2011) found that Digital Storytelling in the Foreign Language Classroom was an easy tool to use for production skills in English either both writing and speaking practice. Moreover, it is also an excellent way to motivate students to use the language inside and outside the classroom.

Bernard R. Robin did the power of digital storytelling to support teaching and learning (2016) found that digital storytelling develops innovative ways to integrate digital storytelling into teaching and learning activities through the growing of chances and possibilities.

3. Introducing culture

Nguyen (2011) found that storytelling allowed everybody shared stories on their life where they were from to indicate their culture, ethnicity, attitude, custom, and prestige, while Benmayor (2008) found that digital storytelling assists students in transferring their knowledge, competencies, and culture as their thinking process and helping them gain confidence, thus in a pedagogical way digital storytelling **as a tool to accommodate teaching and learning process.**

Many fairy tales can set an example for children and ethics, such as stories about the bad boy *Kancil*, about a race between snails and rabbits, about the red-haired, and still much more. Every children's fairy tale always has a good purpose intended for young learners. Therefore, if the little one has difficulty understanding ethics, teachers can explain it using parables from a fairy tale.

Therefore, this research will focus on the research questions: (1) how to design Digital storytelling in online learning?, 2) how to study the implementation of teaching English by using digital storytelling? Furthermore, 3) how to access the practicality of digital storytelling for pre-service teacher students?

2. METHODS

The design of digital storytelling in this research is using a **development model developed by Alessi and Trollip (2001). The development model is divided into three stages: planning (ideas), Design, and Development.** The selection of Alessi and Trollip models is because the development model is devoted to multimedia development. The beginning of the development of design research was the decision of some researchers in the group of National Research Council (2002) in Design-Based Research Collective (2003) that researchers, practitioners, and the decision-makers for educational policy agreed that research in the educational field is somewhat remote from the everyday problems and issues of educational practice. The planning (ideas) step was taken from the needs analysis data from 180 junior high school students in choosing to agree and disagree with the questionnaire. Agree with means that the students agreed with the statement of the questionnaire in positive points. At the same time, disagree means that those students disagreed with the wrong idea in the questionnaire statement. The researchers created the design step using the Wondershare Filmora9 application and evaluated it by the multimedia program to evaluate the product. Last, the development step was implementing digital storytelling in an English online class by eight pre-service teacher students.

A mixed-method was used in this research with quantitative and qualitative data. The questionnaire was used for quantitative data, and the interview was used to collect qualitative data. Two questionnaires were used in this research, first the students' opinion on need analysis, and second, the questionnaire for product evaluation. The sample was 180 junior high students to get the needed analysis data, eight pre-service teacher students implemented the digital

storytelling in the online classroom, and two evaluators to access the appropriateness of digital storytelling.

3. RESULTS AND DISCUSSION

3.1. The design of digital storytelling

a. Planning (Ideas) stage

The opinion of students in digital storytelling was the first data to be discussed. This stage presented their point of view of students' opinion in designing digital storytelling—the positive point of view and negative point of view displayed in the following table.

Table 1. The Result Findings in Students' Opinion Questionnaire.

No.	Statement	Percentage	
		Agree	Disagree
1.	Malay folklore will help me get better to understand the Malay heritage	88%	12%
2.	It will help me understand the types of Folklore in Malay heritage.	42%	58%
3	It makes me understand that Malay heritage should be retained.	88.7%	11.3%
4	It motivates me to explore more Malay Folklores which I have not known before.	78.7%	21.3%
5	It motivates me to search for more Malay Folklores around Riau.	77.3%	22.7%
6	It will enrich my Malay Folklores in general.	84%	16%
7	It will improve my compilation of Malay Folklores for the prospects term.	78.7%	21.3%
8	It will increase youngsters to explore more Malay folklore for future needs.	77.3%	22.7%
9	It will increase youngsters to explore more Malay folklore for future needs.	85.3%	14.7%
10	It will support the development of Malay culture in Indonesia.	40%	60%
11	Malay Folklores are local wisdom that is useful for country unity.	39.3%	60.7%
12	It will contribute to the intangible heritage assets of a country.	72.7%	27.3%
13	Malay Folklores can build character and moral values in teaching English.	78.7%	21.3%
14	It will become a cultural heritage in language teaching.	79.3%	20.7%
15	Malay Folklores are a cultural heritage that can be a source in language learning	88%	12%
	Average	73%	26.8%

