INCORPORATING CRITICAL PEDAGOGY AND DIGITAL STORYTELLING TO PROMOTE STUDENTS' WRITING SKILL AT SMPN 11 PESAWARAN

(A Thesis)

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ABSTRACT

INCORPORATING CRITICAL PEDAGOGY AND DIGITAL STORYTELLING TO PROMOTE STUDENTS' WRITING SKILL AT SMPN 11 PESAWARAN

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This study aimed at investigating the influence of incorporating critical pedagogy and digital storytelling in promoting students' writing skill at secondary school. Time series was used as the research design and paired-samples t-test was utilized to analyze data in forms of narrative and recount texts. One control-experimental class consisted of 25 ninth grade students participating in this study.

Based on the result of paired-samples t-test, implementing critical pedagogy significantly influenced the students' writing. However, incorporating digital storytelling did not necessarily and significanty influence the students' writing. The first two writing tests required the students to write in recount and then the second two writing tests measured the students' writing skill in composing narrative text. It seemed that the authentic reading materials used during the implementation of critical pedagogy contributing to better quality writing in recount text. Due to teacher's dominant role in controlling the students' narrative text and the students' unpreparedness in peer-editing, the writing quality of narrative texts failed to improve. Future studies are suggested to investigate the utilization of digital storytelling to promote different areas of language skills.

Keywords: *Critical pedagogy, digital storytelling, writing skill*

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TEACHER TRAINING AND EDUCATION FACULTY
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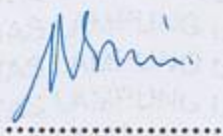NIP 19630302 198703 2 001   NIP 19600713 198603 2 001

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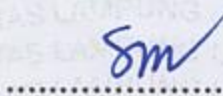
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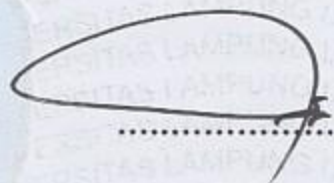
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CURRICULUM VITAE

Three Handayani Sidabutar was born to a Bataknese family of strong and caring father, MT. Sidabutar and cheerful and loving mother, Nita Ida boru Siagian. She completed her undergraduate study in English Education, Lampung University in 2006. In 2014, she began her endeavor of graduate study of English Education and managed to finish it in 2016. Her understanding in research and nature of English teaching and learning has been consistently honed by amazing and scholarly professors. Teaching has always been her passion and the magical antidote for the lament of life. She grew her fond of understanding and bringing critical pedagogy into practice and teaching practices after reading two of the most influential books in her life, "Through The Ashes and (Anti) Narcissisms and (Anti) Capitalisms". The learning journey will never end as long as the passion is instilling. For the past six years, she has been serving and teaching at SMPN 11 Pesawaran and enjoying every moment of blessed and blissful life, both as a teacher and a researcher.

DEDICATION

I dedicate this piece of hard work and prayers to my beloved Bapak, **Mangara Situa Sidabutar**, my hero and my inspiration.

MOTTO

The good life is one inspired by love and guided by knowledge. (Bertrand Russel)

Teaching keeps me sane and healthy. (Three Handayani Sidabutar)

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As an educator I derive a sense of joy from my interactions with students, many of whom are always willing to question, explore, and to challenge the many assumptions on what constitutes human nature and the purpose of education.
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I. **INTRODUCTION**

1.1. **Background**

This chapter mainly discusses relevant studies in regard to technology in general and digital storytelling in particular, the possibility of critical pedagogy integration in English language teaching in foreign language context, some relevant studies on the application of digital storytelling and critical pedagogy in improving language skills and significance of the present study.

The emergence of technology intervention for educational purposes has been advocated by a number of researchers. In the field of education, technology in general seems to promote learners' multiliteracies which mainly deal with the ability to read and write in different modes of communication. As the world is becoming more and more flooded by the information and digital media, it seems that teachers make advantage out of technology assistance in their classrooms so as to prepare students in acquiring the multiliteracy skill, interacting and growing in the digital age. Technology intervention in the field of education has proven beneficial in what Kratcoski et al. (2008) call the educational assisstance:

- Technology helps students master fundamental skills for future learning,
- Technology helps students become proficient users of technology,
- Technology prepares students with 21st-century skills,

- Technology motivates students to higher levels of achievement.

The use of technology in classrooms is not merely for the sake of state-of-the-art without considering how technology can be appropriately and effectively utilized to prepare students to be global citizens in a flat world. The preceding sections will further elaborate some studies conducted that have translated the theory into practice, how technology helps teachers in bringing knowledge, the values of learning and enjoyment hand in hand to provide meaningful learning experiences for the students. The constraints and challenges in conducting the studies are also indicated in the followings.

Technology-based communication changes how people connect and interact. Communication is increasingly digital and multimodal, combining print with audio, visual, gestural, and spatial modes, as multimedia technologies, screen-based interfaces, and electronics networks expand (Mills and Levido, 2011). A study on multimedia development in science learning for elementary students by Swan et al. (2008) found that technology in a science class could be utilized to scaffold and construct students' knowledge meaningfully. In addition, technology-based approach teaching effectively facilitated collaboration among the students.

In the context of English as the first language, The Kaiser Report (cited in Flihan, 2013) reveals that the American youth, children and teenagers aged 8 until 18 years old who are referred to Generation M2, devote an average of 7 hours and 38 minutes to using entertainment media across a typical day. They utilize the Internet, social networkings and digital tools not only for the sake social life and entertainment but also in their creative attempts to accomplish academic goals in school life. Similarly, Indonesia has been ranked the first country with most

Facebook users (Jakarta Post, 2014). This might be a valuable insight into teachers' perception on how students make use of social networking and other advancement of technology only when the teachers can manipulate and design lessons which cater for balancing between the students' out-of-school literacy practices and the learning goals set by the national curriculum. As communication practices across the globe is borderless and the number of technology consumers keep increasing, the potential of exploiting the affordances of technology in assisting language learning appears to be demands and expectations from the society in the near future.

Research has shown that learning with technology supports students achievement, cognitive development, motivation, problem solving, engagement and critical thinking. Teenagers take advantage of technology in order to sustain communication via virtual platforms such as chatrooms and emails. However, some teachers may fail to see this as an opportunity to connect what the adoloscent learners experience outside school with how they can be better motivated to learn at school. Cruickshank (cited in Flihan, 2013) states the urgency of taking into account the technology-encriched literacy by the students outside school in understanding, redifining and practising literacy within school contexts. The research also supports the idea of teachnology-assisted literacy in schools in order to reconnect what matters to the adoloscent learners and thus it heightens the their active roles, participation and ownership in language learning.

Likewise, within the same context yet different level of learners, Vasudevan et al. (2010) discovered that struggling English Language Learners (ELLs) in elementary school gained confidence and became more fully engaged in

producing and communicating their digital story. As immigrant children, ELLs not only struggled how to communicate in English but also to adapt new cultures and at the same time keep their own culture and identity. Producing a digital story which was based on personal narrative had been an effective way both for ELLs and native-speaker students to get mutual understanding culturally and highly interesting and challenging way of language learning. Walsh (2010) (cited in Serafini, 2012) reveals that embedding technology across a range of different subjects has been effective in facilitating better retention and understanding among elementary students. The incorporation of current technology advances in classroom settings generates "a holistic learning experience". Particularly, for English subject, this kind of learning enables the students to develop their writing skills through "composing, creating, designing, evaluating, planning, producing and transforming", several stages prior publishing the students' writing. It indicates that writing is no longer seen as one dimension, as the ability to write a piece of printed text. In addition, in the technology-integrated writing course, the writing process approach is still as central as any traditional writing courses. An array of writing modes can be referred to such as writing blogs or wikis, slides presentation, and video making.

