DIGITAL STORYTELLING IN TEYL: A NARRATIVE INQUIRY OF A PRE-SERVICE TEACHER

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Article Info	Abstract
Article History Received: Revised: Published: **Keywords** Digital storytelling; TEYL; Narrative Inquiry;	*Digital storytelling is a relatively fast-growing currency in many classrooms, particularly in the context of TEYL. In the past decade, numerous studies have captured this trend as listed in the major research databases. Regardless of the rich documentation, it is rare to find an investigation on the area from the perspective of narrative inquiry. This study attempts to fill the methodological gap and seeks to answer two research questions: (1) How does the implementation of digital storytelling in Teaching English to Young Learners (TEYL)? (2) How do the students respond to the use of digital storytelling? Conducted in an elementary school in Surakarta, this study depicts the story of a pre-service teacher when he used digital storytelling to teach English to fifth graders of an elementary school in Surakarta, Indonesia. The data of this study were obtained through video recording, field notes, and students' reflection. The study reveals that digital storytelling can be delivered through various models and is open to combinations of technology. One model applied in this study has the following general steps: an opening, focusing on the story, further exercises, and closing. Activity which including the interaction between the teacher and students such as QnA observably preferred by the students.*

INTRODUCTION

Storytelling has transformed spoken folks and tales into a modern way by combining digital visual and audio. In addition to the widespread use of digital storytelling in the classroom, storytelling is a creative, effective, and enjoyable method to provide a meaningful teaching and learning process (Wang & Zhan, 2010). Elementary teachers who can produce their own stories not only engaging young learners but also delivering the topic discussed more comprehensible.

Studies on digital storytelling have been recorded in numerous research databases. A previous study by Arslan, Yildirim, and Robin (2016) presented a phenomenological study on early childhood education (ECE) teachers' experiences incorporating digital storytelling in the classroom. Meanwhile, a study by Shelton, Archambault, & Hale (2017) presented the seven-week learning experiences of producing digital storytelling videos. Meanwhile, a case-study approach was conducted to investigate pre-service elementary teachers' consideration in applying digital storytelling for the future classroom. A recent study was implemented to investigate the effects of digital storytelling on student's motivation and satisfaction level by Hava (2019). The researcher experimented using a single group of pre-test and post-test measurements.

Regardless of the increasing number of studies on digital storytelling, particularly in the past five years, it is rare to find an investigation on the area from the perspective of narrative inquiry. This study attempts to fill the methodological gap for two reasons. First, it is quite possible to gather in-depth meaning and the people's reflection of the story as well; second, the data is apparent to interpret since people tend to tell the truth about their stories (Baden & Niekerk, 2007). The researcher provides a detailed recount of the implementation of digital storytelling in elementary school and the response of the students. The verbal information was assembled from the video recording, the pre-service teacher's field notes, and the student's reflection. The data were then analyzed thematically to address two foci of the study: (1) the implementation, including the challenge and facilitating factors, and (2) the students' responses toward the implementation based on the teacher's story.

Unlike previous relevant studies which mainly highlight the implementation of fully digital storytelling (e.g. Shelton et.al. 2017 and Hava, 2019), this present study sits somewhere in the middle of the continuum between conventional and digital storytelling. By this, it means that the teacher delivers the story using both conventional storytelling skills and digital storytelling. The digital storytelling in this study shares some features of digital storytelling as defined by some experts (e.g. Hull and Nelson, 2005; Porter, 2005, Robin, 2016).

Digital storytelling is a process of creating a story by editing and combining the oral narration with multimedia elements such as text, animation, images, graphics, sound, and music related to the story (Porter, 2005; Hava, 2019). Likewise, Hull and Nelson (2005) defined digital storytelling as multimedia that consists of pictures and a short video that is combined with background music and voice narration. Meanwhile, Robin (2016) defined that digital storytelling combines telling stories activity with multimedia elements by using computer software, the duration of the stories approximately 2-10 minutes and saved in a digital format that can be played on a computer or other devices. In brief, digital storytelling involves the digitization of all elements in conventional storytelling. With the aid of technology, digital storytelling also benefits easy storage and retrieval. In a more detailed manner, Robin (2008) mentions seven elements of digital storytelling that can give positive contributions to classroom activities.