The results of the questionnaire above in table 1 show that each question was responded by two options chosen, first was categorized in agree in 73% show that the students agreed to design digital storytelling and other was in contrast answer was disagree in 26.3% show that the students disagree to develop digital storytelling. This finding seemed that the millennial generations agreed with the continuance of Malay Culture to be designed in digital storytelling.

The analysis of the table above about digital storytelling in this research is based on the phenomenon in millennial students. The exposition of technology has made them forget to retain the old stories. The researchers realized it and tried to find the solution to maintaining folklore, especially in inland tribes *Suku Sakai*. Many stories have been collected, but for the first project, one folklore was designed. The story's title was "*Pawang Jaring Rusa*" to be selected because this ancient story had been told by the oldest among *Suku Sakai*, but the youngsters around them did not realize that this story should be retained.

16

b. The Design of Digital Storytelling

The design of digital storytelling in this research was preserving local folklore in *Suku Sakai*, the inland tribes in Pekanbaru, Indonesia. The steps of this research in designing digital storytelling focused on the effect of the final product of digital storytelling, which would be used in English subjects. The ancient stories which were taken from this tribe to be the first project entitled "*Pawang Jaring Rusa*" divided into five videos which separated into folklore unit 1, namely; teaching to children, folklore unit 2; Curiosity, folklore unit 3 namely; Agreement, Folklore unit 4 namely; Deceived, and Folklore unit 5 namely; Cursed.

The process of designing this digital storytelling involved three main steps; the first step was to find the content of *Suku Sakai* folklore collected by the researchers through Riau Province in Pekanbaru. The second step was designing the storyboard that used the Wondershare Filmora9 application program; this program helped the researchers design the digital storytelling that matched with the content of the ancient stories of *Suku Sakai*. The Wondershare Filmora9 application program was used to design this digital storytelling because it supported the digital multimedia for finishing the first project. This step needed more attention because designing digital storytelling requires more time in inserting, scripting, sounding, back sounds, and editing. The last step was to determine the whole items in the project program from completing the screen design and then the export programming. After exporting was completed, the digital storytelling was seen and used by researchers to evaluate to get the digital storytelling analysis.

c. The Development of Digital Storytelling

1. Prepare the materials to be edited, such as text, background, images, and sounds, to design digital storytelling.



Figure 1. The materials preparation for designing digital storytelling

2. Open the Wondershare Filmora9 application to prepare the design of digital storytelling.

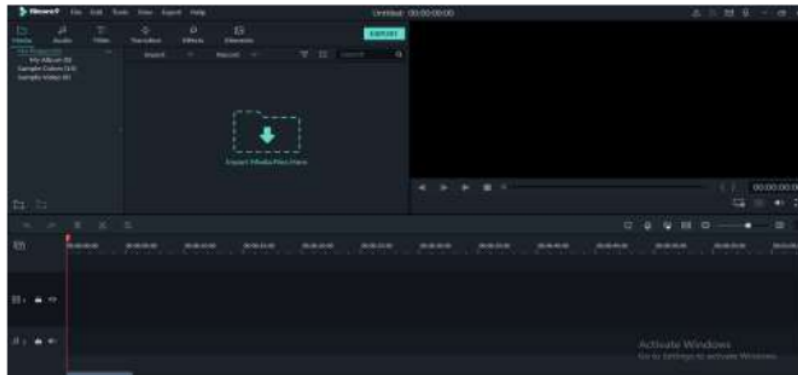


Figure 2. The Wondershare Filmora9 application program before designing the digital storytelling

