Collaborative narrative writing: A digital photography task in an Indonesian Islamic secondary school

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ABSTRACT
Despite being widely used in writing classrooms, collaborative writing along with a digital photography task in a secondary school context receives scanty attention. To fill this gap, the present case study attempts to showcase the design and implementation of a digital photography task in collaborative writing. It looks at (1) a group negotiation process of selecting story ideas and joint story drafting and (2) collaborative meaning-making processes in story writing and creativity building through visually-mediated narrative writing. Seven groups of third-year students of 16–17 years old participated in this study. They were engaged in a collaborative project to create digital stories. The findings of the study showed that a collaborative process in narrative writing through digital photography assisted the students to get involved actively in selecting digital software and jointly generating ideas of the story. The study also exemplifies the potential use of digital photography in helping the students develop ideas and enhance their narrative writing quality. The pedagogical implication of the study is that framing a visually- and technologically-based collaborative narrative writing task encourages students' engagement in writing processes and empowers them to become engaged storytellers.

Keywords: Collaborative writing; digital photography task; Islamic secondary school; students as engaged storytellers

INTRODUCTION

Collaborative writing, to some extent, refers to an activity in which students collaborate in writing a certain piece of composition. The main goal of implementing collaborative learning in the classroom is to sustain student's social interaction. Grounded in Vygotsky's (1978) social interaction, collaborative learning is a miniature of social interaction, which allows students to harness their social and intellectual potential. When this notion is translated into collaborative writing, collaborative writing can encourage students to share ideas between members of the group, respect others' opinions, and manage team work in order to complete their writing task. Widodo (2013) argues that collaborative writing offers six

benefits: (1) students can pool ideas and share knowledge and and linguistic resources with each other; (2) they share some responsibilities for completing a writing task; (3) students can receive direct feedback from the other members of the group; (4) they can learn to manage writing activities; (5) students can maintain social practices in the learning process by helping each other; and (6) student's critical thinking skill can be developed through the process of group negotiation and discussion.

Ample empirical evidence highlights the enactment of collaborative writing in both ESL and EFL contexts. For example, Stratigou (2016) reported a comparative study on how collaborative writing could enhance students' writing skill. One group carried out a

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solo writing task, while the other group implemented a collaborative writing task. The findings, in general, show that the students who engaged in collaborative writing outperformed those who wrote individually. Additionally, the students perceived collaborative writing as a positive atmosphere that could promote better interpersonal relations. Rafik-Galea, Arumugam, and Mello (2012) examined the students' perceptions of collaborative writing through term-paper writing. The study implied that through collaborative work, the students were able to develop good process writing strategies for the purpose of academic writing. They became aware of how supportive feedback and comments from their peers played an important role in co-construction and understanding of knowledge. In the EFL context, Puengpipattrakul (2014) investigated how process approach instruction helped the students develop their socio-cognitive skills. By engaging students in collaborative writing, they were more motivated to write, could build self-awareness, and were able to develop their socio-cognitive skills.

The following studies illustrate how a wide array of technology configuration has been utilized to foster collaborative learning in a writing class. Bikowski and Vithanage (2016) compared two groups in a web-based writing task. While the first group engaged in collaborative writing, the other group did the writing task individually. The study revealed that the participants of web-based collaborative writing gained significant improvement in their writing scores better than those individual writers. Similarly, Kessler, Bikowski, and Boggs (2012) reported their study which focused on how L2 learners engaged in collaborative writing projects through web-based processing tools. Drawing from observation and survey data, the findings of the study showed that the web-based processing tool mediated the students to foster their engagement in collective scaffolding and simultaneous editing towards their writing. The result of the survey indicated that the students shared equal contribution and were able to reduce conflicts during the collaborative work.

In the context of creative writing anchored in 2.0 ethnographic work, Widodo, Budi, and Wijayanti (2016) reported that collaboration allowed the students to share the same goals and equal responsibilities to develop their writing repertoires. The study also reported that blended instruction-based collaborative writing enabled the students to successfully make sense of their poetry writing. Using a multimodal approach, Georgaka and Pouroutidi (2016) investigated the incorporation of technology into a digital mediated comic writing class for young learners. The findings of the study yielded positive results; in particular, the vast majority of the students preferred to work collaboratively because the collaborative composing enjoyed working together and learned from each other.

The successes of collaborative writing strike tremendously without concerns. First, Wang and Lee (2014) reported that while two groups of students categorized as field independent (FI) and field

dependent (FD) responded positively toward the peer feedback activity, this indicated big disappointment towards an e-book project because FI students were reluctant to contribute ideas when dealing with technological tools. Secondly, Rafik-Galea, Arumugam, and Mello (2012) also reported the same concern that the students found out that collaborative multi-drafting was time consuming and tiring because they were required to give comments on their peer work. Therefore, both procedures of collaborative writing and technological tool incorporation need to be carefully framed.