Table 1
Digital Story Element

Elements	Description
1. Point of View	What is the main point of the story and what is the perspective of the author?
2. A dramatic question	A key question that keeps the viewer's attention and will be answered by the end of the story.
3. Emotional content	Serious issues come alive in a personal and powerful way and connect the story to the audience.
4. The gift of your voice	A way to personalize the story to help the audience understand the context.
5. The power of the soundtrack	Music or other sounds that support and embellish the storyline.
6. Economy	Using just enough content to tell the story without overloading the viewer.
7. Pacing	The rhythm of the story and how slowly or quickly intervening it progresses.

Robin (2008) stated that digital storytelling becomes the convergence point of modern classroom activities. It has been widely applied, mainly in early childhood education. Frazel (2011, p.2-3) lists six benefits of digital storytelling in teaching English to young learners which include (1) increase engagement and motivation to learn core curriculum content, (2) provides a hands-on, active instructional format, helping educators meet the needs of diverse student groups, (3) promotes group activities in the classroom, (4) allow personalization within the context of a class assignment, (5) provides opportunities to apply emerging

technologies as part of their learning, (6) support team teaching and learning across the curriculum. More, storytelling allows the student to learn how to deliver presentations, writing, doing research, improving interpersonal skills, solving problem-based tasks, and using multimedia tools (TimuÇin & Irgin, 2015). Robin (2008) added that digital storytelling provides an opportunity to the students to develop their communication skills during the activities of searching information, asking questions, organize ideas, express opinions, and construct a narrative story.

To achieve the benefits of digital storytelling, Ellis and Brewster (2014) suggest three stages of listening to story activity. (1) Pre-Listening, in which students' interests are stimulated through personalization of the context and expectations elicitation. At this point, the teacher can highlight key background information and key language by showing the cover or pictures and asking pupils to predict what they think the story is about. (2) While-listening. At this stage, the students should have something to do as they listen, which helps them to focus their attention and stops them from becoming bored. (3) Post-listening, in which the teacher gauges the students' comprehension, gives opportunities to practice the new language they have learned and enables them to use their creativity and own ideas in working on role play, re-writing stories, art, craftwork, and the like.

It based on the long list of benefits and firm theoretical guide on its implementation, this study focuses on the use of digital storytelling. It aims to portray, through the first-hand experience of a pre-service teacher, the implementation of digital storytelling and the students' response to the activity. Storytelling in this study shares most of the aforementioned features of digital storytelling except for the narration and saving format which makes a difference in the delivery. While filling the methodological gap in the area of digital storytelling researchers, this present study also opens further exploration of the combined form of digital and conventional storytelling.

RESEARCH METHOD
Research Design
The design of this study is a narrative inquiry. Polkinghorne (1995) stated that narrative inquiry is not new to qualitative researchers and it is defined as a subset of qualitative research designs in which stories are used to describe human actions. Narrative inquiry in language teacher education aims to understand the experiences of teachers in the particular context; moreover, it provides guidance and support in terms of both the structure and content of what is to be written (Barkhuizen, 2008). In this study, I recounted my experience in teaching English using digital storytelling.
Research Subject
The subject of this study is a pre-service EFL teacher. He was a student of the Department of English Education in Indonesia and had been teaching English to young learners as a freelance teacher for two years when the study was conducted. He is teaching 30 fifth graders of a private religion-based school in Surakarta.
Instruments
The data were mainly collected through participatory observation. Data from observation were documented using video recording and extended field notes which also serve as the teaching journal. The recording was taken by a research assistant to ensure that the teaching and learning process was not distracted by the videotaping. Meanwhile, the field note was in form of extended type to allow a detailed and flowing story of what happened in the class or what the teacher felt during his teaching at each stage of the lesson, from opening to closing. In addition to observation, data on students' responses were also collected using students' reflection sheets. In the sheet, students answer two simple questions to reflect on that day's teaching and learning activity.