Flihan (2013) carried out a case study in which she provided an easy-to-follow procedure to create a digital story. The study included the stages of creating a digital story, starting from initial planning to making and analyzing the digital story. Even though the subject was an adoloscent English Language Learner who ever spent his some of his childhood time in the United States, the subject had a challenging time to use English back in university level. Flihan introduced the

use of Imovie, a movie maker program particularly featured in Apple-branded laptops, in an attempt to develop his language development in terms of vocabulary, grammar and creativity as well. The study showed that the subject gradually improved his writing skill with the assistance of Imovie and the teacher. Bogard and McMackin (2012) assert that understanding students' use of electronic reading and writing and the collaboration and knowledge sharing they do outside school can better help teachers connect the in-school literacies students need to learn with the out-of-school literacies in which they engage. Furthermore, they emphasize the relevance of using technology to support literacy is increasingly evident as schools prepare students for career and college. Recognizing the need to adapt classroom communication to those digital communication practises that students access outside school will be significant in the future for their life. The urgency of taking into account students' out-of-school literacy practices in developing and designing language learning is in line with what Serafini (2012) defines as pivotal efforts within curriculum area in which teachers may be able to nurture informed and literate citizens. In doing so, the students should be exposed to learning experiences enabling them navigate, interpret, design and interrogate the written, visual and design elements of multimodal texts. He further defines multimodal texts as texts that include visual images and design elements, in addition to written language. Blogs, podcasts, and digital storytelling are few examples on how multimodality and technology are incorporated into classrooom instruction.

Digital story tellers combine the age-old tradition of story telling with the latest technology and the result is a compelling tool that motivates students to read more and write better. The technique is called digital storytelling. Students can create a digital story by combining printed-texts, music, pictures, videos or narration. The software applications for producing a digital story are Movie Maker and Microsoft Photo Story 3 on Windows and iMovie on Mac. Technically in implementing digital storytelling, Kajder (2006) (cited in Flihan, 2012) proposes steps that include brainstrorming, image selection and story screening. Banaszweski (2002) (cited in Flihan, 2012) emphasizes collaborative process that involve brainstorming, drafting , creating visuals and recording. Porter (cited in Flihan, 2012) highlights the ultimate purpose of a digital storytelling that is to convey author's purpose. In line with Porter, Banaszweski (2002) and Rance-Roney (2008) (cited in Flihan, 2012) state that the principal goal of digital storytelling is not to produce a text but to learn through the storytelling process.

Digital storytelling proves to be effective in increasing students engagement for K-12 learners, a term referring to Kindergarten to 12 Graders in American educational system, struggling learners and English Language Learners (cited in Flihan, 2008). This findings imply that digital storytelling can be used to help students who are under motivated or having problems with their academic achievements. According to Lambert (cited in Flihan, 2013), effective digital stories deal with topics and issues that matter to digital storytellers containing personal and emotional elements.

However, technology will optimally enable to drive learning force in the hands of teachers who put learners' growth at the center of their teaching practice. In

reality, it seems that students are easily much more attracted and attached to the lure of technology exposure so as to get merely entertainments than driven to utilize technology to accomplish their academic life. The priority list among the students should be taken into account by the teachers in bringing what the students are accustomed to doing and enjoying outside their school walls to how the students may learn at schools, by using digital media and the Internet as the supporting learning materials and sources. In other words, the days of single source of knowledge on the hands of teachers has come to an end.

The question now lies on how committed and passionate teachers to embrace the fact that the teacher-centered domination in the classroom and then to adjust what necessary to reignite curiosity and revive the students' deep engagement, responsibility and enjoyment in learning academic atmosphere as much as the students are in terms of personal entertainment. In order to discover relevant issues for learners, critical pedagogy approach is proposed. Larsen (2014) promotes the implementation of critical pedagogy in English language teaching in Indonesia as an alternative to address teachers' challenges on designing meaningful and directly relevant learning materials for Indonesian students. The humanistic approach of critical pedagogy which is credited to the work of Paulo Freire might be able to accommodate students' needs.

A number of studies in favour of critical pedagogy in school settings had provided some practical bases on how conducting language classes based on the principles of crititcal pedagogy (Sarroub and Quadros, 2015). Among others are discussions of local taboos and diverse articles, firstly utilization of dialogue journals expressing students' thoughts, lastly slide and poster presentations, travel plans,

and written essays . These international language classes shared something in common, that is, English is used as a Foreign Language (EFL). It could be assumed that speakers of English as a Second Language (ESL) are more capable of using English to communicate than speakers of EFL. However, the aforementioned studies shown that critical pedogagy had been viable and practical in EFL settings.

Sahragard et al. (2014) conducted a cross sectional study investigating the EFL instructors' perspectives towards crititcal pedagogy starting from public high school and university to private language institutions. The study found that despite knowing the advantages of implementing critical pedagogy principles in language learning, the EFL instructors hardly ever considered implementing crititical pedagogy in their classes. Factors inhibiting the Iranian teachers from adapting the critical pedagogy principles, among others are class-size, top-down educational policy system, teachers' burnt-out, limited instructional slots, and insufficient teachers' experience and creativity in developing critical pedagogy-based language materials.

Another study of critical pedagogy (Ooiwa-Yoshizawa, 2012) suggested the possibility of implementing crititcal pedagogy by manipulating syllabus and attendance policy, course books, and supplemental materials. The researcher also pointed out that students were not resistant to the materials containing critical topics, and that East Asian students are capable of handling critical approaches. Different from their counterparts in Iran, teachers in South Korea are given more autonomy and spaces to exercise critical pedagogy in their classrooms.

Crookes (2009) argues that materials for critical pedagogy-based classes can be surprisingly generated and developed by students themselves. Provided that accessibility of technology is no longer an issue, user-generated content is made possible. Social networking and web platforms are the starting point whereby the learners contribute as much as they take. Mason and Rennie (2008) (cited in Crookes, 2009) also comment that:

1. Users have the tools to actively engage in the construction of their experience, rather than passively existing content,

2. Content will be continually refreshed by the users rather than require expensive expert input,

3. Many of the new tools support collaborative work, thereby allowing users to develop the skills of working in teams, and

4. Shared community spaces and inter-group communications are a massive part of what excites young people and therefore should contribute to users' persistence and motivation to learn.

It can be said that critical pedagogy is flexible and adaptable with current condition of a civilization. It is in line with the heart of critical pedagogy which is against with oppresive status quo. They suggest that technology can be used as the medium to deliver the learners' voice.

According to Freire (cited in Larsen, 2014), problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality. In holding a dialogue, each student exercises critical thinking skills provided that they are in the equal position. While praxis are concerned with how ideally students involve in on-going reflection-and-action processes, codification are utilized as a means to

cultivate concrete physical expressions. In this case, digital stories are the code combining printed-texts and digital elements such as music, images and narration.

A number of studies on digital storytelling in different settings have been done. Bogard and McMackin (2012) conducted a study investigating the uses of digital storytelling for elementary school students in which a contemporary writing workshop was carried out, staging steps of generating a digital story. They emphasized that digital storytelling could be one way of connecting digital literacy the third grade students familiar with with the traditional literacy of writing a text. Despite the low level of education, the students were introduced to steps of process approach in writing. This kind of writing workshop took quite time to produce a single digital story indicating teacher's investment and committment in teaching writing as well as ingeniously combining printed-text writing and digital skills was a common practice in developed countries. However, this study did not provide further accounts on the students' writing quality in terms of development either grammatically, syntactically or mechanically.

Similarly, another study of digital storytelling implementation, involving elementary students, as pedagogy of text production was carried out by Mills and Levido (2011). The study investigated a number of new media platforms such as blog pages, podcasts, microdocumentaries, Web profiles, digital stories, and online comics. This year-long study showed how technology transformed both literacy and digital experience of the participants. As English was the first language of the research subjects, a detailed description of developing students' writing through technology was not provided. Not only did the researchers

promote the use of technology in English Language as Art (ELA) classess for optimal benefits, they also reminded other teachers who were interested in employing technology for English learning of the setbacks which could possibly exist during the implementation.

In the context of English as the first language (L1/ELA), learning how to write and to be literate has been a major concern for teachers. A study by Vasudevan, Schultz, and Bateman (2010) revealed that minority students grew a new identity in their writing as the students engaged in composing projects which required them to employ necessary technology skills in completing the projects. Digital storytelling was claimed to have increased the students' participation and engagement who came from minority social class; the immigrants, within the classroom curriculum. Again, this study put more emphasis on literacy development generally than the participants' linguistic development. The researchers showed the importance of bringing the students' personal interests and utilizing digital storytelling to nurture a holistical composing experience. Selecting themes part of the students' own life for producing a digital story was highly suggested.