Narrative writing: Genre and context

The notion of genre has long been introduced in English composition and English for Specific Purposes (ESP). It has been defined through different lenses, such as ESP, rhetoric, and functional linguistics. For example, Bruce (2008) defines genre as literary categories that involve categorization of texts in terms of a range of structural and stylistic features. Lee (2001) adds that genre is seen as a categorization of external criteria including intended audience, purpose, activity type, and lexico-grammatical features. In other words, the nature of genre refers to text categorization identified through its structure, style, and external criteria of texts. Pedagogically speaking, the approach of teaching genre itself is called a genre-based approach (GBA). To date, Widodo (2016) conceptualizes a genre-based approach as a series of pedagogical stages through which any texts are linked to language use and sociocultural contexts.

In relation to digitally-mediated narrative writing, Amicucci (2011) distinguishes the basic principle between traditional narrative writing and digital narrative literacy (DNL) as multimodal writing in which students are allowed to produce stories by putting together visuals and oral or written voices through digital tools. Furthermore, Robin (2008, p. 224) contends that there are three major types of narrative that the students can digitally create; they are "personal or narrative stories, stories that inform or instruct, and stories that re-tell historical events." A teacher can set up the teaching of writing by asking her or his students to understand the texture of digital storytelling, identify its communicative purpose, analyze the linguistic resources of digital stories, and create their own digital stories. In creating their own narrative digital composition, students can engage in a meaning making process "by connecting to their own lives or drawing on their own experience while having social interaction in various settings and places" (Kendall & Khuon, 2006, p. 18). To conclude, informed by systemic functional linguistics (SFL), Widodo (2016) proposes such specific procedures for genre-based writing as: (1) building knowledge of a field; (2) joint story deconstruction; (3) joint story construction; (4) independent story construction; and (5) story circles (for more details, see Widodo, 2016).

Digital photography-based task

There are two interrelated terms used in a digital photography-based task: digital visuals and a task. In this first part, the definition of task is explored. Richards and Rodgers (2002), Nunan (2004), and Harper and Widodo (2018) view task as an activity that students should complete using a target language, such as English in order to express and convey meaning as well as get a thing done. From a sociocultural perspective, Widodo (2012) suggests that the design of task should promote collaborative activities that facilitate students in learning language as well as accomplishing the task situated in their sociocultural landscape. Thus, a language learning task is necessarily designed as an endeavor to foster students' collaboration in the process of knowledge construction and meaning making that represent their sociocultural life encounters. In the second part, the nature of digital photography is derived from digital storytelling. Frazel (2010) stipulates that digital stories are created by incorporating visuals, audio narration, and using video format. To support this, Lambert (2013, p. 61) states that the use of visuals in digital stories is intended "to bring things life to the audience." In relation to collaborative writing, the visuals chosen should "co-represent the students' collective self-expressions and ideas" (Widodo, 2011, p. 94). The notion of digital photography in this study is referred to digital images or pictures that facilitate the process of composition. In other words, digital visuals are used to enable students to represent their lived stories or moments.

The use of digital photography in storytelling has been widely implemented in order to facilitate students to learn English either as a second language (L2) or as an additional language (AL). Widodo (2016) argues that digital storytelling comprises four language skills: listening, reading, writing, and speaking that help students develop their language skills. That is, in building knowledge of digital storytelling, students engage in reading and listening tasks when selecting forms of digital stories. In addition, they learn to write a story through co-constructing tasks. Last but not least, incorporating a voice of a story into a digital story enables students to rehearse their spoken language. Tobin (2012) points out that digital storytelling circles, for instance, allow students to develop their language skills through multi-layered tasks including comprehension, interpretation, story construction, and voice-over mediated by digital tools. To support this argument, Castaneda (2013) reported that digital storytelling promoted foreign language (FL) learning that students engaged actively in story reading and process writing of the story. Digital storytelling also enabled the students to build their awareness of their spoken language during the recording encounter.