Data Analysis

The researcher used thematic analysis to analyze the data. The thematic analysis involves the identification and analysis of themes and patterns of similarity within qualitative research; it is not grounded in any particular theoretical and epistemological framework and can be applied across a wide range of qualitative research approaches (Braun & Clark, 2006). Barkhuizen et al. (2014) added that thematic analysis involves the repeated reading of the data, coding, and categorization of data extracts, and their reorganization under thematic headings. After the process of data immersion through repeated reading, the data were coded in two phases. In the first phase, attributive, in vivo, and descriptive coding was created. These were carried out by labeling the data then writing the keyword/ point that describes a piece of data coming from either observation field notes/recording or students' reflection sheet. After the first cycle of coding was done, the next step was looking for patterns and commonalities. This stage leads to the emergence of themes.

RESEARCH FINDINGS AND DISCUSSION
Research Findings

This section presents the major findings of the study (1) the implementation of digital storytelling, (2) context of success and failure, and (3) student's responses.
The Implementation of Digital Storytelling
Preparatory Stage

The preparatory stage is considered vital in the implementation of digital storytelling. It functions to ensure that the required material and tool for the classroom application and the activities for learning are well-prepared. Four steps were taken at this preparatory stage: (1) selecting the story and materials, (2) editing and modifying the story into digital format, (3) designing and preparing the tools for students' activities, and (4) practicing the delivery of the story. The four steps of the preparatory stage are explained in more detail in the following.

The materials selected for this study were taken from this web page: www.britishcouncil.org/learnenglishkids. The website provided free access to complete sets of English teaching materials for young learners. The story of Ali and the Magic Carpet and well-known Javanese folklore entitled *Timun Mas* was selected for the classroom activities because the vocabularies were considered at the level of the fifth-graders. The selected materials were then edited. For the first session, power points and printed puppets were prepared. The realistic appearance of natures downloaded from Google, such as carpet shop, forest, mountain, beach, desert, South pole, and ocean, were arranged on the PPT slides. Besides, real sound effects downloaded from YouTube were attached to each slide to enliven nature's atmosphere. For the second meeting, an animated video was downloaded from YouTube and edited via InShot.The Indonesian voice-over was muted then replaced with instruments and appropriate sound effects.

After the material selection and editing were done, tools for in-class activities and copies of the worksheet were prepared. The worksheet was designed with various activities such as arranging the correct order, cut and sticks the description box into the right picture and naming the pictures. Illustrations, both realistic and animation were added to the worksheet to attract students' excitement. The last step i.e. delivery practice is very crucial. The practice includes voice intonation and facial expression. Mimic and gestures were practiced in front of the mirror to check whether or not correct expressions were produced. Both of the stories have the same difficulty: the storyteller had to change the voice into different characters. For the word of Ali and the Magic Carpet, the script had to be memorized and some accompanying questions had to be prepared. Meanwhile, for the story of *Timun Mas*, it was necessary to adjust the speed of the narrator with the animation video.

Implementation Stage

The implementation stage was carried out in four stages: (1) opening, (2) focusing on the story, (3) further exercise, and (4) closing. The activities in the opening covered routine greeting, praying, and attendance checking followed by warm-up activities. The warm-up mainly aimed to stimulate students' interest and curiosity about the story. It includes building dialogue with the class on things related to the stories, e.g. the vocabulary, context, and prediction elicitation.

The second and third stages made up the main activities of the lesson. In the second stage, the teacher delivers the story that had been prepared. Careful use of tone, mimic, gesture were employed at this stage. The teacher also differentiated his voice for each character in the story. Prepared sounds were used to amplify the atmosphere of the story. During story delivery, I paused several times to engage the students by asking some simple questions which also serve to check the students' understanding. When the story delivery ended, the teacher distributed worksheets to students. The activities in the worksheet were varied and were designed to be worked out in groups. The answers were discussed with a whole class. The last stage of the implementation was closing in which review of the story was made by the students. Lesson of the story was also emphasized in this last stage as points to take.

Challenges and Facilitating Factors

Challenges

The challenges faced during the implementation of digital storytelling fall into two categories: (1) linguistics and (2) non-linguistics. The linguistic problems during the classroom activities were related to students' language learning ability, such as grammar, vocabulary mastery, error handling, and background knowledge. Meanwhile, non-linguistics related to soft skills or supportive teaching skills include self-confidence, student engagement, storytelling skill, and teaching media. These challenges were found in any stage of teaching.

The first challenge came up in the opening stage of teaching related to the students' background knowledge; this happened on the first and second day of implementation.

