

DIGITAL STORY TELLING

Digital storytelling is one approaches in the innovative pedagogical era which draws student in thoughtful and have in important activity in learning. Defines a digital story as generally an individual story told in the main individual and exhibited as a short film on screen. Digital storytelling has developed in the subject of the newest couple of years as an amazing educating and learning device that draws in the two educators and their students. Digital storytelling makes the users more dynamic in advanced technology and gives students a chance to find their possess information approximately to the subject. In story telling handle individuals go along the lines of the story clarifying the implications in their minds. The teller employments its possess voice and multi-media technics like pictures, illustrations, moving design, pictures, music, content, photographs, livelinesss are moreover utilized for the points of instruction, excitement and so on.



PT MAFY MEDIA LITERASI INDONESIA
ANGGOTA IKAPI 041/SBA/2023
Email : penerbitmafya@gmail.com
Website : penerbitmafya.com
FB : Penerbit Mafy



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Dr. Sri Yuliani, S.Pd., M.Pd.



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Dr. Sri Yuliani, S.Pd., M.Pd.

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Dr. Sri Yuliani, S.Pd., M.Pd.

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PT MAFY MEDIA LITERASI INDONESIA

ANGGOTA IKAPI 041/SBA/2023

Kota Solok, Sumatera Barat, Kode Pos 27312

Kontak: 081374311814

Website: www.penerbitmafy.com

E-mail: penerbitmafy@gmail.com

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FOREWORD

Great is Allah for all His grace, so that the author can compile and complete a Book "Digital Story Telling". Starting from the preparation until the publication of the book completed, the author was greatly assisted by Malay elders to collect several original Riau Folklore. Alhamdulillah, with the grace of Allah, moral and material assistance from various parties, this book can be completed.

Digital storytelling is one approaches in the innovative pedagogical era which draws student in thoughtful and have in important activity in learning. Defines a digital story as generally an individual story told in the main individual and exhibited as a short film on screen. Digital storytelling has developed in the subject of the newest couple of years as an amazing educating and learning device that draws in the two educators and their students. Digital storytelling makes the users more dynamic in advanced technology and gives students a chance to find their possess information approximately to the subject. In story telling handle individuals go along the lines of the story clarifying the implications in their minds. The teller employments its possess voice and multi-media technics like pictures, illustrations, moving design, pictures, music, content, photographs, livelinesss are moreover utilized for the points of instruction, excitement and so on.

The author realizes that this book is far from perfect, therefore constructive criticism and suggestions are highly

expected for future improvements. The author sincerely hopes that this book can be useful for anyone who reads it and can be used as a reference material.

For the attention and cooperation we would like to express our gratitude.

Pekanbaru, January 2023

CHAPTER I

EFFECTIVE TECHNOLOGY

The effective technology enhancement has been applied and spread all over the world. The social and cultural scene that evolves around digital technologies already has an impact on the current state of affairs and may well also leave its mark in the medium and long term. Predictably, in formal, informal, and everyday learning systems, digital application will certainly enter with greater force. New technologies will extend this trend further by offering continue to expand this pattern by providing a wide range of content and modes of output, encoding and sharing information used by individuals in multiple contexts through practices that could potentially be better adapted to specific rhythms and techniques of learning. Yet, again,

digital resources do not offer the expected and necessary changes.

Digital technologies growing is importance and their enormous impact on almost all human activities, some changes seem inevitable, therefore, digital storytelling needs to take the digital technology into account. Only through constructive critical experimentation would meaningful regeneration be possible for school culture, teaching and learning, teacher training and the relationship between education and the experiences of childhood now and in the future, together with reflection and study in different contexts.

The relevant initial research which has been conducted before (Yuliani: 2020), the researcher found that it was necessary to design the digital preserving folklore to maintain the existent of Malay folklore in Pekanbaru.

Thanks to positive feedback gotten from the previous research in developing the digital storytelling due

to some weaknesses found in the process of teaching and learning as follows: (1) absence of connection among instructors and students or even between students themselves, can hinder the arrangement of qualities in the educating and learning process, (2) the propensity to overlook perspectives scholastic or social viewpoints and the other way around empowering business or business angles, (3) the learning and encouraging procedure tends towards preparing instead of training, (4) the changing job of teachers from the individuals who recently aced customary learning systems, is now expected to master learning techniques using ICT (Information Communication Technology), (5) students who got low eager and fail, (6) not all places are available with internet facilities (related to the problem of the availability of electricity, telephone and computer), (7) lack of those who know and have internet skills.

The presence of instructors turns out to be extremely important as a grown-up whose capacity is to offer help and help students in the learning procedure. At the end of the day, the process is significant and ought not be omitted in learning, accordingly Digital Storytelling can be an astonishing enlightening media for understudies at all ages and grade levels who are supplied with making their own records. This use of forefront propelled story gains by the imaginative blessings of students as the investigation and depict records of their own, understand how to utilize the library and the web to research rich, huge substance while isolating and mixing a wide extent of information and feelings.. What's more, understudies who take an interest in the making of advanced stories create improved relational abilities by figuring out how to arrange their thoughts, pose inquiries, express feelings, and develop accounts. Students who have the chance to impart their work to their companions may

likewise increase important involvement with evaluating their own and other understudies' work, which can advance gains in enthusiastic knowledge, joint effort and social learning.

Based on the problems described above, an effort is needed to create an appropriate alternative to be used in the learning process. Digital storytelling model such a blended learning with digital based learning models. That is, blended learning is a conventional learning model that is supported by a learning model will run optimally because the advantages of the two models will be able to complement each other from the shortcomings of both learning models. With the used of digital storytelling, educators and students gradually adapt to the advancement of educational technology but are still supported by the usual model, namely face to face.

The formulation of the research are follow:

1. How is the design of digital storytelling of Riau Malay folklore?
2. What are the effectivity and practicality of Riau Malay folklore digital storytelling?

The urgency of the research:

1. To find out the design of digital storytelling of Riau Malay folklores.
3. To find out the effectivity and practicality of Riau Malay folklore digital storytelling.
4. To distribute and share the research product.

Purpose of the research

Based on the above urgency of reseach, the outcome of the research as follow:

1. ADDIE model will be used to accomplish the research.
2. The choosen of Riau Malay folklores.
3. To spread out the research project on purpose of education field.

Outcome of the reserach

The outcome of the research will:

1. Overview all the design of digital storytelling in the classroom.
2. One of Media of teaching materials as research outcome.
3. Publish the product of research as research outcome in form of monograph.