From the perspective of language pedagogy, digital storytelling is mostly regarded as project-based instruction through which collaboration is integrated. Yang and Wu (2012) pinpoint that digital storytelling which makes use of technological tools to mediate the creation of digital stories becomes an effective language learning strategy to promote meaningful learning collaboration. For example, Papadopoulou and Vlachos (2014) found out that collaborative digital storytelling provided students the opportunity to interact and share ideas with group members to complete the project. The study also showed that students were engaged in the collaborative project of digital storytelling to help improve their writing skill. In a similar vein, Hafner and Miller (2011) reported that including collaboration in a digital storytelling project provided students with ample opportunities to develop their learning autonomy. The previous studies above suggest the potential benefits of implementing collaborative digital storytelling to enhance learning engagement and autonomy.

METHOD

Research questions

The present case study (Yin 2003) aims to investigate how collaborative narrative writing along with digital photography facilitates secondary school students in writing digital stories. To achieve this goal, this participatory classroom research examines the following research questions:

1. How do students engage in a negotiation process of selecting story ideas and drafting the story?
2. How do the students collaborate in a meaning making process to develop digital stories and build their creativity through digitally-mediated narrative writing?

Research setting and participants

This case study was conducted in one of the Indonesian senior high schools located in East Java. Thirty-five students of 16-17 years old volunteered to participate in this study. They were in the second year of senior high schooling. For the sake of collaborative writing, this body of the students was divided into seven groups of 5 students with mixed English language ability. The school under study followed the 2013 Curriculum (for more details, see Widodo, 2015). The students took two English classes: General English (GE) and English Literature. These two classes were taught by two different English teachers. While the GE class was taught by my colleague, I taught the English Literature class. These English lessons met twice in a week in which each of the class periods lasted for 90 minutes. Based on the syllabus, the students learned several genres and text types; one of which was a narrative. Contextually speaking, they had no learning experience with the writing of digital photography-based stories or digital stories although incorporating a simple technology into classroom use was fully supported by the school. Thus, the present study was intended to introduce the students to a different language learning environment where they engaged in multiple literacies including visual literacy, textual literacy, digital literacy, and technology literacy. Since the students had never worked on digital technology, this study was also intended to empower the students' technological

capacity by encouraging them to collaboratively work using different technological tools, such as a laptop, a digital camera, and a video maker.

Instructional procedures
The collaborative narrative writing through digital photography tasks in this study was incorporated into a process writing classroom. Pre-writing activities included forming groups, teacher scaffolding, and collaborative idea generating. To begin with, the recruited students were told to form a group of five members. They were also asked to choose certain roles, such as a project manager, a language editor, a photo-browser, a digital operator, and a story writer. Although the students played different roles, they were encouraged to share responsibility for completing assigned narrative writing tasks. In what follows, the students were introduced to digital photography-based storytelling and digital technology tools so as to build students' background knowledge of digital storytelling. For this purpose, they in groups were required to search for examples of digital stories on a particular website. They were also engaged in a series of activities, such as navigating, viewing, and interpreting that assisted them in finding stories they liked to learn. Equally important, the teacher modelling was used to foster students' critical thinking of generating their own story ideas. The students were allowed to think of any story themes, such as famous people or someone's real-life story. A story elaboration task was designed to encourage the students to get information either from the Internet or from a peer interview based on the selected story theme. The students drafted a story of 100-150 words. The example of students' story draft can be seen in Appendix 1: Task 2.3 Story Plot.

In while-writing activities, the students started to collaboratively develop a story. They were provided with a storyboard that enabled them to include or insert photos, description of the photos, and story narration (see Appendix 2: Task 2.4 Storyboard Use). They were given free options in selecting the pictures, either taken from the Internet or from their own collection. In addition, they were told to find photos that best suited their story. The story narration was developed from the story draft they made earlier. The students were encouraged to write at least two or three sentences for each of the chosen pictures. Before the students continued working with digital tools to put together the pictures and story narration, they were asked to check the language and unity of the story once again. To facilitate this, they were guided through the tasks designed which included linguistic feature analysis provided by the teacher.

At a digital story creation stage, the students combined the pictures, story narration, and visual effects and transition using a digital tool they chose. Voice recording was part of the story narration. To produce a better result, the students were encouraged to make sure that the voice was audible. By the end of the project, the students celebrated the accomplishment of the project by presenting their digital stories to their project mates. At each of the stages, they were asked to do self-reflection on their entire activities by writing reflective accounts (see Appendix 3: Task 5.1 Student's Reflective Account). The purpose of this reflection was to enable the students to see whether their contribution to the group was significant in completing the task. Instead of conducting the teacher's assessment in the post-writing phase, teacher's feedback was given before the students submitted product digital story (DS) so that they could edit and revise their final DS. This was also intended to give the students the opportunity to produce better digitally-mediated narrative writing.