> *I started the lesson with a greeting, "Good morning, students, how are you?" The students answered with different responses; some of them said, "I'm fine," "Fine," "Thank you." I decided to repeat my greeting. I expected an exciting answer from all of the students; however, they answered the same.*
>
> (Field Notes: Implementation Day 1)

Their different responses surprised me. It was out of my expectations; in my opinion, the fifth-grade elementary school students should have been taught how to answer English greetings. Then, I decided to review material about greeting at the next meeting. On the second day, when the students were asked where the *Timun Mas* story came from, the students also answered differently, and some kept silent. I understood they probably had heard the story about *Timun Mas*; however, they did not recognize the story's origin.

The next challenges were related to the mastery of teaching materials that we would convey to students, including grammar, vocabulary, and pronunciation. In teaching, I applied bilingual, so the students were able to learn the listening skill. Every time I asked the students, I tried to speak the sentence not too fast; when the student did not understand my sentence, it was repeated in Indonesian. The thing that paid enough attention was the pronunciation of words related to the topic in the story. For some students who made errors in pronouncing the word, I immediately told the correct pronunciation so that it would not become a habit, such as differences in the pronunciation of the word /snack/ and /snake/ then the pronunciation of the word /desert/ and /dessert/. The students were also explained that the pronunciation of words was critical so that the people we were talking to could easily understand the meaning we expressed. Finally, a challenge related to linguistics that often appeared during the learning process was about vocabulary. The vocabulary mastery of fifth-grade students at the

school was conducted; the research was quite diverse; for those who took English lessons outside of school hours, of course, they mastered more vocabularies. During activities, students were asked the meaning of a word, students often answered correctly, but there was also the wrong answer.

> *I asked the students, "What the meaning of the word widow?" A student answered, "Jendela" I was smile and laugh. Then I told them that the meaning of the word Widow and Window is different.*
>
> (Field Notes: Implementation Day 2)

Mastering the material was a way to anticipate students' questions that we might not expect. It happened during the answer discussion; one of the students asked the meaning of words that had the same pronunciation such as /paper/, /pepper/, /son/, /sun/, /sand/, and /send/. It was a good question, I explained to all the students by giving sentences to distinguish the meaning of words with the same pronunciation, but the meaning was different. It was easier to distinguish the meaning of certain words by looking at the context of the sentence. Finally, a challenge that made me rather disappointed was when the students did the exercises; some students asked me the meaning of vocabularies in the worksheet even though the words have been presented clearly in the story. This problem happened both the first and second day in the writing the correct vocabulary bellow the available pictures exercise. Then, the students were asked to discuss it again with their partner to recall the story. Fortunately, not all students asked me the answers; most students could discuss and write the vocabularies below the pictures correctly. To moderate any challenges that appeared during the activities, I tried not to be panic and always be ready and responsible for every condition so the problems could be overcome.

Non-linguistics-related Challenge

Technical Issue

The first challenge was related to the teaching media, it was significant and crucial, so it must be prepared well. Because I selected to tell stories using digital media, so I had to be ready for any obstacles that might happen during the activities. The implementation of digital media was not too complicated; it was only limited to downloading images and videos available on the internet and then re-editing them according to the needs. If I had the proper device and application to make video animation, I wanted to make my supporting video for the *Timun Mas* story; however, I decided to edit the downloaded one due to the limited time. At that preparation time, I came up with adding a back sound to liven up both stories' atmosphere; the process of selecting instruments required patience to choose the most suitable with every single scene in the story. However, during the editing process, making PPT slides and editing video using the In Shot application was not in trouble.

During the implementation, unexpected things could happen from the electronic devices used; as my experience on the first day when suddenly the windy beach's sound was too loud, I quickly turned down the speaker volume. Therefore, it was essential for the teacher to check the electronic equipment used before the lessons began to minimize errors. Then, there was one thing that I apologized about printing the student worksheets in black and white for the first day of implementation, even though the design of the worksheet was full color. Hopefully, the full-color worksheet could attract the student's interest and provide a fun atmosphere to do the exercises. As a result, students found it challenging to identify the unclear images when discussing the answers; the solution was to display the screen's soft file worksheet. This case was purely a human error that I did not focus on during the preparation. After the first day of evaluation, the second day's worksheet was printed in full color and checking again the animated video used for the next day.