3. Import / insert images and back sounds and texts into the editing application. In this part, the sounds have formed.

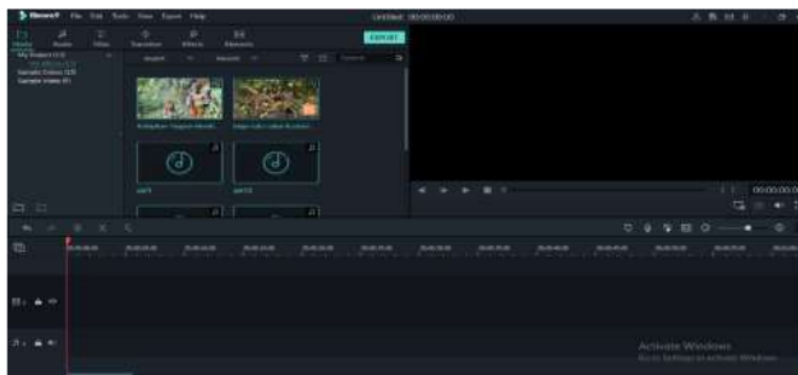


Figure 3. The process of importing images into the Wondershare Filmora 9 application program

4. Insert the image and the back sounds into the editing chart by pressing and dragging the image or the available back sounds into the editing chart. The back sounds were divided into two types of gender, namely female sound and male sound. Unit 1 used a female native speaker sound with a low voice, and unit 2 used to sound with a heavy voice. Unit 3 was using a male native speaker with a low voice. Unit 4 used a female native speaker with a soft voice, and unit 5 was using a male native speaker heavy voice.

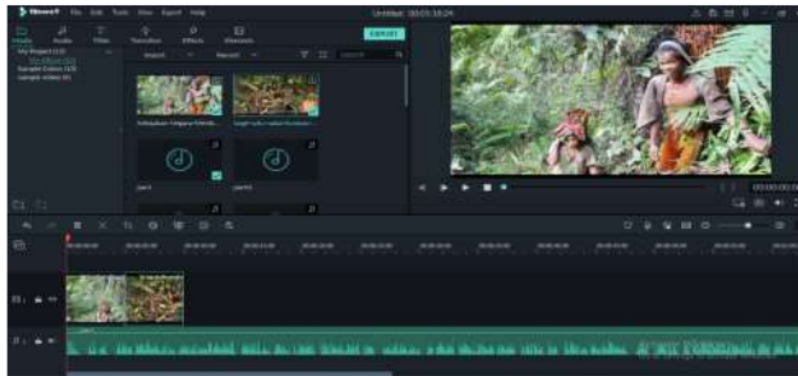


Figure 4. Inserting Images and sounds into Wondershare Filmora9 application program

5. Next, select the text menu in the application to enter the prepared text; this time, the text has been prepared in word form, select the subtitles. In this part, the text was inserted in the film, from unit 1 until unit 5.