Data collection and analysis
Data were collected through two focus group interviews. The students were interviewed during the implementation of DST and by the end of the project. The interviews were conducted in Bahasa Indonesia and audio recorded. Papadopoulou and Vlachos (2014) argue that the use of first language in interview was aimed at reducing students' reluctance to respond to the interview and providing students an equal opportunity to give opinions. The results of the interview were later transcribed and translated into English by the researcher. In transcribing the data, Widodo (2014, p.101) suggests five steps the researcher needs to consider. These steps include (1) listening to talking data, (2) shaping talking data, (3) communicating data with an interpretative intent, (4) reproducing or (re)constructing the talking data, and (5) building data credibility. The data display of the focus group interviews is presented in Table 1 and adapted from Widodo (2015).

Table 1. Data display of focus group interview, September 21st, 2016

Turn	Actors	Contributions	Mood
1	T (teacher)	*After selecting the example of digital storytelling, what story are you developing now?*	Asking for confirmation
2	S1 (Student 1)	*We decide to write a story about technology.*	Statement
	T	*Why do you choose that theme? And who decide to choose it first?*	Asking for confirmation
	S2	*It's Arif. He thinks that we are living in technology era.*	Statement
3	S3	*I think we cannot be separated from technology. In the morning, we grab our*	Elaboration
4		*cell-phone and then after school we directly check it if there is message of not.*	
	T	*Does it have a connection with the model you have downloaded?*	Asking for confirmation
5	S4	*Yes, if the character in the story model gained inspiration from the people around her. We choose the inspiration from the tool around us. (Focus group*	Statement
6		*interview #1)*	

The table illustrates how the actors contributed thoughts to the discussion. Later, the utterances were analyzed based on mood. Students' digital stories which became meaningful learning artifacts were collected to support identified emerging data. In particular, they were used as the basis of analysis of how the students engaged in a meaning making process and building a sense of creativity. Students' reflective accounts were used to document students' learning experience. The students were required to write reflective accounts whenever they finished working on a particular task with the groups. The reflective accounts were used to recognize how the project enabled the students to engage in the tasks. Finally, the class activities were also photographed during the project in order to help the researcher recall and discern students' interactions and engagement. Using the field note, the researcher jotted down certain interesting findings such as students' commentaries during the class in order to exemplify the data. This multi-faceted data collection method provides rich and thick data. Hence, all the data were grouped to generate intended patterns of research foci. From this, a repeated reading of the emerging data was conducted to seek for specific patterns, such as story idea or theme, interest or inspiration, and peer help. These codes were used to figure out how students elicited story ideas collaboratively. Finally, these patterns were analyzed using critical discourse analysis (CDA). Rogers (2011) maintains that CDA helps the researcher examine and interpret data embedded within the discourse and context. In this study, the data taken from students' reflective accounts were scrutinized based on the aspects of lexico-grammatical and semantic properties imbued in a situational context. For example, a student wrote "*I gave my best to edit the text. I made revision if I found some errors in spelling, punctuation, and sentence structure. With my revision, I hope that the story could be understood easily.*" These data show that the lexical property of *best* indicates that the participant was responsible for editing language aspects. As a language editor, she was aware that she needed to focus on mechanical and grammatical aspects of language to make the story more meaningful and understandable.

FINDINGS AND DISCUSSION

Drawing from the analysis of the data garnered from the focus group interviews, the students' digital story writing, the photography-based storytelling tasks, and the individual reflective accounts, three emerging themes of students' negotiation in collaborative writing through a digital photography-based task include (1) collaborative story idea elicitation, (2) collaborative story drafting and development, and (3) visual meaning making and creativity building. The extracts of each data are displayed as evidence and used to explain the interconnectedness of data and the emerging themes.

Collaborative story idea elicitation

In this study, the process of creating a photography-based story digitally began with building students' knowledge of digital storytelling. To achieve this goal, the students were encouraged to find the examples of digital stories online (see Figure 1). These examples could become a catalyst for the students to understand the nature of multimodal composition. Navigating online authentic artifacts of digital storytelling helped the students identify the construction and features of digital stories. This also aimed to enable the students to generate the ideas of the story.

Figure 1. The students sought for an example of digital stories, September 14th, 2016

In addition, navigating a sample digital story online became a starting point for the students to create the stories that suited their interest and experiential context. In the National Writing Project, DeVoss, Aadhal and Hicks (2010) and Alexander (2011) maintain that that model can be a means of knowledge building that students can learn from digital writers so that they can gain inspiration from professional storytellers. This means that digital storytelling models mediated the development of students' knowledge of the field. To support this, Widodo (2016) reported that students found knowledge building "helpful for them in envisioning how to create digital stories (p. 7)." One of the students expressed how a navigating process

assisted him in deciding what to write for her group project.

