CHAPTER III

RESEARCH METHODOLOGY

Research methodology stands for specific procedures or techniques that I used to identify until analysing information about my topic. It answers how the data was collected and how it was analysed.

A. Research Method

This recent proposed study will take a form of narrative inquiry that is seen in a variety of ways and tends to transcend a number of different approaches and traditions such as biography, autobiography, life story and, more recently, life course research (Savin-Baden, 2007) to explore the life of one or more individuals, using in-depth interviews. It will take an approach and its certain presentation to the research before discussing the issues surrounding voice and representation, also provides a storied analysis of a person's life (Heigham & Croker, 2009). The study looked at the author's life experience in using the game to his work. Moreover, storytelling activities can be used as creative tasks to stimulate creativity in children, one of the so-called 21st century skills (Catala, 2017).

B. Setting and Participants

The research was conducted at a university in Tasikmalaya, West Java, Indonesia. In this university, Digital Storytelling course was held at fifth semester once a week every Wednesday. The course consisted of 14 meetings

and in every meeting the lecturer gave a due-lined assignment, it could be group or individual assignment. Digital Storytelling course's main activity was to have a story review and to discuss several applications that can be used in making digital storytelling. The assignment, Digital Storytelling project, entailed one until seven students and was done for approximately three months. This course is an elective course for English Education Department students aside from Creative Writing and Digital Literacy. This study involved three participants, I as the researcher and participant, Adelia (pseudonym), and Ghani (pseudonym) who are my peers and shared the same class in DST. We took Digital Storytelling course by chance because I love working with technology and arts. We were 21 years old in at the end of the semester. Adelia and Ghani are from out of town. We have known each other at the first year of college period. Adelia comes from East Jakarta. She does not really like to speak when she meet new people but she is good at understanding her friends. She is also good at making friends. Adelia and I have some of similar interests. The other participant, Ghani, is from Majalengka. His place is not too far, also the culture of the region is way similar to Tasikmalaya. We have been matched out at orientation period. His interest seems similar to mine. We both like any technologies and light science. Consequently, they know me well about how I develop and get better. Being my participants, they take it easy because they admit that they can help me accomplish my thesis.

C. Data Collection

The data were collected through semi-structured interview (non-narrative form) and self-reflection (narrative form). Semi-structured interview means as an interview process that uses interview guidance as I develop the topic and asking for more flexible questions. This technique is done directly to the interviewee(s) to dig more information linked to the data.

The interview process begins by making agreement in advance with the interviewee, and then to make the schedule that able to conduct the interview. Other than that, I added some questions out of the interview guidance to get the information narrowed. In this section, audio recordings were utilised in my phone. Several questions in the following table relating to Bandura's aspects (1994) were asked to two interviewees as my close friends in university also DST class.

No.	Aspects	Descriptors	Items
1.	Cognitive Processes	Thinking processes involved in the acquisition, organization and use of information.	*Menurut anda saya ini orangnya seperti apa selama anda berada di kelas yang sama dengan saya?*
2.	Motivational Processes	Activation to action. Level of motivation is reflected in choice of courses of action, and in the intensity and persistence of effort.	*Menurut anda, penggunaan materi yang saya gunakan untuk membuat digital storytelling itu bagaimana? Di samping itu, materi yang saya gunakan adalah sebuah permainan simulasi kehidupan*

3.	Affective Processes	Processes regulating emotional states and elicitation of emotional reactions.	*Sudahkah saya maksimal dalam berkontribusi dalam tugas kelompok?*

Table 3.1 Rubric Aspects

The result of both interview had correlations to each answer and it had been transcribed in a document form. Furthermore, two Self-reflections were made from DST course related to the final project.

D. Data Analysis

The data of the study was analysed qualitatively. After I had the information from the face-to-face interview in the audio format, I will convert it into a transcription data. The interview was using Bahasa and must give good-narrowed information from the interviewee(s) answer. Then, the data that has been collected will be interpreted by a conceptual framework from Labov's model. It is followed by six components that I will use them to reconstruct stories or to retell stories, such as:

1. **Abstract**: a summary of the story and its points;

D: Terus gimana komentar kamu tentang kontribusi aku nih buat kelompok?

P1: Umm, apa ya? Komentarnya paling, ih Danie tuh gak gabut (gaji buta) istilahnya, kalo ada kerja kelompok nggak yang, nggak yang ngikut numpang nama aja. Pasti kontribusinya itu sama, atau bahkan lebih banyak, jadi seneng aja gitu kalo punya partner tugas kelompok yang seperti itu, gak berat, gak berat di satu orang, gak berat ya kaya tugas kelompok tapi cuma satu orang doang yang kelompok, dia punya- masih punya rasa awareness yang tinggi lah ke partner kelompoknya, kamunya teh.