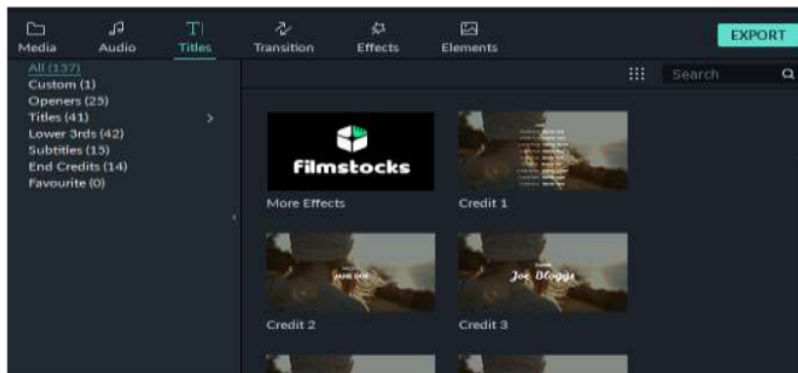


Figure 5. Selecting text menu in Wondershare Filmora9 application program

6. Click two times the Subtitles no 1; then the following display will appear

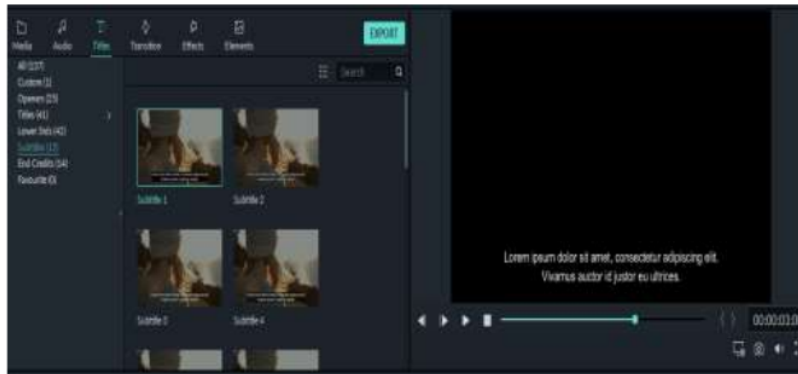


Figure 6. Subtitles additional

7. Copy the text that has been prepared little by little as needed, then adjust it to what we want.

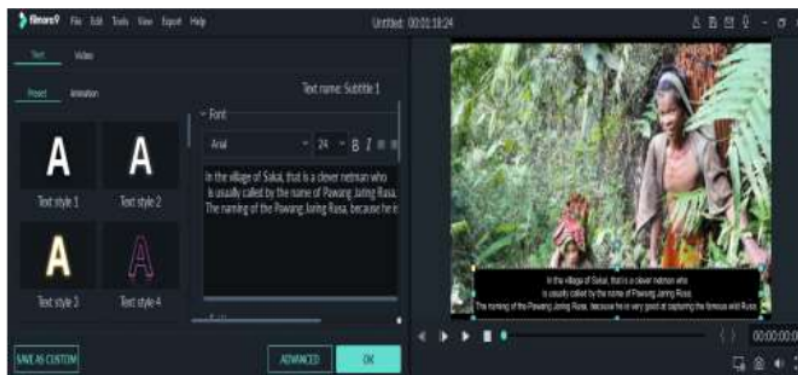


Figure 7. The text insertion in the Wondershare Filmora9 application program

8. Select the transition menu on the menubar, select blind, then click and hold to enter between the images on the editing chart.

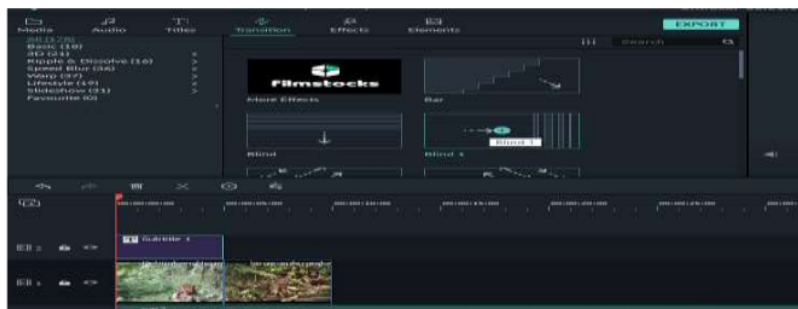


Figure 8. Transition menu to display the images

9. Continue the steps until the video is ready to be edited; when finished, select the Export menu, a display will appear as follows.