CHAPTER II

NOVELTY

APPROPRIATE TEACHING MATERIALS IN TECHNOLOGY USAGE

Digital Storytelling as an instructional tool in technology used. Asking students to watch digital stories created by others, digital storytelling can also be used to empower younger students when they use computer technology and multimedia resources to create their own stories that demonstrate their knowledge and understanding of educational themes and concepts. Young people today are becoming more technologically savvy and they are increasingly engaged by activities that take place on a computer screen. Even very young students respond to and are motivated by creating computer-based materials, such as digital stories, that allow them to

demonstrate their knowledge of the topics they are exploring in the classroom. One of the most important aspects of digital storytelling is that it can help make learning more relevant for students. Digital storytelling can encourage creativity as well as give students a voice as they use their stories to share their ideas and feelings with others. A particular strength of the digital storytelling process is that it can be used to facilitate writing through scripts and storyboards and promote student engagement and reflection. Shelby-Caffey, Úbédá, and Jenkins (2014) describe a digital storytelling project that was used to teach fifth-grade students about literary elements and literacy and the story writing process. These younger students first participated in a shared reading of a novel and then used the digital storytelling

THE POWER OF DIGITAL STORYTELLING TO SUPPORT TEACHING AND LEARNING

B.R. Robin Digital Education Review - Number 30, December 2016- <http://greav.ub.edu/der/> 20 process to create a movie based on that novel. One of the researchers who facilitated the project described the results this way: With one project, my students went from passive observers, learning what I told them to learn, to active participants, taking control of their learning. The transformation was incredible and worth every minute I spent on this project. This project turned out better than my wildest imagination. I have repeated this project and others like it and will continue to use technology to transform teaching and learning in my classroom. (p. 199)

Foley's doctoral research study (2013) investigated a series of questions related to the use of digital storytelling in primary grade classrooms, including: "How might digital storytelling influence primary grade students' perceptions

of themselves as writers?" (Research Question 4, p. 55). Foley's results showed that first and second grade students who participated in digital storytelling began to perceive themselves as more competent writers, were motivated to work on and complete their stories, and felt empowered by using computers to enhance their stories with multimedia. In addition, some students were able to use the digital storytelling assignment to tap into other creative talents such as creating their own visual images, taking photographs for their stories and adding colors, transitions and recorded narration. The co-authors and the author corroborated Foely's findings in a research study (2014) that investigated the benefits and challenges resulting from a group of pre-school teachers who worked with even younger kindergarten-age students to create digital stories. Using a guided practice model, these teachers helped very young students complete a variety of tasks that included selecting appropriate story topics, discussing story

elements, creating artwork and collaboratively developing the final digital stories. The teachers in this study reported that students who participated in a digital storytelling activity behaved better in class, had an increase in selfconfidence and displayed greater interest in the subjects they were learning.

DIGITAL STORYTELLING AS AN INSTRUCTIONAL TOOL IN IN SECONDARY AND POST-SECONDARY EDUCATION

For older students, digital storytelling is particularly well suited to the constructivist classroom where these students are able to construct their own meaning through the multi-faceted experience of selecting a story topic, conducting research on the topic, writing a script, collecting images, recording audio narration and using computer-based tools to construct the final story. The result is a multimedia artifact that richly illustrates not only what the

student has researched and brought to life, but also what they have learned from the experience. Benmayor (2008) believes that digital storytelling empowers students in a variety of ways, including intellectually, culturally and creatively. After they have designed and created a digital story, new insights are gained through this summative assignment. I ask students to engage in an intellectual reflection that theorizes the story and the process of making it. They are asked to examine how their story (both the narrative and visual texts) fits into larger concepts, theories and cultural logics we read in the class, and to explain what understanding or insight they draw about their own identities and lives. (p. 190) Gregori-Signs (2014) contends that digital storytelling allows students to “evaluate the reality that surrounds them and produce their own interpretation of it. This certainly contributes to the acquisition of knowledge-based skills and interaction with the physical world; social and citizen skills, and cultural

skills” (p. 247). In their research, Smeda, Dakich and Sharda (2014) found that digital storytelling’s ability to personalize students’ learning experiences supported student diversity, improved students’ confidence and enhanced their social and psychological skills. In his search to identify the best way to engage undergraduate and graduate students, Berk’s (2009) research identified a set of 20 characteristics of the “net generation” – those students who grew up within a digital culture, and have continuous access to a wide variety of technologies. He then addresses how educators can tailor their teaching strategies to match the characteristics of The Power of Digital Storytelling to Support Teaching and Learning B.R. Robin Digital Education Review - Number 30, December 2016- <http://greav.ub.edu/der/> 21 these learners. In Table 1, more than half of the identified learner characteristics are shown in the first column followed in the second column by suggested teaching strategies that could be used to

complement these learning styles. The third column contains this author's opinion of how digital storytelling supports these learner characteristics and corresponding teach strategies.

CHAPTER III

DIGITAL STORYTELLING PROCESS

REVIEWS OF RELATED RESEARCH FINDINGS

Research conducted by Yigit, E.O. (2020). Digital storytelling experiences of social studies pre-service teachers which was demonstrated on International Journal of Technology in Education (IJTE) focused on the pre-service social studies teachers' opinions about digital storytelling process. The result of this research was that the digital storytelling process was in good process of teaching but on the other hand the challenges and difficulties during the process were interviewed.

Mesa, G and Alejandro, P (2020) in HOW Journal about Digital Storytelling: Boosting Literacy Practices in

Students at A1-Level describes the implementation of digital storytelling in an English language class of eleventh graders at a private school in Mosquera, Colombia. The result showed that the digitalization of stories strengthened the students' multi-literacies. The recordings of their voices helped them improve their oral production without worrying about their classmates' opinion, thus negotiation in the group roles, as writer, designer and media creator, played an important role when working in groups.

Nesime Ertan Özen (2019) with entitled Digital Storytelling in Secondary School Turkish Courses in Turkey was demonstrated on International Journal of Technology in Education (IJTE) aims to evaluate the digital story-telling activities in Secondary School Turkish textbooks and curriculum. The research found that most of the students wanted to have digital story production activities in Turkish courses, and that they would be

interested in preparing their stories with computers. They preferred creating a story by computers instead of writing a story in traditional ways.

Hayam Mohamed Salama Eissa (2019) did the research about Pedagogic Effectiveness of Digital Storytelling in Improving Speaking Skills of Saudi EFL learners at Arab World English Journal (AWEJ). This research focused on why adult students were not able to speak English. The ideal way of English teacher should promote English to be used both inside the class nor outside the classroom. The research suggest that using Digital storytelling to create the method of teaching English more varied.

Abdul Muin Sibuea and R Mursid (2019) did a research about Development of Interactive Multimedia Digital Storytelling in English Subjects at Proceedings of the 4th Annual International Seminar on Transformative Education and Educational Leadership (AISTEEL). The

aims of the research to determine the feasibility of digital interactive Digital Storytelling and to know the effectiveness of multimedia interactive Digital Storytelling on student English learning outcomes. It was found that Interactive Digital Multimedia Storytelling was developed to be feasible and effective to improve learning outcomes in English.