> *In this project, I was assigned as an Internet and photo browser. I was responsible to help the group search the model of a digital story from the Website. In fact, the Website provides many different stories. I was confused which one I should choose. My friends in the group put trust in me. I finally decided to select five of digital story models from the website so that I could ask my friends' opinions which story was the best. From our discussion, we chose a story about a woman who did not like doing sports in the first time. She began to like doing sports after she met her boyfriend. <u>This story inspired us</u> to create a story of a famous person who became successful, though he was very lazy during his*

childhood (Individual Reflective Account #1, September 20th, 2016)

The excerpt of the reflective account in Table 2 implies that the student participant perceived the role he played as a shared responsibility. He expressed confusion at the beginning, but the other group members' support helped him to find a solution to his problem. This suggests that collaboration allows students to discuss a problem encountered together even though the role was separately shared. Widodo (2013) pinpoints that brainstorming in an idea generating process helps students to pool ideas together, narrow them down, and select one that matches their interest.

Table 2. Focus group interview # 1, September 21st, 2016

Turn	Actors	Contributions	Mood
1	T	*At the beginning of the task, I encouraged you to find a model of digital storytelling on the website for you to search for inspiration, what video did you get?*	Asking for confirmation
2	S1	*It's about a child who was afraid of sound of thunder but her mom always tried to console her when it came. She also said thunder was just like another natural phenomena either rain or rainbow.*	Statement
3	T	*Why were you interested in it?*	Asking for confirmation
4	S2	<u>*Because the story was easy to follow and interesting*</u>.	Statement
5	S3	<u>*It also inspired us*</u> *because it was close to our personal experience.*	Elaboration

From the two excerpts, it was also found that the students selected stories that were *interesting* and *inspiring* so that they could use story models to assist them to elicit the idea of their story. The two lexical properties used also indicate that the story model should be interesting and inspiring as well because at a later time they also believed that they needed to create a story that could attract the audience attention and give an inspiration to others.

The findings of this study indicate that facilitating the development of students' background knowledge plays a significant role in assisting them to understand the genre of a digital story. This built their awareness of multimodal storytelling. The activity of navigating the models of digital stories online also helped the students examine the construction of the digital stories. The students analyzed what the story was about, how photography used supported the story, and how language was used to tell the story. Understanding the knowledge of generic structure and linguistic features was useful for them to deconstruct their own writing. At the outset, the students felt difficult what to choose since the Website provided many examples of digital stories. To overcome

this, the students chose to discuss this along with the group so that collective agreement could be made. While this collaborative project enabled the students to discuss an issue for a solution, it also helped them generate story ideas. The process of idea elicitation was done collaboratively, which gave an equal opportunity for every member of the group to share ideas and opinions on the topic of the story.

Collaborative story drafting and development
As previously discussed, the use of digital story models became an effective tool for the students to develop their content knowledge of digital photography-based story writing. This was also helpful for students to understand what a digital story was, how it was made, and how the story could be visually directed. After the students finished discussing the theme of the story, they proceeded to develop the ideas into story writing. They drafted the story of 100 to 150 words long. They followed the tasks given to guide them to construct the story. The focus group interview in Table 3 explains how they collaboratively constructed and developed the story.

Table 3: Focus group interview # 2, September 28th, 2016

Turn	Actors	Contributions	Mood
1	T	*So, what story are you working on now?*	Asking for confirmation
2	S1	*We are creating a life story of a friend in our group.*	Statement
3	T	*Why do you decide to tell about her story?*	Asking for confirmation
4	S2	*Because we think that it has a great value to share*	Statement
5	S1	*Yes, we would like to tell the audience that we need to be grateful, more independent, and understand how family member can mean to us.*	Elaboration
6	T	*How do you construct the story, then?*	Asking for confirmation
7	S3	<u>*We interviewed her*</u> *about her childhood life, when she started to study, and about her family.*	Statement

These data show that the students along with the group discussed what story to tell and how story idea was determined. It was also found that story value became a center of story construction. The group picked up the ideas from one of the group members that they thought it would inspire the audience. The students then continued developing the story by introducing the character and situated the setting of the story. In this case, the students tried to raise the problem encountered by the character and figure out the way the character solved the problem. In creating such a personal narrative, the members interviewed the actor of the story to obtain the information. Through this take-and-give information activity, the students not only attempted to accomplish their joint digital writing task but also engaged themselves in a meaningful social interaction in which meaning was shared and decoded. Spontaneous responses showed in the excerpt of the interview indicated that the students were trying to back up the other ideas as collaborative learning gives a chance for the students to express the ideas and support each other. Meanwhile, the interview also exemplified how the teacher as the interviewer attempted to interconnect the ideas and the contexts of the story that the students were going to construct. Sawyer (2006) suggests that the teacher's indirect involvement in facilitating the students in collective knowledge building can foster learning effectiveness. The focus group interview excerpt in Table 4 depicts the students' strategy for garnering data for the purpose of joint story construction.