Storytelling Skill

The next challenge was related to my storytelling skill. Even though I already learned about storytelling and have participated in the competitions in middle and high school, there

were still challenges that I faced during the two days of implementation. The first was related to changing the voice for the depiction of characters in the story. In addition to clear intonation and articulation, the ability to change voices according to the characters in the story could increase storytelling and became a plus point in a competition. In Ali's story and Magic Carpet for me, it was still quite effortless because there were only two characters. Yet, in the *Timun Mas* story, I was required to change the voices into four characters with different genders; imitating female characters' voices was quite tricky. Moreover, there was a battle scene between *Timun Mas* and *Buto Ijo*, where the dialogue was quite tight and required me to be very angry and screaming. I decided to take the risk of being a video dubber, so I had to match the dialogue with the scenes' timing in the story. Once missing the timing, absolutely it would not be easy to continue the next script. The challenge was memorizing a story; honestly, my memorizing ability has decreased, especially for memorizing long dialogue. On the second day, there was no interaction between the students and me when telling stories; if I could remember the script, it would have made the storytelling atmosphere more interactive like the first day.

Psychological Factor

The last challenge derived from within me, namely self-confidence and student engagement. It was undeniable that there was a feeling of nervousness even though we have prepared well. It happened at the beginning of telling the story of Ali and The Magic Carpet. I started the story without eye contact with the students to reduce nervousness. It did not take too long, and then immediately enjoyed telling stories, making eye contact, and interacting with them. In my opinion, a skill that quite difficult and required a lot of experience was student engagement. I often experienced problems such as the class atmosphere that became very noisy, students who did not want to discuss with their classmates while working on assignments, and the worst was the lack of student appreciation after telling the story, especially the second day. Telling them to keep silent and reminding them anytime they should obey the rules was my way of handling the chaotic situation. I realized that dealing with young learners was challenging, requiring more patience, extra energy, and understanding the young learner's characteristics. From these experiences, I was motivated to develop the skill to become a professional teacher who had well classroom management.

Facilitating Factors

Positive things about learning activities using digital storytelling were also divided into two: (1) linguistics, including vocabulary, and (2) non-linguistics factor, including teaching media, storytelling skills, and student engagement. Most of the positive things that arise are non-linguistic and occur at several stages in learning. The strengths were mostly related to my experience in storytelling; also, my interest in music.

Linguistics-related Factor

Vocabulary mastery was the only strong point that occurred during further exercise activity. When students worked on the questions in sorting the six places visited by Ali and the Magic Carpet, all students could answer correctly. In the other exercises, most of the students also could answer correctly. I was quite proud of my teaching achievement using digital storytelling; however, I still wanted to upgrade my creativity in creating digital media. I wanted to learn how to make animation and further video editing. Besides, exploring other methods was also essential to achieve better results in teaching English to young learners.

Non-linguistics-related Factor

One of the most prominent strengths of the digital media that applied was selecting instruments and sound effects. While listening to the story, the students could see the visual appearance and listen to the selected audio. In the Ali and the Magic Carpet story, natural sound effects worked well to liven up the atmosphere of the story's natural appearance.

Students could hear the sound of rainforests, windy beaches, ice fractures at the South Pole, foggy mountains, scorching deserts, and lightning striking in the ocean. In selecting natural sounds, we only needed to search on YouTube, convert them into .mp3 format, and compose them on PowerPoint. Then, in the *Timun Mas* story, the atmosphere of the story was also supported with the gamelan instrument at the beginning of the story, the strains of the violin to accompany the sad scene, and the effect of the war atmosphere quite successfully creating tension in the last scene of *Timun Mas* against *Buto Ijo*. Good taste and skill in arranging back sound could be built by enriching references to watch any film that a music director was one of the elements supporting a film's success.