Gül Özüdođru (2020): An investigation into the opinions of pre-service teachers toward uses of digital storytelling in literacy education at Participatory Educational Research (PER) aims to find out the opinions of pre-service teachers about the use of digital storytelling in literacy education. The results of this study indicate that digital storytelling is perceived as entertaining by pre-service teachers. Additionally, it was revealed that scenario and dubbing are of great importance in practicing digital storytelling. They also stated the importance of teaching with stories in their

own profession. Another finding emerging from this study is that the participants had difficulty in using the software.

Madaíl, F. R. (2022) found that visual components are essential in creating compelling digital stories. Through the strategic use of images, videos, infographics, typography, color palettes, interactive elements, and visual effects, storytellers can immerse the audience in a visually engaging narrative. By harnessing the power of visual storytelling, storytellers can effectively convey their messages, evoke emotions, and leave a lasting impact on the audience in the English language.

Robin, B. R. (2016) found that interactive features are key elements that contribute to the engagement and immersive nature of digital stories. They provide opportunities for audience participation and create a personalized storytelling experience. Let's explore the

essential interactive features that make digital stories compelling.

Quah, C. Y., & Ng, K. H. (2022) found that digital storytelling has come a long way, and its future looks incredibly promising. As technology continues to advance and shape the way we consume and interact with content, the landscape of digital storytelling is poised to undergo significant transformations. Here are some key trends and possibilities that may shape the future of digital storytelling.

Qushem, U. B. et al. (2021) found that digital storytelling has transformed education and e-learning by offering innovative and immersive learning experiences. Through engaging content, contextualization, multimodal approaches, personalization, collaboration, assessment, accessibility, and motivation, digital storytelling enhances student engagement, comprehension, and lifelong learning in the English

language. Educators can harness the power of digital storytelling to create meaningful and impactful educational experiences for their students.

Edmond, C., & Bednarz, T. (2021) found that digital storytelling has revolutionized the field of journalism and news reporting, providing new avenues for journalists to tell compelling stories and engage with their audience. In an era of rapid information dissemination, digital storytelling enables journalists to deliver news in innovative and immersive ways. Let's explore how digital storytelling is harnessed in journalism and news reporting.

Kim, D., & Li, M. (2021) found that visuals have the power to convey information, evoke emotions, and make your story more memorable in the English language. Remember to choose visuals that align with your story, maintain consistency, and consider accessibility for a

comprehensive and engaging digital storytelling
experience.

CHAPTER IV TRANSFORMED EDUCATION AND E-LEARNING

Digital storytelling is one approaches in the innovative pedagogical era which draws student in thoughtful and have in important activity in learning (Smeda, Dakich and Sharda, 2014; Boase, 2018). Davis (2004) defines a digital story as generally an individual story told in the main individual and exhibited as a short film on screen. Digital storytelling has developed in the subject of the newest couple of years as an amazing educating and learning device that draws in the two educators and their students (Robin, 2009).

Digital storytelling makes the users more dynamic in advanced technology and gives students a chance to find their possess information approximately to the

subject. In story telling handle individuals go along the lines of the story clarifying the implications in their minds. The teller employs its voice and multi-media technics like pictures, illustrations, moving design, pictures, music, content, photographs, liveliness are moreover utilized for the points of instruction, excitement and so on (Inceelli, 2005).

Digital storytelling is a technology application which is well-positioned to require advantage of user-contributed substance and to assist teachers to overcome a few of the beneficially utilizing innovation in their classrooms. It permits computer clients to ended up inventive storytellers through the conventional forms of selecting a subject, conducting research, composing a script, and creating a curious story (Robin, 2009).

Digital storytelling has five main parts (Nora and Fiebich, 2005):

1. Using the media (Media)
2. Movement which is required for users or included in the content (Movement)
3. Potential relationship between the story and the user (Relationship)
4. General conditions provided by other materials (Context)
5. Communication potential (Communication)

There are various different sorts of digital stories, yet it is possible to order them into the taking after three significant gatherings: 1) singular stories - stories that contain records of essential scenes throughout ones' life; 2) authentic narratives stories that look at emotional occasions that offer assistance us to get it previous moment, and 3) narrative imagination planned to give lesson or educate the reader on purpose (Robin, 2006).

Benmayor (2008) says that digital storytelling may be a signature of instructional method of the "New

Humanities”, locks in an integration of basic thought and imaginative way. Students can create mental talk and study and they can develop a cross-cultural community for strengthening in classroom through digital stories. Other than, stories show our imagination and social generalizations and permit us to alter them with more equalitarian talks.

Bozdogan (2012), ELT students highlighted “friendship” based on making a difference and support from others taken after by “philanthropy” whereas the heroes were generally characterized as male children or creatures. Hence, indeed in multilingual classes students reflect their social environment and stories grant us the chance to find them. Since stories are by and large told as other individuals have lived those occasions and have said that words. Individuals fell them more comfortable to display themselves in stories without indeed realizing it.

Narrative folklore sometimes are served to some school subjects, awaken selfruling learning, invigorate applied improvement, and instruct the thoughts of citizenship, contrasts and multiculturalism (Ellis and Brewster, 2014). Narrating contains a basic part in building language capacities (Wilson, 1997). Painstakingly picked stories with phenomenal possibilities for understudies in rehearsing English (Nilson, 2010) is an approach to revealing them to conceivable and critical information. Narrating has a fundamental influence in propelling cooperation and game plan of importance in language classes as describing is dialogic (Bakhtin, 1986) and "gives a two-way association interfacing the storyteller and listener(s)" (Bozdogan, 2012, p. 126).

Storytelling has a noteworthy influence in propelling communication and game plan of importance in language classes as depicting is dialogic (Bakhtin,

1986) and gives a two-way coordinated effort interfacing the storyteller and crowd individuals (Bozdogan, 2012, p. 126). Describing in teaching language to energetic understudies has certain cutoff points as follow: (an) appreciating experiences, (b) portraying parts played by different characters in stories, (c) making past occasions show and theoretical occasions progressively indisputable, and (d) creating affiliations and engaging language aptitudes (McCarthy, 2004, p. 29).

Frazel (2010) divides the improvement of Digital storytelling into three stages: readiness, creation, and introduction.