Writing has become essential part of scholar community across the globe from children to adults (Swedlow, 1999 cited in Harris et al., 2008). Writing skill is necessary and required to have for those who want to join higher level of education. The higher the level of education, the more demanding it becomes. However, it seems that writing has hardly ever been a priority among English teachers. Investing time to either teach writing or learn how to write is not common in the majority of lower educational levels such as elementary and

middle schools (Gilbert & Graham, 2010; National Commision on Writing, 2003; Wyse, 2003 cited in Harris et al., 2008). Furthermore, the notions of writing to learn and learning to write entail complexity and difficulty. Principally, high-stake "National Examination" educational culture requires teachers preparing the students to learning to doing the test rather than learning to foster critical thinking and creativity in the context of Indonesian schools. Therefore, there has been a tendency that learning how to write especially in EFL secondary school context is neglected and deemed to be unnecessary. A study in the context of L1 by Scardamalia and Bereiter (1986, cited in Harris et al., 2008) has identified areas of difficulties in writing faced by the general school population: (a) generating content, (b) creating an organizing structure for compositions, (c) forming goals and higher level plans, (d) quickly and effeciently executing the mechanical aspects of writing, and (e) revising text and reformulating goals. It may be said that the difficulties in writing is both at the level of accuracy and fluency. As novice writers tend to attend to mechanical aspects of writing, the skills of generating and organizing ideas are of second importance. When in fact skilled writers frequently employ effective strategies and scaffolding to plan, produce, monitor, direct and revise their writing (Harris et al., 2008). In fact, Scardamalia and Bereiter (1991) (cited in Kulikowich et al., 2008), in their analysis of expert writers, obeserved that those with expertise take substantially more time to draft their compositions than novice writers largely because novices do not engage in extensive planning, self-monitoring, and self-evaluation during task completion.

The processes a writer undergoes are related with the cognitive aspects in which a famous distinction is made, namely knowledge telling and knowldege transforming (Bereiter & Scardamalia, 1987 cited in Weigle 2002) in the context of L1 but little is known about the description in which writers come to use knowledge-transforming strategies instead of knowledge-telling ones in the context of L2. Another study investigating the differences underwent by expert and novices writers when they produce writing in L2 context (Sasaki, 2002; Wang & Wen, 2002 cited in Weigle, 2002) and the study highlighted the notable differences among them. However, the study did not further explore the patterns a novice writer could have experienced to become an expert writer.

Since there has been few studies conducted in EFL contexts in regards to the implementation of critical pedagogy which was facilitated by means of technology, particularly by using digital storytelling, this study attempted to explore further the possibilities of incorporating critical pedagogy and digital storytelling to promote secondary school students' writing skill in EFL context. In addition, this study provided practical support and evidence for EFL teachers on how to put the theory of critical pedagogy into practice.

1.2. Research Questions

The study was designed to investigate the following research questions:

1. Is there any significant development in students' writing after being taught English framed in critical pedagogy?

2. Is there any significant development in students' writing after the incorporation of digital storytelling in English language learning?

1.3. Objectives

The objectives of the study were as follows:

1. To investigate significant differences of incorporating critical pedagogy to promote students' writing skill, and
2. To investigate significant differences of incorporating digital storytelling to promote students' writing skill.

1.4. Uses

The study hopefully benefited students and teacher in two dimensions, namely:

1. Theoretically, it would either support or reject the integration of critical pedagogy and digital storytelling in English language learning and teaching,
2. Practically, it woul develop an alternative model in teaching English.

1.5. Definitions of Terms

In order to provide a clear understanding of the topics under discussion, below were some key terms and their definition.

A. Critical Pedagogy

Critical pedagogy is an approach in language teaching and learning. At the heart of critical pedagogy, it is the ability to read the world and an active participation in transforming the world that are central to the creation of a more humane

society. Dialogue, reflection and action, transformation are important elements of this approach in which learners and teachers should engage.

B. Digital storytelling

Digital storytelling is either online or offline personal narrative in digital format combining still images, videos, music and narration. A digital story can be produced by using free downloaded software such as Windows Movie Maker and MS Photo Story.

C. Writing

Writing skill is derived from one's linguistic knowledge, cognitive skills and topical knowledge. Writing may be seen from social, cognitive, and linguistic approach. Weighing from social perspectives, a student's literacy experiences gained from the nearest or immediate environment relatively influence the students' academic writing skill at whatever level of education. Cognitively, writing requires necessary strategies such as drafting, editing, revising, and publishing.

1.6.   Scope

The study was conducted at SMPN 11 Pesawaran under the consideration that English language learning and teaching practices there have never been aided with technology intervention. Since students in the last year of junior high school seemed to be more familiar with IT and more able to utilize software applications, they were logically chosen to participate in this study. The samples of the research were the students of IX D consisting of 24 people. In regard to the objectives of

the research, the scope of the research covered exploring the possibility of implementing critical pedagogy and digital storytelling for English language learning and investigating the process of students' writing development after the given treatment.

II. Literature Review

In this chapter the nature of critical pedagogy and digital storytelling is further discussed. In addition, an approach to writing is elaborated so as to provide a better understanding of the current study theoretical framework.

2.1. The Notion of Critical Pedagogy

Critical pedagogy is the liberatory and participatory educational approach as a reaction against socio-economic discrepancies among the pheasants and the capitalist society. Freire, the founding father of critical pedagogy, arrives at such perspectives when he encounters and interacts with Brazillian farmers who hardly ever receives proper academic education whereas those farmers are also part of the nation. Freire who was born to a high socio-economic status and had the privilege to get proper education and finally became a doctor was moved by compassion and deep thinking to provide contextually appropriate education for the farmers and their family.

Initially, the founder of critical pedagogy was interested in creating a better life among the so-called 'oppresed' through education. The background of the society at that time, there was apparently a stark disparity between people with different socio-economic backgrounds. The existence of the Brazillian farmers left

unnoticed and ignored by the government. Generation after generation, the offspring of the pheasants perpetuate their roles in the society as the uneducated and unskilled labor. This condition led Freire to make a change, a new hope, a better life among his comrades, the Brazillian farmers. Critical pedagogy views literacy as central to the creation of a just society. Critical pedagogy is, after all, primarily about the ability to read and write (Malisa, 2009). Partly because of the importance attached to literacy, critical pedagogy examines the role that education and educators play in legitimating the status quo, as well as creating avenues for democracy and freedom to materialize. Thus, for critical pedagogy, it is important for educators to be agents of transformation, for without utopian visions "educators turn into diembodied repositories of reformist vision shelved in cynical moments of despair,". The inability to read the world, according to McLaren, is a major yet latent problem of the Third World.

Critical pedagogy, described by Freire (cited in Braden, 2006) as the ability 'to name the world and to change it', while based on the theoretical premise of dialogue as an 'essential necessity', carries the burden of an educational trajectory that is unrealistically long term and costly in terms of time and human resources, if the outcome of the acquisition of in-depth written literacy is included. It implies learning to read and write in enough skill and flexibility to express the most complex cultural, social and political issues.

Critical pedagogy opposes the values accorded to high western culture with those of cultural expression as the denning characteristics of difference between peoples. Consequently critical learning and teaching defines how we teach and

learn, and the purpose. It replaces the notion of functional learning, and sees the purpose of learning instead as the further humanisation of those who take part. Freire (cited in Braden, 2006) made this point in his seminal *Pedagogy of the Oppressed:*

> "True dialogue cannot exist unless it involves critical thinking ... Critical thinking contrasts with naive thinking, which sees 'historical time as a weight, a stratification of the acquisitions and experiences of the past', from which the present should emerge as normalised and 'well behaved'. For the naive thinker, the important thing is accommodation to this normalised 'today'. For the critic the important thing is the continuing humanization of people."