Table 4. Focus group interview # 3, September 28th, 2016

Turn	Actors	Contributions	Mood
1	T	*So, how is the progress of your story?*	Asking confirmation
2	S1	*We are now completing task 2 developing the story plot.*	Statement
3	T	*Very good. Can you tell me how the story goes?*	Asking for confirmation
4	S2	*It is about a lazy boy named Adam Khoo. He always got F score at school.*	Statement
5	T	*Who is Adam Khoo?*	Asking for confirmation
6	S3	*He is now a successful businessman from Singapore.*	Elaboration
7	T	*How do you know him?*	Asking for confirmation
8	S4	*We read some articles about someone's life and his struggle.*	Statement
9	S3	*We searched articles about motivational story of a person from internet and we found Adam Khoo.*	Elaboration

The last two lines of the interview excerpt indicate that the students developed the story by searching and reading from some sources. Compared to the previous data, the former group did an interview to collect the information, meanwhile the later chose to tell about a famous person and read some articles to garner the data. This suggests two main ideas that students could develop their story either by having an interview or by reading articles. In this study, to mediate this process, the students used a story plot space provided in the task. They drafted the whole story flow from the beginning to the end. This helped them organize the story.

> *My role as a story writer has allowed me to give my best to construct the story. Story writing is not easy for me. But this collaborative project is different. I have been involved the process from viewing the model to generating idea stages with my group. These stages gave me ideas how I could draw the plot of the story. I once stuck on what to continue with the story, but my friends helped me with brilliant ideas to complete the story.* (Individual Reflective Account #2, September 27th, 2016)

The excerpt of the reflective account articulates how the process writing helped guide the student to develop the story plot. This also implies that the collaborative approach enables the student to co-construct the story by brainstorming the ideas. In a similar vein, Stratigou (2016) pinpoints that joint story construction facilitates the students in engaging "in a process of joint negotiation of meaning (p.183)."

Developing a story might become the toughest part in creating the story because it requires the ability of students to think of both central and supporting characters and build settings to contextualize it. The students also need to consider the development of story flows and cohesion so that readers could enjoy the story well. To do so, the students in this study reported that they collaboratively searched information to support the authenticity of the story since they wrote a factual narrative. This collaborative learning experience extended students' engagement in contributing ideas, building awareness of teamwork etiquette, and providing answers to problems. Additionally, with a minimal help of the teacher, working in such a collaborative project enabled them to develop the story independently. Different from solitary writing, the empirical evidence shows that collaborative writing helped the students build their learning autonomy more effectively with great help of their peers in the group. This also implies that group discussion provided more opportunities for the students to harness their critical thinking to explore potential ideas for story development.

Multimodal meaning making and creativity building
In learning to write in a foreign language (e.g., English), the ability of the author(s) to convey meaning is important so that readers are able to comprehend what

the writing is about. However, from the perspective of multimodality, students also need to learn how visual, sound, and effect affordances can create a story. In addition, through various modes that the students used in the story through digital tools such as images, voices, and visual effects and sounds enabled them to make meaning more vibrantly. Jones (2014, p. 126) contends that students sooner or later are demanded to create something through a multimodal perspective and "engaged themselves in multimodal meaning making that is important in language learning."

In this study, the students selected pictures that aligned with the story narration. This is supported by Widodo, Budi, and Wijayanti (2016) that selected pictures situated in context is powerful to make the story alive. Furthermore, the students were required to provide the description of the selected pictures to strengthen the reason they thought matched their perception of their story writing. The excerpt of focus group discussion in Table 5 informs how the students picked the picture that supported their story account.

Table 5. Focus group interview # 4, October 5th, 2016

Turn	Actors	Contributions	Mood
1	T	*How many pictures do you use for your story?*	Asking for confirmation
2	S1	*We have 14 pictures in total.*	Statement
3	T	*Awesome. Can you tell me why do you choose the picture of this light bulb?*	Asking for confirmation
4	S2	*It represents how an idea is invented.*	Statement
5	S3	*We usually know in a movie that when someone has an idea usually there's a light bulb over his head.*	Elaboration
6	T	*You are right. So, what is the connection with the story you are writing? We wrote "One day, Bob Sadino had an idea. He started to breed*	Asking for confirmation
7	S4	*chicken. (Focus group interview #4)*	Elaboration

In the story development process, the students were provided with the storyboard to help them easily organize their picture and the written story. The storyboard also allowed the students to jot down the

description of the picture in a sense that the selected pictures suitably matched the idea. Figure 2 is the example how the students put together the picture, its description, and the story narration in the storyboard.