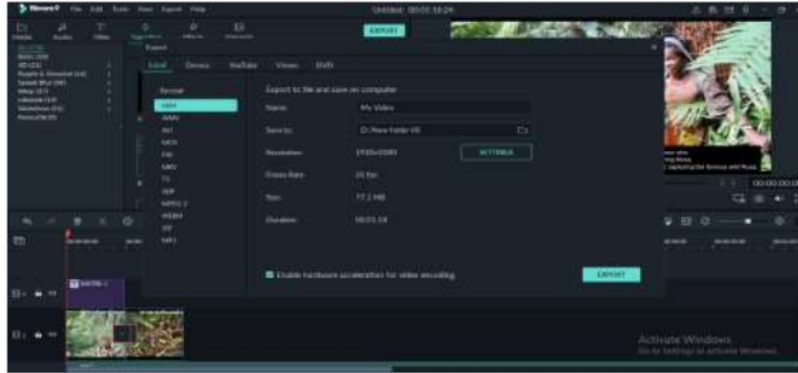


Figure 9. Export menu

10. Customize the name of the video, place the storage, then select EXPORT, and wait for a moment until the finish.
11. Last, the video is complete.



Figure 11. The final video Screenshot from Wondershare Filmora9 application program

3.2. The implementation of teaching English by using digital storytelling

Eight pre-service teacher students have implemented digital storytelling during practice teaching. The topics of digital storytelling were discussed and taught by them to junior high school for eight classes. During the interview, some questions were raised to get their preferred learning topics in five videos to be taught in the classroom. As a result of interviews, the pre-service teachers stated that digital storytelling helps them conduct online learning, especially English subjects.

The interview result shows that the pre-service teachers' desires in using digital storytelling were relatively strong because they involved all skills in English. They said that digital storytelling involved all aspects, such as interactive videos and accessible media in the online system; they were presented in visual types involving all English skills. They supported improving students' vocabulary, reading skills, listening skills, speaking skills, and writing skills.

Based on the research findings, it can be described that the development of digital storytelling was giving positive feedback from the users. Finally, the evidence research findings can conclude that the digital storytelling that elaborated *Suku Sakai* was beneficial to students in keeping Riau Malay heritage.

3.3. The practicality of digital storytelling

The project mainly introduced the ancient story to millennial students who are known all over Riau Province. The data of the impact of digital storytelling taken from two computer programmers in accessing the product. The purpose of this practicality was to find out the computer programmers about their evaluation on the aspects of convenience usage, the benefit of using it, the attractiveness, and the clarity of its visual communication in using digital storytelling.

Table 2. Results of Practicality from Pre-Service Students

No	Components Value	Practicality Assessment	Criteria
1	Convenience of Digital Storytelling Usage	80.63	High
2	Benefits	81.88	Very High
3	Attractiveness	80.50	High
4	Clarity of Visual Communication	80.75	High
	Average	80.94	High

Based on the practical results in table 2 above, the convenience of Digital Storytelling was 80.63 in high-level criteria. Benefits were 81.88 in very high-level criteria; then attractiveness was 80.50 means that it was in high-level criteria, and the last clarity of visual communication was 80.75 in high-level criteria. The average score for practicality gained 80.94 in high-level criteria. It means that this digital storytelling of its practicality showed that digital storytelling was practical; thus, digital storytelling made students easier to understand learning materials.

4. CONCLUSION

This development model research has produced five videos of digital storytelling of *Suku Sakai*, which will implement in English subjects soon. This first project of digital storytelling has given a variety of learning material in English subjects. Based on the findings, millennial students' needs with new content of folklore and sound uncommon already attracted their attention in digital folklore. Switching from Kpop, Korean Drama, and it's like, the researchers turned the millennial students to love and search more digital folklore shortly, so the Malay heritage was

retained and new unique stories became a substitute concern. The planning and the development of digital storytelling products found various problems with software in terms of time allocation, sounds chosen, and images insertion. The system analyst solves these technical problems. Eight pre-service students tried five videos of digital storytelling. It found that digital storytelling practically helped them be used and implemented for this first project in their online class in a shortcoming event. They already decided that the product in this research will be used as one media to support their teaching material shortly.

5. ACKNOWLEDGEMENTS

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