In addition to preparing an excellent supporting teaching media, storytelling skills also really needed to be mastered to become a reliable storyteller. One of them was the ability to change and imitate the voice according to the characters' characters. I was very confident to deliver the dialogue between Ali and the Magic carpet characters with different voice characters. I have learned this ability to change voice since junior high school; at that time, I also took part in a storytelling competition and won it. Inspired by the great storyteller *Ria Enes* and her well-known puppet, Susan, I learned independently and practiced changing my voice. Besides, the ability to express every scene in the story was also important. The facial expressions and body gestures that I applied to Ali's story and the Magic Carpet could attract students' attention, and they could listen to the story well. The effective way to train our expression was regularly practicing in front of the mirror. Besides, we could record our storytelling practice using a phone or camera, and then we could evaluate our mimics and gestures.

Also, the successful moments happened during the main activity and further exercise. Even though there were many obstacles, there were also moments where students could work together well. On the first day, students were very enthusiastic about answering questions during our interaction in storytelling. Many of them raised their hands and mentioned the beaches they had visited and the locations. On the second day, when students were asked to sort the *Timun Mas* story pieces with their peers, they could discuss and did it well. The ability of classroom management was required to be continuously developed and frequently practicing. If we were passionate about teaching young learners, we need consistency and dedication to be faithful in the process of being expert educators.

Student's Responses
Positive Responses
        The positive responses were classified into two: (1) affective engagement, and (2) cognitive engagement. The affective engagement included the emotional involvement interest, politeness, and curiosity; meanwhile, the cognitive engagement dealt with responding to the utterance, following the instructions, and thinking the QnA. In line with Healey and Grossman (2018), perspective-taking is characterized along two dimensions: affective and cognitive. The positive responses were found in any teaching stage that was explained in more detail in the following.
Affective Engagement
        On the first day of implementation, positive responses emerged from the students at the two stages of learning. During the main activity, the whole students got emotionally involved in the story. They responded by laughing at my gestures and facial expressions; this happened in the story of Ali and the Magic Carpet. I loved the children's natural expressions that appear, indicating that they paid attention and understood what I wanted to deliver. During the further exercises, a positive response was conveyed by a student when working on the third worksheet, namely writing words under the picture related to the story. A student politely complained to me about the unclear answer sheet so that they were challenging to identify the

images provided in the worksheet. This response was good because he conveyed it in the right way, and I considered it an evaluation for the following day's activity.

The following day, a curious response showed by a student when discussing the answer to the worksheet. He asked me the meaning of words that had similar pronunciation such as /paper/, /pepper/, /son/, /sun/, /sand/, and /send/. The question was challenging for me; however, I could explain it to all the students by giving them examples of sentences to determine the meaning. I explained that we could determine the meaning of the word from the context of the sentence. Teachers will always face this kind of situation even in the higher class; answering the questions from curious or critical students becomes an essential thing that we should prepare. Mastering the teaching materials in detail would help overcome the situation; therefore, we could give the best explanation to the curious students.

Cognitive Engagement

The positive responses showed by the students at the opening stage of the implementation days. I presented the first slide and asked a question before telling the story of Ali and the Magic Carpet. All of the students answered my question correctly; they could quickly translate the meaning of the story title into Indonesian. On the second day, the students could answer greetings better and more enthusiastically because I have reviewed how to respond to English greetings. I emphasized to the students that responding to someone's greeting was vital because it showed respect to others. Hopefully, they could remember that for the next lessons with their English teacher as a good habit.

Besides, most of the students also responded well to the interactions I did during the telling story. When I asked interactive questions about the story, they were willing to raise their hands and answer the questions enthusiastically. The excitement could be seen from the students' expressions and their energy in responding to the interaction I did; the class atmosphere became alive. After finishing the story, the students were asked to check how far they understood the story. On the first day's story, I wondered how many places Ali and the Magic Carpet had visited, and the students answered that there were precisely six places. Then, on the second day's story, when I asked about the favorite part of the story, the students answered when *Timun Mas* fought *Buto Ijo* with all the contents of the bag that was given by the Wise Man. Also, students who answered the questions were considered a positive response even though their answers were incorrect. The examples were explained previously in the error handling in the part of the challenge.