	Picture	Description	Story narration
Event	http://www.fimadani.com/cara-menikmati-musibah/	It describes situation when he got problem. And it was the beginning of his bad life.	One day, he got disaster and lost his happiness.

Figure 2. Sample students' storyboard

When the students completed the storyboard, they carried out the project by combining the story components through the digital media. They told that they began to create the story digitally with inserting the

pictures, creating visual effects and transitions, inserting the voice, and making final adjustment (see Figure 3). They worked with simple digital media such as WeVideo, Viva Video, Movie Maker, and Photo Story 3.

Figure 3. Visual transitions used in students' digital storytelling

The following student's reflective account recognizes how the student as a digital operator struggled to work with a digital tool.

I became a digital operator in my group. Today, I tried to give the pictures of our story some effects and transitions. I chose to give different animation in the

pictures such as floating, zoom in and out, wiping and others to make it more interesting. I showed it to my friends in my group. Though my group proposed a few changes in it, I am very happy that they liked my job. (Individual Reflective Account # 3, October 4th, 2016)

In this study, it was found that students working with digital tools could develop their creativity. Vass, Littleton, Miell, and Jones (2008, p. 201) contend that creativity can be developed not only through "process of creative content generation, but also through all phases involved in creative text composition." The reflective

account implies that the students' attempts in visualizing the story were made by thinking of creative designs in their digital storytelling. The ability of the students to supply the visuals with different effects and transitions reflects the creativity development.

To add, while digital storytelling was such a first experience for them, they admitted that they found it challenging but a lot of fun as well. The excerpt of the focus group interview in Table 6 portrays how students expressed that learning to create digital storytelling enabled them to harness their creativity.

Table 6. Focus group interview #5, October 12th, 2016

Turn	Actors	Contributions	Mood
1	T	*How do you feel when creating a story digitally?*	Asking for confirmation
2	S1	*I think it is interesting. Most of us ever made photo story with our gadget*	Statement
3		*but creating visual based story digitally was a new experience.*	
	T	*What's the difference?*	Asking for confirmation
4	S2	*Digital storytelling is much more interesting and fun because we can see*	Statement
5		*as well as listening to our story.*	
	T	*Do you find any difficulties?*	Asking for confirmation
6	S4	*Yes, we were worried about how to adjust the duration of each transition*	Statement
		and the voice story narration at first.	
7	T	*How do you overcome the problems then?*	Asking for confirmation
8	S4	*We had to manage the duration and voice integration by trying it again*	Elaboration
		and again until we think it's perfectly matched.	

The interview data indicate that creativity is not built within seconds but through several attempts. In addition, the lexical property of *we* used by the students in the excerpt is referred to the group which indicates that collaboration has led to creativity, such as the creativity of problem solving. Collaborative creativity emerged when peer support was fostered during the creation process. "Creativity in collaboration can be understood to emerge within dynamic processes of co-construction; these will produce novel – and appropriate – ideas regarding the problems faced in collective learning endeavor (Etelapelto & Lahti, 2008, p. 227)."

Facilitating students in creating digital photography-based storytelling provides them with a different learning atmosphere from paper-based story writing they used to experience in English lessons because digital storytelling deals with multimodal elements including visuals, sound effects, and digital literacy. Although the students in this study found it a challenging task, the findings of the study revealed that the students enjoyed working on digital storytelling. The students were able to build their awareness of selecting suitable photos for their story since they were given an unlimited number of photos from the Internet. Moreover, they were aware that suitable photos would make their stories more meaningful. In the story development process, the students made use of a storyboard where they put together photos and storylines to help them build and maintain story unity. They then combined the visuals and voice-recorded narration into a digital tool, such as Photo-story 3, Movie-maker, Microsoft Power Point, and Viva Video. The empirical evidence shows that this activity enabled the students to develop their collaborative creativity in

terms of selecting visual transition and background sound. The students discussed with other group members what effects were applied. In addition, collaborative story writing mediated by a digital tool encouraged the students to help each other to solve a technical problem they faced (e.g., discussing with the group how to adjust the story duration and asking for group members' opinion how to record the voice-over). This suggests that engaging students in a digital storytelling project fosters collaborative writing and build collaborative creativity.