Such ideals convey the urgency of exercising students' critical thinking and help the students to realize that they find their own path, self-identity and in return they will be able to navigate the world under the lens of their culture(s) and values within the community. Education is no longer proliferation of facts and data but the creating of a mentality that nourishes consciousness (Malisa, 2009). Such an education takes place in a democratic context that allows a multiplicity views. Such consciousness and education are not an end in themselves, but are linked to a revolutionary transformation of society. The ideal education that is neccessary for the creation of a just society is that which takes place in community and is of immediate use to communitythe community. All education is initiation. However in a liberating context such an initiation is not based on manipulation or desire to control. To a great extent, the students learn together as well as from each other, building on each others' strengths. As such it is an education that encourages community and communication within the learners as well as the teacher. It is an

education that does not lead to an alienated and tortured intellectual but rather to an intellectual who functions in society. There is minimal individual competitiveness. It is in this context that the educators can understand the roles of critical pedagogy in deliberating and nourishing intellectuals of the future.

The knowledge that teachers impart to the initiates is open ended and the way it will be used cannot always be predicted. While there are practical skills that education creates, the preservation of what it means to be human appeares as central to understanding the place of education in the creation of a just society. Such an education foreshadows what McLaren describes as the arch of social dreaming created by those engaged in the learning process.

Part of the function of critical pedagogy is educators a discourse of possibility. Most critical pedagogues developed their views on education while working with inner city students. MacLaren reflects inner city students' experiences with critical pedagogy, "is a way of thinking about, negotiating, and transforming the relationship among classroom teaching, the production of knowledge, the institutional structure of the school, and the social and material relations of the wider community, society, and the nation state". Teachers who implement critical pedagogy in language classes, no longer view their students as "tabula rasa" of an empty jar and white paper who are of free-values and unique experiences. It is highly essential for educators to be aware of those values and consequently bring the learners' values into the center point of learning. Therefore, knowledge production is essentially conscious efforts that should be launched from the students themselves, starting from the students' own interests and ideas.

The social discourse is created as critical pedagogy is actualized in teacher and students' interaction. By all means, teachers should begin exploring and uncovering the students' life, experiences and values and utilizing those as learning materials which may ignite students' engagement for what the students and teacher attempt is an effort to better understand who the students are and what they can do to solve challenges and problems they face in reality. More importantly at the level of implementation, critical pedagogy affords "healthier or democratic relationship" between the teacher and students in that learning materials are negotiable and may be taken from the students. Each of the students' potential will be much better recognized, appreciated and developed when language learning trains the students to exercise their thinking skills and their language skills as well simultaneously.

There are some tenets inherent in critical pedagogy (Riasati and Mollaei, 2012) stated by several critical theorists including Giroux, McLaren, Delpit, Ladson-Billings, Dillard, Hooks and others:

a. reflection upon the individual's culture or lived experience;

b. development of voice through a critical look at one's world and society, which takes place in dialogue with others; and

c. transforming the society toward equality for all citizens through active participation in democratic imperatives.

Centralized education system appears to be the Indonesian's government's goodwill in providing quality education for the Indonesians. Character-based Curriculum and School-based Curriculum are currently implemented across the country. While the former curriculum focuses on technology intervention and

integration in almost all subjects in embracing the more demanding future, the latter one allows teachers to adjust the content of curriculum with the existing resources and environment of each school. Considering the nature of each distinctive national curriculum, critical pedagogy, as an approach in language teaching and learning, seems to offer an alternative to teach language in a more humane way. Reflection and transformation may be an alternative to get the students involved in developing critical and responsible citizens. Critical pedagogy implementation helps the students to be aware of what happens in their surrounding and what they can do to live a better quality life.

However, for critical pedagogues working with the underpriviliged, McLaren (cited in Malisa, 2009), argues that the school and education remain one of the few places where educators and students can fashion a better world. It is in the classroom that the students and teachers engage in a dialogue that forms "an arch of social dreaming". However, such social dreaming does not have a fixed endpoint. Critical pedagogy does not work toward some grandiose endpoint of an idealogically perceived world history. It works towards the specificity of struggle and expands the margins of hope to include all people, resist the idea that forms of minority representation are just some type of special interest.

Critical pedagogy has its own place in language learning. Whatever national curriculum is implemented in different school backgrounds, critical pedagogy implementation may be responsive in answering challenges posed by the presence of more complex and diverse learners' characteristics. Acknowledging the diversity of learners' values and backgrounds, providing learners to exercise their thinking and language skills equally, and opening a democratic space of

negotiation in language content selection, are some tangible ideas to put the critical pedagogy into practice. Language learning and teaching can be as dynamic and challenging as what the community is facing with. Therefore, critical pedagogy may be implemented in language learning so as to empowering the students linguistically and socially.

2.2. Digital Storytelling

Digital storytelling has been made popular by the digital storytelling movement led by the Center for Digital Storytelling (www.storycenter.org) since the late1980s. While digital storytelling has existed for several decades, its use in education has only been explored recently. Digital storytelling can be represented in many different forms. For example, instructor-created stories may revolve around familiar experiences and events that are relevant to students; instructional materials that rely heavily on voice narration; documentary videos detailing a recount of historical events; or student-led productions which enable users tocreate their own stories and share their developments with others (cited in Suwardy et al., 2012).

Digital storytelling harnesses the power of audiovisuals to engage students' visual and auditory senses in ways that printed textbooks can never accomplish. The combination of text, image and audio motivates students to engage in deep learning, something which is far from surprising given the extent to which today's students are familiar with this form of interaction.

The medium of digital storytelling provides an alternative way for researchers to document stories focused on race. Vasudevan (cited in Rolon-Dow, 2011) argues that "the call for counter-stories intersects with the possibilities of multimodal composing wherein new digital technologies can be used to create not only new kinds of texts but also new kinds of spaces for storytelling and story-listening". It seems that digital storytelling can serve as educational media in bridging a teacher to effectively and powerfully deliver the content of school curriculum and technology literacy in classrooom. In other words, digital storytelling can be utilized across content areas of curriculum.

In regard to preparation of producing a digital story, teachers should be fully aware that the production can be time-consuming and well-scheduled. There are some elements of digital story suggested by the Center for Digital Storytelling that should be considered before producing one:

Table 1. The Elements of a Digital Story

Elements of Digital Storytelling	Description
1. Point of View	The perspective in which the digital story is told.
2. Dramatic Questions	The underlying framework of a type of a story.
3. Emotional Content	Important issues that speak to the digital storyteller in a personal and powerful way.
4. The Gift of Your Voice	The storyteller may use her/his own voice to personalize the story to help the audience understand the context.
5. The Power of the Soundtrack	The additional effect music has on how the visual imagery of a digital story. Music or other sounds that support the storyline.
6. Economy	The story should be effectively illustrated with a small number of images or videos, a relatively short text.

	Simply put, using just enough content to tell the story without overloading the viewer with too much information.
7. Pacing	Drawing on a variety of pacing techniques (such as speeding up, slowing down, pausing, stopping) in telling a story. Specifically, deals with how slowly and quickly the story progresses.

Interestingly, the viewer or audience of the digital storytelling is not part of consideration in creating a digital story. Perhaps, it is due to the flexibility and the goal of digital storytelling themselves in bridging the needs of digital storytellers to let their personal issues, including one's pride and achievement, dreams, anxiety, or even fear, be known to wider audience. However, this study will include audience or viewers as one of the considerations in creating a digital story. Some culture may perceive letting one's personal issues be consumed by other people as inconvenient, improper, or even embarrasing act. Since the practice of digital storytelling firstly initiated in the Western countries such as the United States and the United Kingdom where the people seem to be more direct and yet highly individualistic, studies conducted in those countries have never reported any disengagement or even from the students. In the context of Eastern cultures, such practices may be new and uncomfortable when dealing with highly taboo or sensitive issues. In this case, this study will explore the students' positive elements or issues as the material for digital storytelling.