1) Preparation Phase: Throughout this stage, it is workable for the students to set up an idea map, make storyboards, and structure a content for printed original copy or portrayal. The teacher needs to make a developmental evaluation rubric to help in coordinating the students all through activity. The

teacher and students distinguish their crowd and choose their inclination of the last item (web recording or video) and the manner by which it will be available (example in class or uploaded to the site). They organize the materials and highlight the Digital Storytelling venture/task. The teacher will choose as of now whether to have students function as people in little gatherings, or as a whole gathering of understudies. In addition, the educator needs to make a developmental appraisal. As a feature of the preparation of the undertaking, educators may like to make a primer Digital Storytelling in regards to the theme and let the students think of approaches to discover implication, perspective, or contacting connections of their own.

- 2) Production phase: As soon as the entire resources and storyboard are prepared and directed by a partial script and formative assessment rubric, the learners

will start producing the work. The learners choose audio and visual aspects of the DS. If they make a video product, they may use a power point presentation. Directed by script and storyboard, the learner gets ready for the narration. The instructor's role is to guide, depending on grade level. He also helps in managing the activities such as ordering and timing the slides. It is also possible to use sound effects and music.

- 3) Presentation Stage: Digital Storytelling should be either chronicled onto a CD or spared onto a record sharing site. It is either played for the understudies in the class or transferred to the site. There are different sorts of employments that are expected for cutting edge stories and electronic story-creation. There is standard Digital Storytelling; there are similarly Weblogs, e-Portfolios and photo articles. Thus, Digital Storytelling usually launches with a substance. The

storyteller amasses prosperous media to help the themes and feeling in that content, for instance, individual or open space pictures, music or other sound effects, liveliness or video, and further electronic highlights. The storyteller makes, sorts out and alters DS, delivering a short film whose length normally extends somewhere in the range of two and four minutes, in one of the distinctive document positions (Lambert, 2002, 2009; Meadows and Kidd, 2009).

Digital storytelling has revolutionized the field of education and e-learning, offering innovative and engaging ways to deliver educational content. By harnessing the power of storytelling in a digital context, educators can create immersive learning experiences that captivate students and enhance their understanding. Let's explore how digital storytelling is harnessed in education and e-learning (Bidarra, J., & Rusman, E., 2017).

1. **Engaging and Captivating Content:** Digital storytelling provides educators with a powerful tool to engage and captivate students' attention. By incorporating narratives, characters, and visuals into educational content, educators can make learning more enjoyable and relatable. Engaging content motivates students to actively participate and explore concepts further.
2. **Contextualization and Real-World Applications:** Digital storytelling allows educators to contextualize learning by presenting concepts in real-world applications. By using storytelling techniques, educators can connect abstract concepts to concrete examples, making them more accessible and meaningful to students. Storytelling bridges the gap between theory and practice, fostering a deeper understanding of the subject matter.
3. **Multimodal Learning Experiences:** Digital storytelling facilitates multimodal learning experiences by combining various media elements such as text, images, videos, and

audio. This multimodal approach caters to different learning styles and preferences, making learning more inclusive and effective. Students can engage with content through multiple senses, enhancing their comprehension and retention.

4. Personalization and Differentiation: Digital storytelling enables educators to personalize and differentiate learning experiences based on students' needs and interests. By tailoring the storytelling approach, educators can accommodate diverse learning styles, pace, and levels of comprehension. Personalized learning experiences promote student autonomy, engagement, and academic success.
5. Collaboration and Social Learning: Digital storytelling fosters collaboration and social learning among students. By incorporating group projects, interactive storytelling activities, and online discussions, educators can encourage students to work together, share ideas, and

construct knowledge collaboratively. Collaboration enhances communication skills, critical thinking, and a sense of community in the learning environment.

6. **Assessment and Reflection:** Digital storytelling offers opportunities for formative assessment and reflection. Students can create their own digital stories to demonstrate their understanding of the subject matter. This form of assessment encourages creativity, critical thinking, and self-reflection. Educators can also assess students' comprehension through interactive quizzes or discussions related to the digital stories.

7. **Accessible and Flexible Learning:** Digital storytelling promotes accessible and flexible learning experiences. Students can access digital stories anytime, anywhere, using various devices. This flexibility allows for self-paced learning and accommodates different schedules and learning environments. Additionally, digital storytelling

can be adapted to meet the needs of students with diverse abilities and learning challenges.

8. Lifelong Learning and Motivation: Digital storytelling cultivates a love for lifelong learning by making educational content engaging and relevant. By sparking curiosity and fostering intrinsic motivation, digital storytelling encourages students to explore beyond the classroom and continue their learning journey. It instills a sense of ownership and empowerment in students, making learning a lifelong pursuit.

In conclusion, digital storytelling has transformed education and e-learning by offering innovative and immersive learning experiences. Through engaging content, contextualization, multimodal approaches, personalization, collaboration, assessment, accessibility, and motivation, digital storytelling enhances student engagement, comprehension, and lifelong learning in the English language. Educators can harness the power of

digital storytelling to create meaningful and impactful educational experiences for their students (Qushem, U. B. et al., 2021).

CONCEPTUAL FRAMEWORK

The conceptual framework in designing digital storytelling is shown as the following:

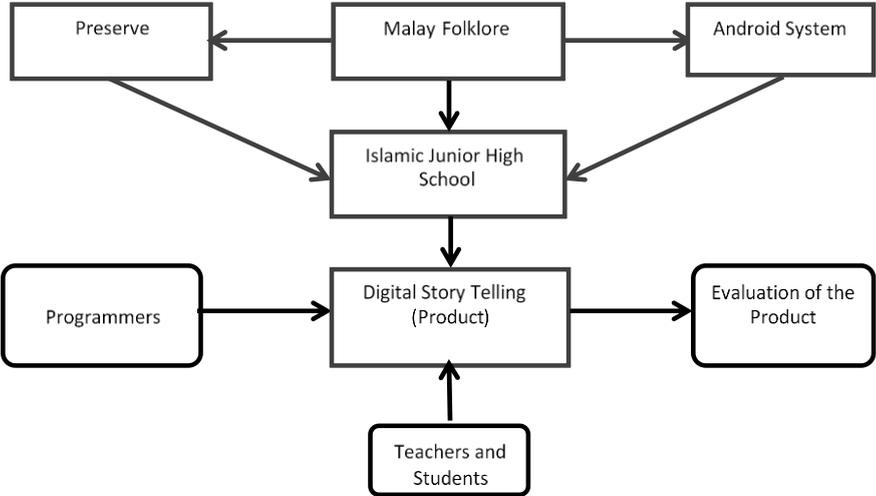


Figure 1: The Conceptual Framework of the Research

In preserving Malay Folklore needs effort to maintain its existence, the way in preserving it by digital

way namely android system then the sample population is Islamic Junior High School. Computer Programmers are needed to design the Digital Story Telling which will be used by teachers and students and the last the product of Digital Storytelling will be evaluated for the effectivity and practicality