CONCLUSION
The present study shows that a process writing project coupled with collaborative writing assisted the students to generate ideas and co-develop the flow of the story through brainstorming ideas among the group members more efficiently. Through a socio-cognitive lens, the students were able to socially engage themselves in collaborative learning activities and develop their story writing repertoire and creativity. Empirical evidence of this study reveals that peer support played an important role in sustaining group work so that they could accomplish the tasks. This also implies that the students could build their awareness of co-ownership of the story. Additionally, the digital photography-based task also enabled the students to create digital narrative writing in a more creative way. They creatively situated the story through a multimodal approach by interweaving the images, story narration, visual effects and transitions, and background music through such digital tools as WeVideo, Viva Video, Movie Maker, Microsoft Power Point, and Photo Story 3. In terms of a multimodal

meaning making strategy, the students were able to make sense of the story by integrating the appropriate visuals into the story narration. This suggests that digitally-mediated writing can be a powerful tool to promote story literacy as well as digital literacy.

This study has three practical implications. First, collaborative writing is an effective approach to promoting students' collaborative endeavor which is useful to build learning autonomy. Second, digital photography-based tasks help develop students' visual literacy, story literacy, and digital literacy. Third, engaging students in digital storytelling allows them to harness their creativity in creating stories. Since the present study focuses only on investigating the students' collaborative engagement in digital photography-based story writing, future studies on how a multimodal story writing project is implemented to help harness students' language skills such as collaborative digital story composition, multimodal listening, and speaking repertoire. Furthermore, future studies may examine the enactment of a digital photography-based writing task which incorporates sociocultural values or local wisdom into collaborative story writing. Providing more empirical evidence on multimodality literacy will contribute significantly to developing the body of knowledge of collaborative digital storytelling. .

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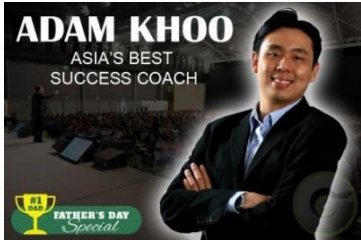
Appendix 1: Task 2.3 Story Plot

Describe how your story begins, progresses, and ends. Draw your story plot here.

When he was a child, Adam Khoo was very lazy and hate reading. His parent was very confused, and they sent Adam to Super-Teen program with Ernest Wong. Since that moment his confidence increased and he changed to become better. His score kept increasing. Finally he was accepted in National University of Singapore. When he reached 26 years old, he owned 4 bussiness and became very famous and successful person in singapore.

Reading source: www.biografiku.com/2011/07/biografi-adam-khoo-sukses-karena-di-do.html?m=1

Appendix 2: Task 2.4 Storyboard use (sample)

Put the image, write short description (if necessary), and narrate your story script in the provided space.

Group: 4		Theme: famous people	
Plots	**Visuals**	**Description**	**Narration**
Orientation	http://channelsahabat.com/images/Adam-Khoo.jpg	Picture of Adam Khoo.	*Do you know Adam Khoo? He was boen in Singapore.*
Event 1	http://1.bp.blogspot.com/-ynfc7h0JM-4/U2UCqQJpVNI/AAAAAAAAAzw/GIEmeFAYF6s/s1600/foto+tengah.jpg	Picture of lazy boy.	*When he was in elementary school, he hate reaing.*
Event 2	http://komputerlamongan.com/wp-content/uploads/2015/02/Bermain-Game.jpg	Boy playing a game.	*He only love playing video game and watching television.*
Event 15	http://2.bp.blogspot.com/-O2lyVdXQuZI/UkzkrITFq3I/AAAAAAAAAlw/-tNoEPrmBrw/s1600/biografi+adam+khoo+1.jpg	Picture of Adam Khoo.	*With his various efforts, finally Adam Khoo become successful and famous person in Singapore.*

Appendix 3: Task 5.1 Reflective account

Goal of task 5: Introduce students to reflective practice through reflective journal writing

Please write a reflective journal to reflect on your contribution during the project work
Name   : NAW
Date   : 6 September 2016

Question	Response
What is your role?	*I became a project manager in my group.*
What is your responsibility?	*I must make sure everything was ok.*
What did you do in your group work today?	*I managed today's goal and target. My friends and I tried to set the duration of the digital storytelling*
What was the challenge you faced today?	*It was difficult to set the time because when we set the duration, sometimes the visual was still moving and the voice just ended.*
How did you overcome any problem you faced?	*We tried to fix the duration by setting it according to the voice recorded*
How did your friend see your work?	*My friends support the work of others. Also they support me.*