The students also gave positive responses when working on further exercises with peers. On the first day, there were three kinds of questions with the vocabulary target related to natural features and weather. For the first worksheet, students were asked to discuss the correct order of the six places visited by Ali and the Magic Carpet. I walked around the class to make sure the students discussed it seriously; all the students did it well. Then, the students' positive responses were also seen on the second day when working on the worksheets with the target vocabulary about narrative. The first worksheet activity was to sort the pieces of *Timun Mas'* story into correct sequences; before that, I asked some students to read the text. When a student was asked to read, I instructed the other students to pay attention. I found a student sitting in the corner of the class; I observed her from day one that she was the quietest among all the students. I gave her the chance to read the text; she wanted to read even though in a slightly low voice. All of the students could do the activity well, and then they also responded by asking the meaning of new vocabularies. The students were then asked to write vocabulary words under the available pictures; they had more enthusiastic discussions because the worksheet was printed into colorful. Overall, at this stage of further exercises, students gave positive responses.

At last, there was a positive response given by students during the closing activities; I ended the learning activity by reviewing what has been learned and providing opportunities

for students if they still have questions. In the closing part of the implementation on the first day, students could mention what they have learned; they also say the new vocabulary they got from the story of Ali and the Magic Carpet. Those were the students' positive responses; all addressed to me as an excellent response to everything I conveyed or instructed during the learning activities.

Negative Responses

Minor negative responses from students were found on Day 2 of the implementation. Some students did not fulfill the expectation and that was a bit disappointing. Similar to the positive responses, the negative responses are also viewed from two points: (1) affective engagement, and (2) cognitive engagement. The negative responses related to affective engagement were lack of student appreciation, chatting out of the topic, lack of coordination, and unmotivated students. Meanwhile, cognitive engagement is related to the inappropriate response to utterance, lack of background knowledge, and confusion in the instruction.

On the first day when I was about to start Ali and the Magic Carpet story, the students kept on chatting with their friends. Their conversation was not related to the lesson. Also, some students indicated a lack of motivation to do the exercises. It was still on the same day when the students did the second worksheet, namely cutting and pasting the weather description on the right picture. A pair of students who sat at the front were careless and did not do the exercise, and a pair sitting at the back did not cooperate well, one member was hitchhiking. I also noticed an exhausted gesture from some students, probably they were tired. I instructed them to discuss with their peers; however, some asked me the answer to the question. The next day, I was a bit disappointed because there was no appreciative response from the students when I finished the story, *Timun Mas*. They were just kept silent. I thought maybe the students had heard this story so they were not as interested in the story even though I gave more effort by preparing a supporting video. The odd thing was, if the students were familiar with the story, they would likely know the origin of the story. But when I asked them, they gave various responses which indicate a lack of background knowledge.

Discussion

Digital storytelling can be delivered through different models, and it is open to many technology combinations. The Microsoft PowertPoint program and an android-based application called InShot were my choices for composing realistic images, editing videos, also adding sound effects and instruments that supported every scene in the story. We can develop creativity in creating digital media following our IT mastery abilities. A study conducted by Wang & Zhan (2010) mentions that we can take pictures with a digital camera, scan old images, or download photos from the internet to create a digital story. Besides, the article recommends applications that can be downloaded for free and easy to use, such as Avid Free DV, Photo Story 3, Windows Movie Maker, and Microsoft PowerPoint. They also state that a PowerPoint program is better for those teachers and students who do not have time to learn a new application but are very familiar with the MS PowerPoint program. For android users, there are other choices of suitable video editing applications that have been downloaded by more than a hundred million users, such as KineMaster and VivaVideo; these applications are highly recommended if you want to do editing with a cellular phone.

Digital storytelling tends to work in the digital media context and the teacher's storytelling skill. The selected sound effects and instruments were able to enliven the atmosphere of each scene in the story. The audio arrangement was suitable for digital storytelling elements, which can give positive contributions towards the classroom activities: the power of the soundtrack that music or other sounds support and embellish the storyline (Robin, 2008). Besides, I was confident in using mimics, gestures, and changing voices according to the story's characters. In his research, Kirsch (2012) concluded that stories could

work well; however, teachers need to plan how to use them. They need to create the language accessible through various strategies such as gesture, mime, voice modulation, and visuals, in line with Kirsch, Ellis, and Brewster (2014, p.26) mention several techniques be used to support pupils' understanding. The methods include reading slowly, using facial expressions to help convey the meaning of feeling and actions, vary the pace, tone, and volume of your voice, make eye contact with the children, ask questions to involve the children, and make sound effects possible. Teaching English by using storytelling requires mastery of the storytelling techniques and confidence to deliver maximum performance.