THE DESIGN AND THE INSTRUMENT OF THE RESEARCH

1. The Design of the Research

The design of this research was using Alessi and Trollip (2001). The development model was divided into 3 stages namely Planning (ideas), Design, and Development. Systematic steps this is taken raw things that must be followed. The reason for choosing the Alessi and Trollips model is based on the choice of characteristics the steps of research and development of media development model with steps for developing Tasri's model of online teaching materials (2011) that is:

- a. Initial research and data collection, in this step, among others, determine target online teaching materials, topic / subject selection, literature studies

related to what is studied, and compiled for formulation improve development work

- b. Planning, included in this step collecting the need assessment of students' and teachers perspectives from MTS Negeri and MTS Swasta Pekanbaru,
- c. Making the initial product, develop the initial form of the product to be produced in digital storytelling. Including in this step start compiling Malay folklore preparation as instruments, media experts and experts design,
- d. Initial trials, design of online learning media from multimedia experts, and experts learning design, initial product repairs, and instructional design expert, also field trials,
- e. After initial product repairs are carried out in accordance with expert advice of the digital storytelling design, learning media experts, and learning design experts, then go with field trials that are waiting for students
- f. Operational product improvement which data analysis reflection from the results of field trials, to make improvements towards online teaching material media products. The results of these improvements resulted as digital storytelling topics,

g. Final product improvements, and stages dissemination national. Stages 8, 9 and 10 are not carried out. This research is only limited to stage 1 to stage 7, according to development needs.

Data obtained through formative evaluation are grouped into: the first stage evaluation result data is in the form of data from the review of the experts, data from the results of individual trials, small groups, field trials to students in 1 class in the form of student review results, and trials to supporting teachers in using digital storytelling for Malay folklore.

All data obtained are grouped according to their nature into two, namely qualitative data and quantitative data. Qualitative and quantitative data were obtained from: the results of the expert review of the digital storytelling content, the results of the product design expert review, instructor media expert, review results on trials to students, and the results of review of MTS N and MTS S teachers. All data was obtained through a questionnaire and responses Interview.

2. Instruments of the Research

This research data is divided into two, namely qualitative data and quantitative data. Qualitative data consists of descriptive data and reflective data. The

instruments for descriptive data consists of comments, criticisms, suggestions, corrections, and assessments provided by experts and experts on the product. In addition, descriptive data also consists of utterances (oral and written) from lecturers, students, lecturers' behavior and students, and the attitude of lecturers and students in the learning process. Reflective data in the form of comments and interpretations or interpretations of the descriptive data by the researcher. On the other hand, the instrument for quantitative data are scores scale for measuring the effectivity and practicality of folklore digital storytelling.

The instruments will be utilized in this research are:

a. Instrument validation sheet

Instrument validation sheet is utilized in the reason for a substantial instrument can be acquired by including specialists in their fields. At that point the legitimate instruments are utilized to gauge the legitimacy, reasonableness and adequacy of the model of Malay legends Digital Storytelling.

b. Model validation sheet

The Model validation sheet is utilized to decide the substance legitimacy and development legitimacy of the Malay old stories Digital Storytelling model.

Content legitimacy is expected to quantify the precision of the learning hypothesis utilized in building the Malay legends Digital Storytelling model. While the develop legitimacy is proposed to gauge inner consistency among the segments of the Malay legends Digital Storytelling model. The legitimacy appraisal of the Malay old stories Digital Storytelling model created was explored from nine perspectives, specifically: (1) the extent of supporting hypotheses; (2) language structure; (3) social frameworks; (4) the board response standards; (5) instructional effect and backup sway; (6) emotionally supportive network; (7) learning execution; (8) learning condition and arranging errands; and (9) assessment/evaluation.

c. Model Practical Assessment Sheet

Model Practical Assessment sheet is utilized as a guide by specialists and professionals dependent on their authority of the hypothesis and experience to express that the model can be actualized and its execution will be useful in the field.

DATA ANALYSIS TECHNIQUES

Data analysis techniques led to descriptive-qualitative data analysis. Before the instrument is utilized

to get approval, the common sense and adequacy of the Malay Folklore Digital Storytelling model, approval and standard quality should initially be tried. Hence, so as to acquire information on the legitimacy of the learning devices created, the approval design, learning devices, and instruments approved were given to specialists and professionals who are regarded fit to give an evaluation of the angles recorded in these gadgets and instruments. The viewpoints evaluated by and large comprise of parts of targets, directions, material and language. The legitimacy class for every angle or all viewpoints surveyed is resolved dependent on the order criteria which are adjusted from the classification.

Bloom. et al. (1981) as follows.

0.80 <Va ≤ 1.00 Strong Valid

0.60 <Va ≤ 0.80 Valid

0.40 <Va ≤ 0.60 Valid Enough

0.20 <Va ≤ 0.40 Invalid

0.00 <Va ≤ 0.20 Strong Invalid

Note: Va is the average validation score for each aspect assessed

The criteria used to decide that the instrument used has an adequate degree of validity if the Va value is in the minimally valid category.

Furthermore, to determine the level of instrument reliability using the percentage agreement by Grinnel (1988: 160) with the following formula:

$$\text{percentage of agreements} = \frac{\text{Agreements}}{\text{Disagreements}(D) + \text{Agreements}} \times 100 \%$$

Information:

A As short as a match between two validator / observer data

D is a large frequency that does not match between the two validator / observer data

R is the coefficient (degree) of instrument reliability.

Criteria of instrument sheets are checked dependably if the standard quality value is $R \geq 0.70$ (Nitko and Brokhart, 2007: 80). The effectivity of Digital storytelling was calculated by using software SPSS 23.

The Malay Folklore Digital Storytelling model is said to be functional, if: (1) it is obvious that in the field the Malay Folklore Digital Storytelling model can be actualized (as indicated by the consequences of the preliminary) where for all angles saw in any event it incorporates an incompletely executed class; and 2) the capacity of Steachers to oversee learning is very acceptable in the insignificant classification.

LOCATION AND THE SAMPLE OF THE RESEARCH

The location of the research was at three Islamic Junior High Schools in Pekanbaru Riau and the sample was taken two classes. Class VIIA as a control class and Class VIIB as an experiment class. The area was through several considerations, by leading meetings and documentation on these schools are ordered to get to know the situation of Digital usage at school. The principle marker to decide the area of the investigation are (1) the interest of students and English educators, (2) old society around Riau and data required. The key people in the examination are the leader of the instruction division of English, English training educators, students, and old folk in Riau. Criteria of instrument sheets that are verified reliably if the reliability value is $R \geq 0.70$ (Nitko and Brokhart, 2007: 80).