In regard to the use of digital storytelling for educational purposes, Levido and Mills (2011) proposes iPed as an alternative pedagogy in tailoring technology-based instruction. In other words, the use of technology in classrooms should enable educators to provide meaningful learning experiences in which the content

of curriculum and the art of digital storytelling are equally promoted and staged. The iPEd addresses the pedagogical principles that define instruction across all media units. There are four principles that should be taken into account in implementing technology in classrooms, namely:

a. Link: Making connections between media texts, text to self, text to culture, and text to world.
b. Challenge: the ease of accessability of producing and consuming media-based on the internet.
c. Co-create: there is an emphasis in the collaborative design of knowledge and texts.
d. Share: Presenting texts to local community and global audiences.

Part of the production of digital stories for language learning, teachers should keep in mind the underlying principles of iPed. First, when teachers are able to relate the materials being explored by the students with what is being appreciated and valued. It can be also said that utilizing digital storytelling enables the students to get connected with other people and helps them to be critical citizens of the world by understanding their own culture and appreciating differences in different part of the world.

The ease of information and technology access should be wisely anticipated. The second element of iPed challenges, in fact, all users of technology. When the students are able to search, filter and finally select information which is not only trustworthy but also useful for other people. Since what is shown and told in a digital story demands the storytellers' accountability, the second element of iPed reminds the teacher and the students to be technology-literate and responsible.

themselves wider range of domains such as media texts, the students' personal interests and culture and even with global events.

The last two elements of iPed, co-creation and sharing, engange the students with cooperative learning and train the students to be open to feedback given by other people. There are choices for a digital storytelling production, be it an individual or group project. Either way should exercise the students to develop a better sense of interpersonal relationship. It seems that generally the Indonesian students are not accustomed to giving and taking feedback in classrooms. Therefore, digital storytelling may be an alternative to tailor psychologically-ready-mature capacity in terms of collaboration. Bringing digital storytelling to educational contexts is partly an effort to relate the digital experiences outside the classroom walls and the general goal of education. Implementing digital story in language learning, particularly, includes some educational and technological consideration in an attempt to create meaningful and fruitful learning experiences.

2.3. The Nature of Writing

This section further discussed about writing theories. Since the study aimed at describing and understanding junior high school students' writing skill, it is also relevant to include parts of this section with definitions of writing and writing assessment.

2.3.1. Theories of Writing

Writing is a complex task that requires the writer to generate content, organize structure, formulate goals and plans, execute writing mechanics, and revise (Bereiter & Scardamalia, 1982 cited in Kulikowich et al., 2007). It involves the

activation of content area or topic, linguistic knowledge and metacognitive strategies and psychomotoric skills as well. Different scholars have defined writing from mainly two distinctive perspectives, that is as a social and culture phenomenon and cognitive process (Weigle, 2002). When viewed socially or culturally, writing is as an act that takes place within a context, that accomplishes a particular purpose, and that is appropriately shaped for its intended audience (Hamp-Lyons and Kroll, 1997, cited in Weigle, 2002). Hayes (1996) (cited in Weigle, 2002), another eminent proponent of writing from the former point of view, states:

"Writing is also social because it is a social artifact and is carried out in a social setting. What we write, how we write, and who we write to is shaped by social convention and by our history of social interaction. ... The genres in which we write were invented by other writers and the phrases we write often reflect phrases earlier writers have written". Socially and culturally, both well-known advocates point out that a piece of writing is the product of a person's repertoire of linguistic and rhetorical knowledge as a result of one's engagement with her/his literacy experiences. What one writes is the heritage of her/his interaction with the social surrounding. When a person has limited exposure on literacy, reading and writing, he is less likely to be able to write. On the other hand, when one is accustomed to reading and her nearby community expects and demands her to be literate to be part of the community, she is more likely to produce a text. Therefore, it can be inferred that the literacy experience and exposure one receives potentially contributes to her/his ability in writing.

The second proponents of writing is from the cognitive perspective. The cognitive process theory of writing is the seminal study by Flower and Hayes (1981), conducted at the college level. Flower and Hayes (1981) provide theoritical basis of writing, cognitively:

1. The process of writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing.
2. These processes have hierarchical, highly embedded organization in which any given process can be embedded within any other.
3. The act of composing itself is a goal-directed thinking process, guided by the writer's own growing network of goals.
4. Writers create their own goals in two key ways: by generating both high-level goals and supporting sub-goals which embody the writers' developing sense of purpose, and then at times, by changing major goals or even establishing entirely new ones based on what has been learned in the act of writing.

Flower and Hayes (1981) develop an early and influential model of the writing process. They describe the writing process in terms of the task environment, which included the writing assignment and the text produced so far, the writer's long-term memory, including knowledge of topic, knowledge of audience, and stored writing plans, and a number of cognitive processes, including planning, translating thought into text, and revising. More importantly they also highlight that writing process is a recursive and not a linear process; thus instruction in the writing process may be more effective than providing models of particular rhetorical forms and asking students to follow these models in their own writing (cited in Weigle, 2002).

Since this study employed technology to promote students' writing skill, it is also deemed useful and necessary to include the latest writing model in which the composing medium is also a part of the writing process proposed by Hayes (1996) (cited in Weigle, 2002). According to Hayes (1996), the writing process is mainly characterized by the interaction between the task environment and the individual. Within the task environment, reciprocal interactions between the social and physical environment take place. When the writer has in advance established the audience or readers of her/his text and work collaboratively with other writers, the writer is engaged in the social writing process. The task environment is related with what the writer produces and how she/he produces it. In other words, the writing medium, be it handwriting or word-processing and the text written so far influence and shape the writer's further efforts.

In addition to the task environment, there are four factors influencing a writer in producing a text during the writing process, that is motivation/affect, working memory, cognitive processes, long-term memory. In relation to cognitive processes, Hayes (1996) (cited in Weigle, 2002) emphasizes the importance of reading as a central process in writing. Furthermore, he proposes three kinds of reading during the writing process, they are reading to evaluate, reading source texts and reading instructions. Reading to evaluate means the writer proofreads to detect and then revise any potential errors. Talking about error correction, Weigle (2002) points out that inexpert writers tend to revise local errors but not global errors. This case also informs the future study to develop students' development writing in terms of editing global errors. The last two kinds of reading suggest the writer's ability in comprehending additional reading materials given prior doing

the writing test and the written instructions of a writing task or test. Previous studies have shown that inexperienced writers find source texts useful to better write a text. Beginner writers may be given a series of pictures and they are required to write based on the pictures. In relation to this fact, this study will administer writing tests in which additional source texts or any relevant pictorial texts utilized.

From the discussion above, it can be inferred that writing is a cognitively complex process within a writer and both socially as well as culturally dynamic interaction that the writer inherits from her or his community. Thus, the writing process in fact takes place rather in a recursive manner than a linear fashion meaning that the writer may actively and easily improve the quality of her/his writing both at the level of local or global revision, provided that the writer is an experienced one.

Table 2. The Writing Process (Hayes, 1996 cited in Weigle 2002)

THE TASK ENVIRONMENT

| The Social Environment (Audience and Collaborators) | ⟷ | The Physical Environment (The Text and Composing Medium) |

THE INDIVIDUAL

MOTIVATION/AFFECT

Goals, Predispositions, Beliefs and Attitudes, Cost/Benefit Estimates

⟷

COGNITIVE PROCESSES

Text Interpretation, Reflection, Text Production

WORKING MEMORY

Phonological Memory, Visual/Spatial Sketchpad, Semantic Memory

LONG TERM MEMORY

Task Schemas, Topic Knowledge, Audience Knowledge, Linguistic Knowledge, Genre Knowledge

2.3.3. Writing Assessment in English language learning

How writing is assessed largely depends on the rater's underlying theories about writing. As McNamara (1996) (cited in Weigle, 2002) notes the scale that is used in assessing performance tasks such as writing tests represents, implicitly or explicitly, the theoritical basis upon which the test is founded; that is, it embodies the test or scale developer's notion of what skills or abilities are being measured by the test. McNamara (1996) schematically represents different factors that affect the final score given to a test-taker in a typical performance assessment context. While scoring in a traditional fixed-response assessment involves an interaction between just candidate and the instrument, in performance assessment there is some additional component which involves a rater or judge to assess a sample of performance through a scale or other kind of scoring schedule (Weigle, 2002).