The challenge of digital storytelling emerged in the context of linguistic, including grammar, vocabulary mastery, error handling, and background knowledge, and non-linguistic, including self-confidence, student engagement, storytelling skills, and teaching media. Similar obstacles were also reported in Wang and Zhan (2010). In their study, the students had technical troubles with the large image file size and blurry images in the storyboard. Several students used images from a digital camera that were directly downloaded. Those images had very high resolutions, so the story file was huge. As a result, some students experienced automatic pauses and stops when playing their large-sized movie to the class. In comparison, several other students used low-resolution images downloaded from the internet. The story file size was small, but the photos were blurry and unclear in the movie. The second challenge was how to set the music properly. Students had to make sure that the length of the music suited the size of the plot. A few students complained that their story did not stop after all the photos were shown because the file duration was longer than they predicted. They noticed that the plot was two minutes, but that the music was five minutes. By cutting the instrument to suit their story, they could overcome the problem. The last challenge was that their projects would not be shown if they reopened the movie projects on another device. The inexperience of students with technology caused this challenge. They have been told to save all the movie project elements in the same folder and take the entire folder to other computers if they could not complete the project; however, some students only saved them to their USB drives. Consequently, when they worked on different computers, the images on the storyboard in their project didn't show. Because we both created digital media using electronic devices and software, such technical obstacles could not be avoided. But do not worry about implementing digital storytelling because the challenges could be moderated as long as the teacher has good preparation, learning the materials in detail, and being responsible for everything that happened in the classroom.

Activity including the teacher and students' interaction, such as Question and Answers, is observably preferred. Students will always respond to the teacher because they generally display an enthusiasm for learning and a curiosity about the world around them (Harmer, 2007). I often asked questions at every stage of the implementation activity, and the students gave a positive response. Ellis and Brewster (2014, p.27) agree that teachers can ask questions before, during, and after storytelling for some reasons. The questions could focus pupils 'attention, involve pupils actively, relate a story topic to the pupils' own experience, elicit language or information, find out what pupils already know about a topic, arouse curiosity and motivation, and check pupil's understanding and learning. To promote student's responses, teachers should build lessons around linked activities. Richard (2019) in his official website, mentions that we need to balance the following activities; quiet/noise activities, individual work, pair work/group work, whole-class activities, teacher-pupil / pupil – pupil activities. Students with enough self-confidence tend to give positive responses such as answering or asking questions and expressing their ideas.

CONCLUSION

Two points of the conclusion can be drawn from the study. First, digital storytelling can be delivered through various models and is open to multiple combinations of technology, which includes audio and visual. The syntax that is applied in this study has four general steps, namely: (1) opening, (2) focusing on the story, (3) further exercises, and (4) closing. The challenge of digital storytelling emerged in the context of linguistic, including grammar, vocabulary mastery, error handling, and background knowledge, and non-linguistic, including self-confidence, student engagement, storytelling skill, and teaching media. Besides, facilitating factors about learning activities using digital storytelling were also emerged in the context of linguistic, including vocabulary, and non-linguistic, including teaching media, storytelling skills, and student engagement.

Second, students gave positive and negative responses during classroom activities. The positive responses were classified into affective engagement including the emotional involvement interest, politeness, and curiosity; meanwhile, cognitive engagement dealt with responding to the utterance, following the instructions, and thinking the QnA. Also, the negative responses were classified into affective engagement including lack of student appreciation, chatting out of the topic, lack of coordination, and unmotivated students, and cognitive engagement, including the inappropriate response to utterance, lack of background knowledge, and confusion in the instruction. Activity that includes the teacher and students, such as QnA, is observably preferred. The students were enthusiastic enough to answer the questions before, during, and after telling stories. Students with enough self-confidence tend to provide positive responses such as answering or asking questions and expressing their opinions or ideas.

This study implies that teaching English to young learners need a variety of teaching method. Moreover, the integration of technology also needs to be mastered by teachers in this modern era. Digital storytelling is an option to provide a fun learning experience in the classroom. It is hoped that students will get new knowledge and building their character amid rapid technological advances. Further examinations on the implications are an open area for other researchers to explore. Also, a comparative study on the effect of the implementation between fully digital, combined, and conventional.

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