CHAPTER V

THE DESIGN OF MALAY FOLKLORE DIGITAL STORYTELLING

The design of digital storytelling in this research was using development model developed by Alessi and Trollip (2001). The development model was divided into 3 stages namely Planning (ideas), Design, and Development. The selection of Alessi & Trollip models because the development model was devoted to multimedia development.

(a) The Planning (Idea) of Digital Storytelling

Planning (ideas) of storytelling was taken from several ancient stories from villagers around Malay Riau, Indonesia. Some stories have been collected all around Riau Province in Pekanbaru and the researchers chose only one distinguished story to be the first project was from *Suku Sakai*, one of the inland tribes which live in Riau, Indonesia. The researchers interested in choosing this folklore because this folklore was already spread all over in inland tribes. This folklore has given some positive impacts

to young generation how to behave well and obey to the oldest. Moreover, in this inland tribes the technology was not familiar yet among them, thus storytelling was one of alternative ways to be enjoyed during leisure time.

In the effort of preserving culture especially Malay folklores for inland tribes, the researchers initiated to design these ancient stories to be developed into digital storytelling and they might be distributed and taught in English subject during online system learning. The introduction of the first project was done by getting some feedback from experts during teaching and learning process. Islamic junior high school in Pekanbaru would implement this digital storytelling as preliminary project.

(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 subject. The ancient stories which was taken from this tribe to be the first project entitled it "*Pawang Jaring Rusa*" divided into five videos which separated into folklore unit 1 namely; teaching to children, folklore unit 2 namely;

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 which the first step was to find the content of *Suku Sakai* folklore which had been collected by the researchers through Riau Province in Pekanbaru. The second step, the process of designing the storyboard that was used Wondershare Filmora9 application program that this program helped the researchers in designing the digital storytelling which matched with the content of the ancient stories of *Suku Sakai*.

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 the processing of designing digital storytelling need much time in doing inserting, scripting, sounding, back sounds, and need more editing. The last step was determining the whole items in project program from completing screen design, then the export programming. After exporting completed then the digital storytelling were seen and used by researchers to be evaluated to get the analysis of the digital storytelling.

(c) The Development of Digital Storytelling

1. Prepare the materials to be edited, such as text, background, images and sounds which will be used in designing the digital storytelling.

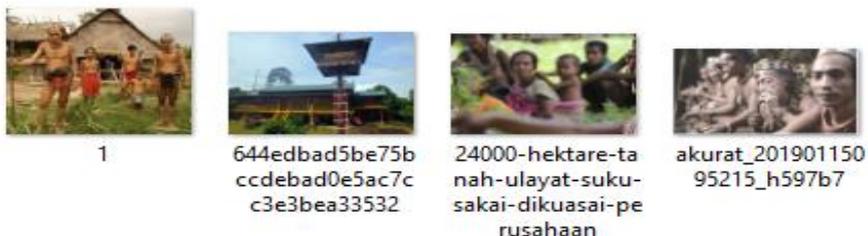


Figure1. The materials preparation for designing digital storytelling

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

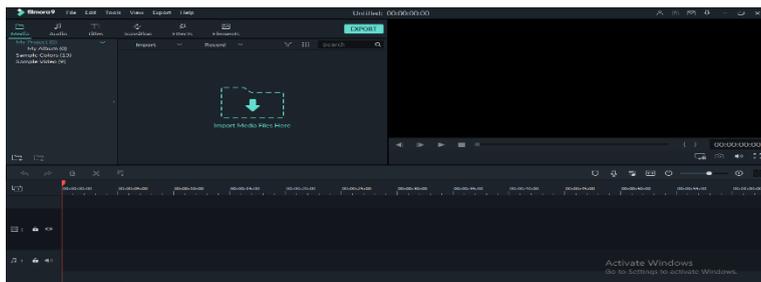


Figure 2. The Wondershare Filmora9 application program before designing the digital storytelling

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

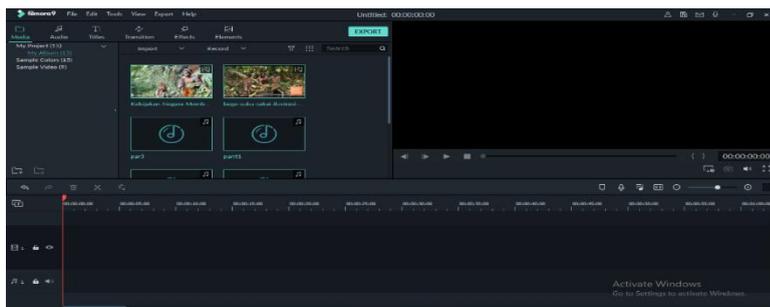


Figure 3. The process of importing images into Wondershare Filmora9 application program

4. Inserting the image along with 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 divided into two type of gender namely female sound and male sound. Unit 1 was using female native speaker sound with low voice. Unit 2 was using female native speaker sound with heavy voice. Unit 3 was using male native speaker with low voice. Unit 4 was using female native speaker with soft voice and unit 5 was using male native speaker heavy voice.

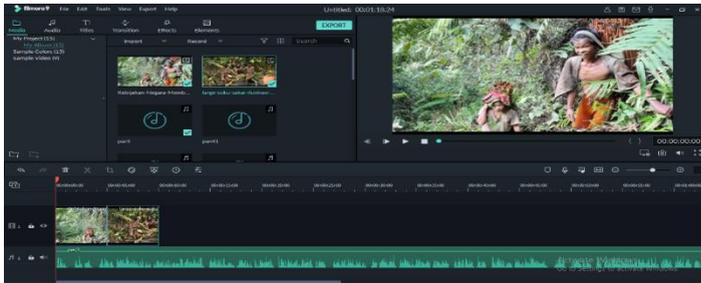


Figure 4. Inserting Images and sounds into Wondershare Filmora9 application program

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 inserting in the film, from unit 1 until unit 5.