Figure 1. Factors in Performance Assessment (adapted from McNamara,

RATER

RATING

SCALE

PERFORMANCE

INSTRUMENT

CANDIDATE   CONTEXT
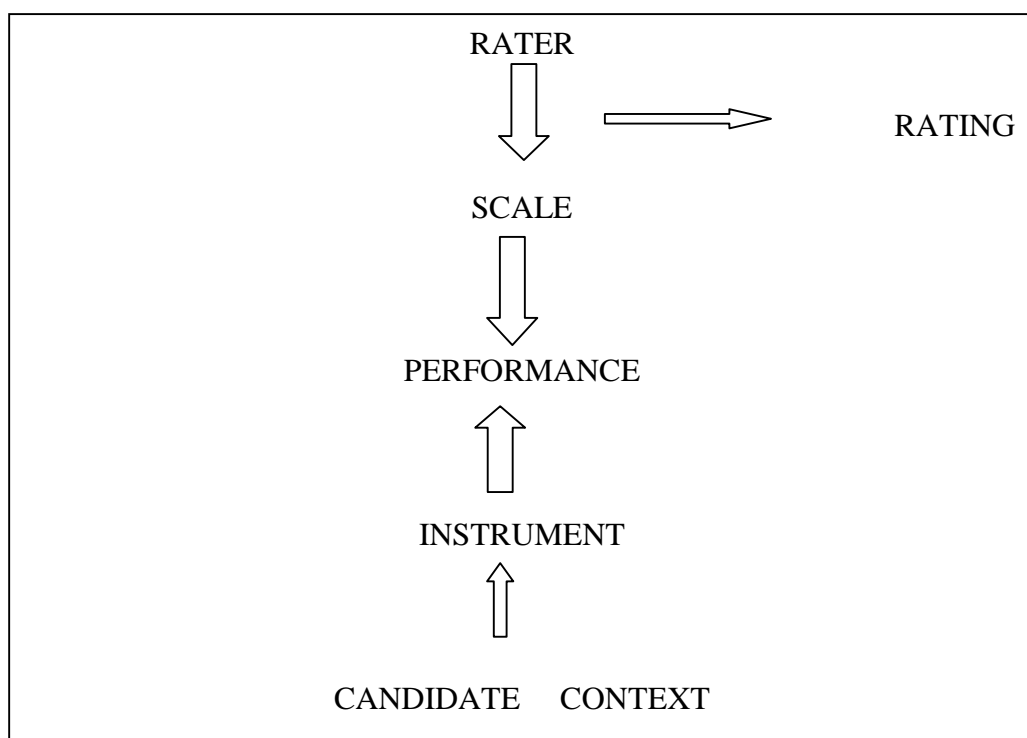
This new interactive component between rater and rating scale-which mediates the scoring of the performance- has opened a new horizon of investigation for assessment specialists. In the words of McNamara (1996), we should seek information on the scale and the rater with the same rigor we did for the instrument and subject in the traditional assessment.

Generally speaking, there are three types of rating scales, namely primary trait scales, holistic scales and analytical scales (Weigle, 2002). The classification is based on how the result of the writing test will be used for the test takers and the writing test developer. Primary trait scoring is most closely associated with the work of Llyod-Jones (1977) (cited in Weigle, 2002) for the National Assessment of Educational Progress, a large-scale testing program for schools in the US. The philosophy behind primary trait scoring is that it is important to understand how well students can write within a narrowly defined range of discourse (e.g. persuasion or explanation) (cited in Weigle, 2002). In primary trait scoring, the rating scale is defined with respect to the specific writing assignment and essays are judged according to the degree of success with which the writer has carried out the assignment. Due to its highly complex criteria, primary trait scoring has not been generally adopted to many assignment programs either in the context of first-language or in second-language writing assessment.

2.4. Teaching Writing through Technology

Ruddel (2009) proposes six steps of writing process. These steps reflect what writers do in their continuing development as writers and thus describe much of the ongoing activities that sustain writing workshop.

1. In prewriting, writers select a topic, consider content, decide what form or design their writing might take, and anticipate and mentally rehearse what they will write. During prewriting, students might brainstrom, diagram or create maps and outlines to guide them in their writing.

2. In drafting, writers get words on paper. Ensure writers understand that drafts are not finished pieces. Drafts are messy with mark-outs, margin notes, arrows, and cut-and-paste sections. Drafting issues include idea development, design or genre options (e.g., poetry, fiction, nonfiction), language precision and idea elaboration.

3. Revising is difficult to separate from drafting because many writers revise as they draft and redraft after first writing. A goal of writing workshop is to improve idea development and clarity and to make revision a natural and reasonable part of the writing process. All work is not revised, however; some texts are abandoned when they failed to develop or satisfy, and other drafts may require only minor edits.

4. Editing is the final revision stage in which pieces are prepared for publication. Editing includes content changes (wording and idea elaboration) and attention to mechanics (spelling and punctuation). At this point in the writing process, students may rely on dictionaries, thesauruses, grammar books and other reference texts.

5. Sharing includes students calling out their writing topics in status-of-the-class conferences, conferring with teachers and peers during writing time, reading their work to a friend, pinning work on the bulletin board, sharing from the Author's Chair, and taking work home to show family and friends. Sharing is the only way writers have of knowing what is getting through to their audience – what the audience understands and remembers about their work (Graves, 1990 (cited in Ruddel, 2009).

6. Publishing is a formal way of sharing. A published work may take the form of stapled pages, a cloth-bound book written and illustrated by students, comb-bound books finished at a local print or duplicating shop, a multimedia presentation, or a posting on the school's website. Computers offer desktop and

multimedia publishing programs that students can use for all six steps of the writing process.

The writing process approach proposed by Ruddel seems to be appropriate in teaching writing to promote students' writing skillswhich students hold more responsibility and control over what they are producing. In teaching and learning, both students and their teacher will naturally assume particular roles so as to attain the intended learning objectives. Ideally a teacher should be a facilitator who is not only capable of providing feedback implicitly and explicitly but also knowledgeable in designing lessons which provide learner-centeredness. Learning scenarios dominated by learners can be possibly constructed at the beginning of the lesson when the teacher clearly sets the expectations and explain the overview of how the learning projects can be accomplished.

While a teacher's roles should gradually decrease, students' roles in monitoring and evaluating their own progress should be increasingly nurtured. Pre-writing, revising, are evaluating are stages in writing process enabling the students to take control over their writing more dominantly than their teacher. When the students personally experience in editing their peer work, it will not only enhance their linguistic skill but also help them to reflect on their own work. In the end, it is expected that having done the process of editing and revising the students will better understand their work. Most importantly, it will help the students to realize that generating a piece of writing needs scaffolding and stages of developing their ideas and language components such as vocabulary and grammar.

Publishing is the peculiar element of technology intervention in writing which develops and grows the students' sense of pride and confidence. Once the students' piece of writing gets published via social media such as Facebook or Youtube and receives acknowledgment from a wider audience, the experience will be valuable and extraordinary. Technology advancement affords trouble-free learning experience given that all required facilities are made readily available at the students' convenience. Technology assistance in teaching writing not only in terms of offering publishing channels but also in helping the students to improve the quality of their writing by accessing some useful websites to check from. There are some websites that can be consulted to such as www.polishmywriting.com, www.paperrater.com, www.grammarly.com, en.writecheck.com, https://prowritingaid.com, www.grammarcheck.net, and turnitin.com.

Despite time-consuming, writing workshop which gradually develops students' competence to compose a certain genre of text may be a solution to a writer's block. When the students are accustomed to writing workshop, they will subconsciously be aware of the fact that learning is actually an effortful journey and making mistakes are tolerated during the learning process. During the writing workshop, peer-editing will be enacted. However, in the EFL context where traditionally teachers dominate the writing stage of editing or checking the students' piece of writing, the teachers do not necessarily let the students finish their writing without supervision. The teachers may supervise and recheck the quality of the students' work by re-editing the students' writing that have been peer-edited and revised.

2.5. Theoritical Framework

To address the research questions, it is important to establish a theoritical framework underlying hypothetical assumptions that will be tested and proven quantitatively. It is assumed that implementing critical pedagogy approach and digital storytelling in English language learning contributes to students' writing skill. Critical pedagogy is a humanistic approach seeking to social justice and equality for the disadvantaged or oppressed. At the heart of such approach is reflection and action which is a prerequisite condition for learners. At the level of implemention, both teacher and learners have to experience dialogic and reflective learning simultaneously. Dialogue provides ample opportunities for learners to essentially practice their English. From this approach, the role of English is twofold both as a means of communication and deliberate and conscious way of transforming oneself.

More importantly, language learning takes place by prioritizing learners' life experiences as the materials. When learners engage in such a personalized activity which share their own values and interests, it is more likely to develop their reasoning and thinking skills.

Uniquely, digital storytelling marks the degree of equality in a widening technology gap between the the upper and lower social economic learners. When introducing and assigning learners at risk; those who are more likely to discontinue their study to a higher level of education or even quit in the middle of their study, with digital storytelling, it is assumed that the learners may be able to exercise their English writing skill, creativity and and collaborative skills as well. A digital story requires a learner to write her or his own story in which a writing

process approach can be actualized by ideally providing time to exercise metacognitive strategies such as planning, organizing, revising and to do peer-editing and teacher-editing the learner's piece of writing. Feedback is given when needed and thus learners' English is constructed gradually throughout the writing process of digital storytelling. The nature of recursive writing seems to be apparent in digital storytelling. Considering the stages of writing a digital story, it is temporarily assumed that implementing digital storytelling in language learning can, first, promote learners' writing skill and, second, provide pedagogical foundation for technology to assisst teachers in terms of preparing technology-and-media-literate-students at the same time.

Essentially, writing skill is a repertoire of linguistic knowledge, topical knowledge, and cognitive skill one possess. Such complex writing competence can be measured by performing a writing task or test. As stated previously, critical pedagogy implementation affords learners to be reflective in reasoning and practicing their English accordingly through dialogue. Digital storytelling seems to be an interesting writing modelling for its contemporary nature. Thus, it appears that both critical pedagogy and digital storytelling implementation in English language learning may yield better writing skill than the traditional ones.

2.6. Hypothesis

Following the theoritical framework, hypotheses were proposed. Since there are two different treatments employed, each treatment entailed two hypothetical assumptions, they were: there is significant development in students' writing after being taught with critical pedagogy and there is significant development in students' writing after writing a digital story.

III. METHOD

This following section   mainly dealt with the design of the study, setting and participants, variables, hypothesis testing, data collecting techniques, research procedure, validity and reliability and the data analysis.

3.1   Research Design

Time-series design was utilized as the research design. The time series means that several pretests and posttests are administered (Hatch and Lazaraton, 1991). In a time-series design, a researcher observes the growth of participants' performance linguistically or certain psychologically distinctive behaviour over a period of time and compare the baseline and endline of the participants. According to this research design, pretests and posttests given can be observation records, language performance or answers to questionnaires. Time series design is administered when one selected class is its own control group. Considering the nature and objectives of the future study, this kind of research design seems to be ideal for evaluation in materials development project (Hatch and Lazaraton, 1991).

T1-X1-T2-T3-X2-T4

The above schematic representation was specifically the research design of the study. "T1-T4" represented time of collecting data by administering pre-tests twice and post-tests twice and "X1 and X2" stood for treatment implemented. A quasi-experimental strategy related to the time series design is the equivalent time samples design (Campbell & Stanley, 1963, cited in Borden and Abbot). In this design, the data were collected repeatedly. Since there were two treatments used in this study, the researcher wanted to explore the students' writing skills developed after being given the treatments. There were two different treatments incorporated, namely X1 and X2. While the former stood for the implementation of critical pedagogy, the latter represented the implementation of digital storytelling.

3.2. Settings and Samples

This study was conducted at SMPN II Tegineneng, a state-run middle high school from the second week of February to the fourth week of March. It was approximately a three-month data collecting, starting from teaching digital storytelling, introducing critical pedagogy, pre-and-post digital story production and administering several pre and post tests. English has been taught as a subject since the first year of junior high school and allocated for 4 x 45 minutes every week. English has been exclusively and primarily studied in classes and rarely used for means of communication beyond the time slot for English learning. The participants taking parts in this research were the ninth grade students, 24 students at SMPN 11 Pesawaran. Since the majority of the students were the children of non-land-owner farmers, this school seemed to represent a minority class which

according to critical pedagogy belongs to the oppresive class which should be facilitated in order to empower the disadvantaged and help their existence be seen through the traces of learning, unlearning and relearning. Commonly, the last year students should be, ideally, ready to immerse into a higher-order-thinking-skill activity and posses sufficient self-reliance. Thus, one class of ninth graders was selected to participate for their linguistic readiness and computer-literate capacity.

3.3. Variables

There were only two types of variables being investigated in this study, namely the dependent and independent variables. The dependent variable was students' writing development and the independent variable was the incorporation of critical pedagogy and digital storytelling.

3.4. Hypothesis Testing

In order to answer the research questions, two sets of hypotheses were formulated as follows:

H_0 : There is no significant difference in students' writing skill after the incorporation of critical pedagogy.

H_1 : There is significant difference in students' writing skill after the incorporation of critical pedagogy.

H_0 : There is no significant difference in students' writing skill after the incorporation of digital storytelling.

H_1 : There is significant difference in students' writing skill after the incorporation of digital storytelling.

3.5. Data Collecting Techniques

3.5.1. Instruments

The sole instruments used to answer the research questions were writing tests. Pre-test was administered prior to the treatment and post-test was administered after giving the treatment. Each writing test required the testees or the students to write a short, simple and acceptable essay in English in the forms of recount and narrative text.

3.6. **Validity and Reliability**

3.6.1. Validity

The validity of a measure is the extent to which it measures what it is intended to measure (Abbot and Bordens, 2011). There are several types of validity, starting from the weakest form of validity to the most crucial consideration in establishing validity in a study weighing from the nature and objectives of the study per se, namely face validity, content validity, criterion-related validity, predictive validity, construct validity and concurrent validity (Abbot and Bordens, 2011). In order to meet the minimum criteria of validity of instruments in this study, construct and content validity was deemed important to ensure the degree of trustworthiness of the writing tests. Face validity describes how well a measurement instrument appears to measure, judging by its appearance, what it is designed to measure. For example, a test of language aptitude would have face validity if it contained reading problems. While content validity has to do with how the content of a test examines the knowledge, skills, or behaviours that the test is intended to measure, criterion-related validity refers to how adequately a test score can be used to infer participants' individual value on some criterion

measure. The specification of curriculum or syllabus is commonly used as guidelines in reference to content validity of an instrument. As specified by the table below, the writing instruments used for this research met the criteria of content validity.

Table 3. Table Specification of Content Validity

No	Standard Competence	Basic Competence	The Instructions Written in Writing Tests		Remarks
			Pre-test and Post-test (Recount Text)	Pre and Post-test (Narrative Text)	
VI.	Expressing the inherent ideas in functional written texts and short and simple essays in the forms of recount and procedure in order to interact in the context of daily life	6.2. Expressing the ideas and rhetorical stages in writing short and simple essays by using accurate, fluent and acceptable language in order to interact in the context of daily life in the form of recount and procedure texts	Write a recount text by choosing one of the following titles: 1. The Happiest Moment in My Life 2. The Most Frightening Moment in My Life		The recount writing pre-and-post test was apparently in line with the sixth stipulated standard competence and basic competence under subheading of six-two.
XII.	Expressing the inherent ideas in functional written texts and short and simple essays in the forms of narrative and report in order to interact in the context of daily life	12.2. Expressing the ideas and rhetorical stages in writing short and simple essays by using accurate, fluent and acceptable language in order to interact in the context of daily life in the form of narrative and report texts		Write a narrative text based on the pictures below! Remember that you must have the following elements of a narrative text: Orientation, Complication, Climax, and Re-orientation.	The recount writing pre-and-post test was apparently in line with the sixth stipulated standard competence and basic competence under subheading of six-two.