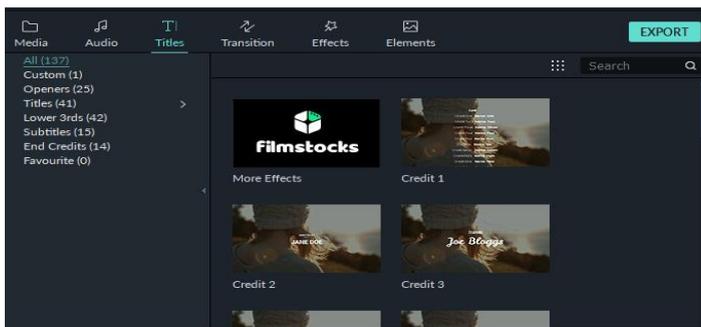


Figure 5. Selecting text menu in Wondershare Filmora9 application program

6. Click 2 times the Subtitles no 1, then the following display will appear

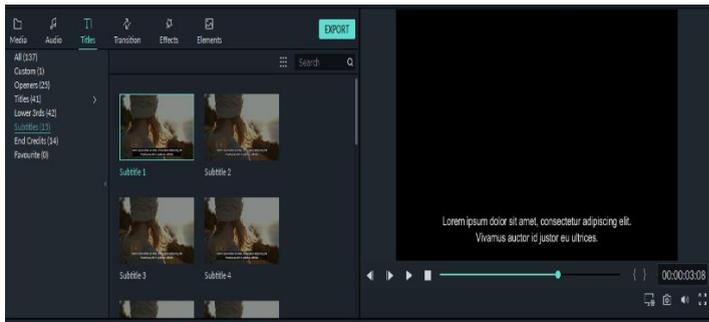


Figure 6. Subtitles additional

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

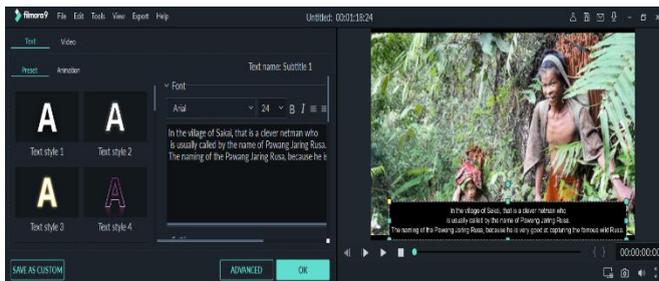


Figure 7. The text insertion in the Wondershare Filmora9 application program

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

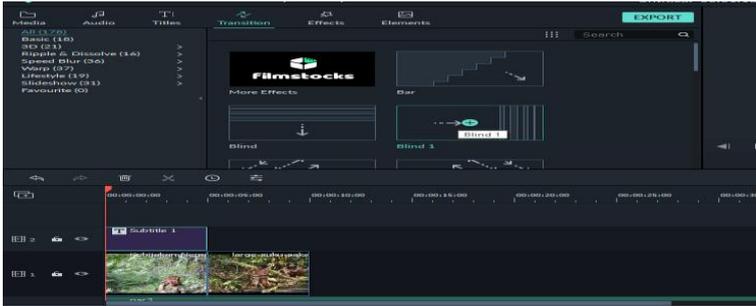


Figure 8. Transition menu to display the images

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

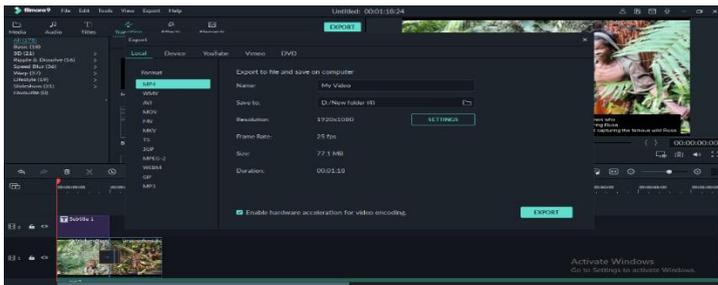


Figure 9. Export menu

10. Customize the name of the video and place the storage then select EXPORT, wait for moment until finish.

11. Last, the video is complete.



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

CHAPTER VI

THE PRACTICALITY OF MALAY FOLKLORE DIGITAL STORYTELLING

(a) The Result of the Effectivity of Malay Folklore Digital Storytelling

The result of the effectivity of Malay folklore digital storytelling used data intended to test how significant the effect of using Malay folklore digital storytelling learning media on the learning outcomes of 20 first grade students of Islamic Junior high school in Pekanbaru as an experiment class. The results of the media effectiveness test as follows:

Table 6.1: Learning Outcomes Before and After Using Malay folklore digital storytelling (Experiment class)

No	Name	Pre-test	KKM	Post-test	KKM
1	Student A	80	Completed	91	Completed
2	Student B	75	Completed	95	Completed
3	Student C	80	Completed	85	Completed
4	Student D	70	Completed	80	Completed

5	Student E	65	Not	75	Completed
6	Student F	70	Completed	85	Completed
7	Student G	75	Completed	80	Completed
8	Student H	65	Not	75	Completed
9	Student I	60	Not	70	Not
10	Student J	65	Not	75	Completed
11	Student K	80	Completed	85	Completed
12	Student L	65	Not	75	Completed
13	Student M	85	Completed	90	Completed
14	Student N	85	Completed	90	Completed
15	Student O	65	Not	75	Completed
16	Student P	80	Completed	85	Completed
17	Student Q	70	Not	80	Completed
18	Student R	75	Completed	75	Completed
19	Student S	60	Not	65	Not
20	Student T	65	Not	75	Completed

Based on the table above, we can see that there is a significant effect of the use of Malay folklore digital storytelling in experiment class. The table above shows that from a total of 20 students before implementing digital storytelling, there were 9 students who did not complete the KKM, it means that the percentage of KKM in that class is 52%. After the treatment, the use of digital

storytelling increased the results of class learning outcome to be 99% fulfilled the KKM. The result below is the calculation of t-test table of experiment class was calculated by SPSS software 23 as follow:

The Result of T-Test of Experiment class

T-Test

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-Test	71.7500	20	7.99260	1.78720
	Post-Test	80.3000	20	7.76022	1.73524

The t-test table result above showed the average results of the pre-test and post-test showed a difference in results where the post-test results were higher (80.3) than the pre-test results (71.75), it means that there is significant effect of digital storytelling.

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	Pre-Test & Post-Test	20	.848	.000

From the significance value (Sig) of the pre-test and post-test correlation results of 0.00 which means it is smaller than 0.05, so it can be concluded that there is a significant effect of the results between the pre-test and post-test.

Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Pre-Test - Post-Test	-8.55000	4.34650	.97191	-10.58423	-6.51577	-8.797	19	.000

From the significance value (2-tailed) between the pre-test and post-test values obtained a value of 0.00 which means less than 0.05, it can be concluded that there is a difference in the results between the pre-test and post-test in the experimental class.

Based on $df = 40 - 2 = 38$ at a significant level of 5%, a t-table of 2.03 was obtained and at a significant level of 1%, a t-table of 2.72 was obtained. With tcount of 8.797, which means that it is greater than ttable, both at the significant level of 5% and the significant level of 1% ($2.03 < 8.797 > 2.72$), then H_0 is rejected. In other words, there is a significant difference between student learning outcomes between pre-test and post-test in the experimental class.

The result of the effectivity of Malay folklore digital storytelling in control class as follows:

Table 6.2: Learning Outcomes Before and After Using Malay folklore digital storytelling (Control class)

No	Name	Pre-test	KKM	Post-test	KKM
1	Student A	75	Completed	75	Completed
2	Student B	75	Completed	80	Completed
3	Student C	65	Not	65	Not
4	Student D	70	Completed	75	Completed
5	Student E	60	Not	70	Not
6	Student F	80	Completed	85	Completed
7	Student G	70	Not	80	Completed
8	Student H	75	Completed	75	Completed
9	Student I	75	Completed	75	Completed
10	Student J	60	Not	70	Not
11	Student K	60	Not	65	Not
12	Student L	65	Not	70	Not
13	Student M	70	Not	70	Not
14	Student N	70	Not	70	Not
15	Student O	75	Completed	75	Completed
16	Student P	75	Completed	80	Completed
17	Student Q	60	Not	60	Not

18	Student R	85	Completed	85	Completed
19	Student S	75	Completed	75	Completed
20	Student T	85	Completed	85	Completed

Based on the table above that there is not a significant effect for control class. The table above shows that from a total of 20 students did not get any treatment to fulfill the KKM, it means that the percentage of KKM in that class is 32%.

The data below is the result of Independent Samples Test (T-Test Table) was using SPSS software 23.

The Result of T-Test of Control class

T-Test

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 Pre-Test	71.2500	20	7.75870	1.73490
Post-Test	74.2500	20	6.93485	1.55068

The data above showed that the average results of the pre-test and post-test seen in the control class did not show any difference in learning outcomes where the results of the pre-test (71.25) and post-test were not significantly different (74.25).

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 Pre-Test & Post-Test	20	.474	.062

From the significance value (Sig) of the pre-test and post-test correlation results of 0.062 which means it is smaller than 0.05, so it can be concluded that there is no significant in the results between the pre-test and post-test.

Paired Samples Test

	Paired Differences				t	df	Sig. (2-tailed)	
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower				Upper
Pair 1 Pre-Test - Post-Test	-3.00000	3.76969	.84293	-4.76427	-1.23573	-2.559	19	.062

The data above showed that the significance value (2-tailed) between the pre-test and post-test values obtained a value of 0.062 which means greater than 0.05, it can be concluded that there is no significant effect the results between the pre-test and post-test in the control class.

Based on the calculation of $df = 40 - 2 = 38$ at a significant level of 5%, a t_{tabel} of 2.03 was obtained and at a significant level of 1%, a t_{tabel} of 2.72 was obtained. With a t_{hitung} of 2,559 which means that it is greater than t_{tabel} both at the 5% significant level and 1% significant level ($2.03 < 2.559 < 2.72$), then H_0 is rejected. In other words, there is no significant effect between student learning outcomes between pre-test and post-test in the control class in implementing digital storytelling.

(b). The Result of the Practicality of Malay Folklore Digital Storytelling

This first project was mainly to introduce this ancient story to millennial students to be known all over Riau Province. The data of the impact of digital storytelling was taken from 8 pre-service teachers in trial period during practice teaching. The purpose of this practicality was to find out the pre-students' opinion

about their convenience in using digital storytelling in their class, the benefit of using it, the attractiveness and the clarity of its visual communication in using digital storytelling.

Table 6.3. Results of Practicality

No	Components Value	Practicality	
Assessment Criteria			
1	Convenience of Digital Storytelling	80.63	High Usage
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 practicality results in table 2 above, the convenience of Digital Storytelling was 80.63 in high level criteria. Benefits was 81.88 in very high level criteria, then attractiveness was 80.50 means that it was in high level criteria and 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.

DISCUSSION

The research findings shown that it needed to design digital storytelling in order to attract millennial students to love Riau Malay heritage. The analyses result data shown that most students agreed to design new model of maintaining Malay folklore in digital storytelling. It is rely on the analyses of the needs of maintaining culture is important for millennial students (Soe Marlar Lwin, 2015), however most of them attend to watch Korean Drama, Korean Pop, Hollywood film, and non original story from Indonesia (Normaliza Abd Rahim, 2014). Based on the analyses, it is necessary to design digital storytelling.

The planning issued from the researchers idea to collect *Suku Sakai's* folklore and they had been collected from inland tribe and stored them in a special file. The first project for this research was developed one story of *Suku Sakai* was one of several communities of forest-dwelling that lived in the upstream river regions of Malay kingdoms on both sides of the Straits of Malacca and island Riau (Nathan Porath, 2018).

The design of digital storytelling in this research was using Wondershare Filmora9 application program which was easily create videos and learning media with Wondershare filmora9 (Bryson, 2020). Wondershare

Filmora9 is the Software used to make movies, making it easier for us to make our own videos by providing a variety of built-in templates, filled with fashion features that come with all timeline, you can customize it with various features to set the scene and edit video(Wondershare, 2019). Wondershare Filmora software a lot used by youtubers as well as for commercial videos, but in this study researchers will present a video in the form of learning in the form of videos. The wondershare Filmora9 assisted the researchers in designing the digital storytelling.

The development of digital storytelling followed the each steps of Wondershare Filmora application program. Each step had been followed and the product of digital storytelling had been produced. Five videos had been produced with sequence story from *Suku Sakai* folklore. Each video had been used different native speakers sound.

Three videos with female native speakers sound and two male native speakers sound. The images represented in the digital storytelling was taken from the images of *Suku Sakai* daily activities then the text inserted to teach millennial students with English vocabularies.

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AUTHOR'S BIOGRAPHY



Dr. Sri Yuliani, S.Pd., M.Pd., is the first child from father Bapak Ali Amran (Alm) and mother Ibu Parinten (Almh). She was born in Pekanbaru, 20 July 1971. She has big family with her six sisters and five brothers. Her S1 degree from Universitas Riau then her S2 also S3 from Universitas Negeri Padang. She loves writing research and she already got two DIKTI's grant year 2022 and 2023. Dr. Sri Yuliani, M.Pd is a lecturer of English Education Study Program, Education Faculty in Universitas Islam Riau (UIR), Pekanbaru, Indonesia. She is an active lecturer in handling English Club, National and International Reviewer in some Journals. She is also active as speaker in some webinar and seminar in Indonesia and some foreign International University. Sri Yuliani has authored numerous scholarly papers in the areas of education, technology, curriculum

and now she is doing project in Interactive Mural. Her research in the areas of educational technology has been supported by government funds from Hibah Dikti. She has served on the editorial boards of several scholarly journals. She is also active as a Main Board committee in TEFLIN-Riau Kepri. Sri Yuliani has developed and implemented pedagogical approaches, which optimally utilize computer and communication technology in support of teaching/learning processes, and has developed unique ways to improve these processes in form of digital storytelling. For knowing further please contact her at:
Email: sriyuliani@edu.uir.ac.id