The construct validity of an instrument can be established by showing that the instrument's measure or results agree with the predictions based on theory. Below is the underlying principles of writing embodied in the writing tests both for pre-tests and post-tests. Regarding construct validiy, the instruments used for this research met the criteria of construct validity as seen from the table below.

Table 4. Table Specification of Construct Validity

No	The Concept of Writing	The Components of Writing Assessed
1.	Writing is cognitive process following a rather recursive pattern instead of linear one.	Content, Organization, Language Use, Mechanics
2.	Writing is one's inherent literacy skill of social and cultural engagement.	Peer-editing, Self-editing, and Teacher-editing
3.	Writing skill depends on one's linguistic and topical knowledge.	

From the several types of validity aforementioned, this study employed and highlighted the establishment of construct validity for the instruments designed. The instruments of the research included pre-test and post-test in writing recount and narrative texts respectively after each different treatment. Critical pedagogy places primacy on learners' roles and capacity in building and bringing a good sense of self-awareness to cater for agent of change and problem solvers in the smallest social spheres, neighborhood and school. Besides, critical pedagogy approaches learners to discover their local wisdoms and empower the learners through acknowledgement and appreciation of those culturally loaded values. At the level of implementation, critical pedagogy provides a special room for learners to have a non-threatening dialogue in which the learners are free to express their

personal disturbances, dreams, anxiety and even fear caused by the existing system.

3.6.2. Reliability

The consistency of this study was ensured by scoring the results of students' writing tests by an intra-rater. In this study, the intra-rater was the reseracher herself who is despite being inexperienced rater yet sufficiently knowledgeable about the analytical rating. The researcher has read and tried to anticipate what to measure from the students' writing. The rating was done twice then the scores between the first and second rating were averaged. The intra-rate is reached by having one person responsible in analyzing and interpreting the data (Creswell, 2009).

3.7. Research Procedures

There were some steps taken in conducting this research, they were as follows:

I. Planning

In planning, the researcher designed and developed a lesson plan in which teacher's and students' activities were staged in details. An analytical rubric was adapted to match the research objectives that was to provide a description of students' writing in detail. At the first place, the participants were explained the timeline of the digital storytelling project so as to prepare them what and how to do and make them aware of the expectations and final products of their work. In addition to designing the lesson plan, the research instruments were specified under the guidelines of the current national curriculum and the theories related with writing.

The researcher also adapted a rubric for digital storytelling project which evaluates the students' writing skills and the technology skills. In this stage, several writing tests were administered to measure the participants' writing development before and after the treatment was given. In order to avoid the participants' boredom in doing the writing tests, the writing tests varied the genres of texts, from recount to narrative texts.

II. Implementing the treatment and collecting data

The researcher incorporated critical pedagogy and digital storytelling in language learning following a school schedule of 8 x 45 minute-meetings. In every 2 x 45 minute meeting, especially selected readings were distributed to be discussed and then presented in small groups. As for the incorporation digital storytelling, the researcher integrated Information, Communication and Technology (ICT) lesson and English where time allocated for digital story writing was 4 x 45 and for Windows Movie Maker training as the application to be used to generate a digital was 4 x 45 minutes.

First, teaching and learning was conducted by impelementing the inherent tenets of critical pedagogy. The students were conditioned to have group discussions and presentations. The social issues which became the topic of group work were early marriage, child labor and bullying at school. Those issues were deemed to be important to be openly discussed by the students because there had been a tendency that a small number of students were forced to quit their education for such practices. The result of group discussion were written in reports and each group delivered their group presentation one at a time. In group discussions, the researcher distributed reading materials related with the topic under discussion. In

other words, the materials used for this activity were authentic which means the materials were not specifically prepared for learning purposes and taken from trusted sources from the Internet. Even though the students were exposed to authentic materials during the implementation of critical pedagogy and thus were required to read and comprehend the given texts, the students were allowed to use their first language during group discussion and presentation.

Second treatment was done by utilizing digital storytelling in teaching and learning process. An ICT teacher also participated in this study to introduce and train the students the necessary technology skill in order to create an individual digital story. The English teacher was responsible to help the students writing storyboards for their digital storytelling. Previously it was planned to have peer-editing and teacher-editing yet due to students' lack of English proficiency teacher-editing alone took place. Individually the students were assigned to write their storyboards at home and the teacher edited the students' work directly, face-to-face, in order not to get misled by what the students meant in their storyboard. Teaching the technology skills and writing the storyboards were done simultaneously. This was the benefits of integrating two different subjects which served as rather similar learning objectives, namely producing a digital story in English. Only when the storyboard was checked by the teacher did the students start producing their digital storyelling during the ICT-lessons and out-of-school periods.

III. Analyzing the data

There was one major kind of data in this study that were the participants' writing development in the form of digital and manual writing. The participants' writing

skills before and after the treatment were described by contrasting and comparing in terms of quality and quantity. Then the data were analyzed by using IBM SPSS Version 20. The paired t-test was utilized to compare means of one-control class.

3.8. Steps of Analyzing Data

To better understand the results of the data, the researcher highlighted some beneficial and outstanding findings in regard to writing development and related the data with other previous studies which had shown rather similarities or even stark contrast with the current study. Furthermore quantitative data were interpreted in line with the related theories The data were analyzed by categorizing themes related with the study objectives. Considering the study objectives, the learning process and the learning product were equally analyzed to give rich and thick description the phenomenon under discussion. The themes included the followings:

- Teaching and learning process during the pre-activity, whilst-activity and post activity.

- Students' writing skill in terms of rhetorical skills (content and organizing ideas), linguistic skills (vocabulary, syntactic/structural knowledge) and mechanical skills (punctuation mark usage and capitalization).
- Students' writing skill at the level of sentence, paragraph and text.

V. CONCLUSIONS AND SUGGESTIONS

This chapter offered some conclusions drawn from the study and proposed constructive suggestions for future studies so that any interested English teachers or researchers would better understand the process and impacts of employing critical pedagogy approach and digital storytelling in language learning.

5.1. Conclusions

Considering the study results and discussions, it may be concluded that:

A. Incorporating critical pedagogy and digital storytelling could provide an alternative teaching and learning scenarios which centered on helping the teachers to truly find out what the students may think of and picture themselves within a social perspective.

B. Generally the area of strengths in students' writing after the treatments were given was on content development and organization. In addition the area of weaknesses in students' writing was on language use.

C. Digital storytelling seemed to be attractive enough to motivate the students completing their English project even if it was made individually. The process of writing a digital story facilitated ways for English teachers to execute knowledge telling and knowledge transforming in promoting students' writing skill.

D. The nature of process approach in writing digital stories may not significantly promote students' writing skill. Secondly, writing a storyboard seemed to be laborous for beginner students. Thirdly, the low achiever students still had difficulties in spelling and punctuation marks usage when writing.

E. High achiever students showed relatively consistent writing skills before, during and after the treatments. These group of students displayed a certain degree of detailed and rather vivid description about what they were writing.

F. Students who were familiar with the generic structure of a text may not effectively use this linguistic knowledge to write a cohesive and coherent text.

G. Incorporating critical pedagogy in English language learning may be fully exploited to promote students' writing skill when authentic reading materials was in use for reading and writing skill is closely linked.

5.2. Suggestions

The researcher proposed the followings in order to suggest better quality studies in the future for interested party:

A. Future studies may investigate the teacher's and students' perspectives towards the implementation of critical pedagogy and digital storytelling in English language learning.

B. In using digital storytelling and critical pedagogy approach, interested researchers may explore other language skills to be investigated in future studies such as speaking skill.

C. With longitudinal researh design, future research may investigate more deeply on the effectiveness of peer-editing towards the quality of students' writing.

This researcher certainly had limitations either executing the treatments or analyzing the data. However, since this current research had been carefully designed and examined, it was expected that the readerships may learn, unlearn, and re-learn what had been scientifically and logically reported in this piece of thesis. The researcher appreciatively and readily welcomes every constructive comments from other related party.

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