D: Iya, tapi aku teh kadang ngerasa kaya apa ya? Ini kurang gak sih buat kelompok? Gitu, atau apa aku teh udah pantes atau belum gitu di kelompok ini tuh? Soalnya kadang, kadang kan yang emang sih aku teh nggak- apa ya? Nggak gampang puas gitu orangnya.

P1: Hu mm.

D: Tapi ya, makasih banyak, gitu. Terus, kamu teh-, kamu pernah nggak liat hasil kerjaan aku? Tapi dulu kayanya pernah ya ditunjukkin itu?

P1: Pernah. Iya, pernah.

D : Iya, dua video, dua video kan ya semuanya. Nah, terus komentar kamu tuh tentang kerjaan aku yang ada dua itu gimana? Yang agak kocak sama agak absurd itu?

P1: Yang apa.. yang kelompok?

D: Nggak, bukan yang kelompok, yang yang individu.

P1: Okay yang individu.

D: Yang individu tuh yang final project sama yang waktu UTS itu kalau gak salah.

P1: Ohh, lucu. Kaya, ih kok bisa sih kaya gini? Kaya pengen aja bisa bikin video kaya gitu, soalnya aku teh kalo ke teknologi atau desain-desain kaya gitu kurang. Kaya, kaya nulisnya aku lebih- lebih inilah, lebih mahir dimanding yang kaya gitu-gitu, kaya ih kok bisa sih kaya gini? Asa pengen gitu. Ya bagus aja.

Figure 3.1 Audio Transcript P1 Screenshot

2. **Orientation**: providing a context such as place, time, and character to orient the reader;

3. **Complicating Action**: skeleton plot, or an event that causes a problem as in 'And then what happened?';

Figure 3.2 Reflective Journal Assessment Screenshot

Reflection about the Process of Making Digital Storytelling Using The Sims 4

(December 1ˢᵗ, 2017)

I was so happy when I did a work of my school. The teacher was so kind, she gave us, the students, an individual school project. Why was I happy? Sure! Because she didn't tied us up for a major rule. The project was a digital storytelling.

…

Sometimes, it gave me difficulty but I immediately fix it as good as I could. I took some scenes for the editing session in the next step. After the material had been collected, I used video editor and screen recorder to support my work. I added voice over and becoming the narrator. It wasn't a complicated work in this course because I did it alone, individually.

Table 3.2 Personal Reflection

4. **Evaluation**: evaluative comments on events, justification of its telling, or the meaning that the teller gives to an event;

5. **Result or Resolution**: resolution of the story or the conflict; and
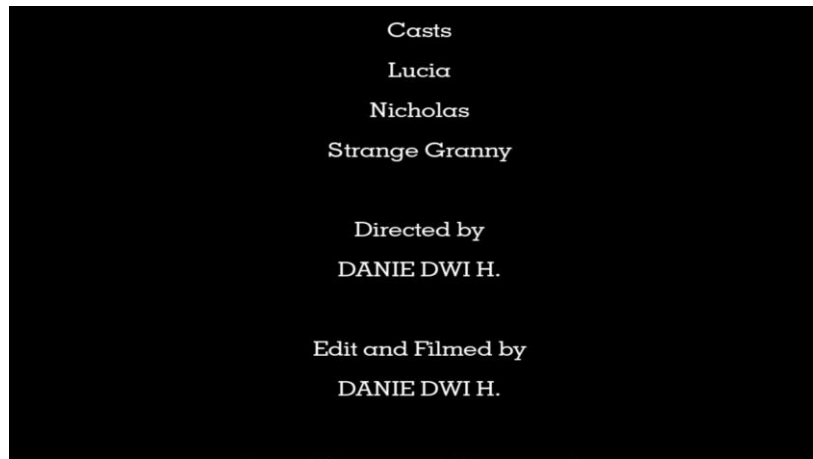
Figure 3.3 Video Assignment Screenshots

6. **Coda**: bringing the narrator and listener back to the present.

E. Research Schedule

No.	Steps	Aug. 2018	Sept. 2018	Oct. 2018	Nov. 2018	Dec. 2018	Jan. 2019	Feb. 2019	Mar. 2019	Apr.-Aug. 2019
1.	Research Topic Approval	■								
2.	Writing research proposal		■	■	■					
3.	Proposal Approval					■				
4.	Seminar Proposal Examination						■			
5.	Conducting the Research							■	■	
6.	Transcribing data								■	
7.	Analyzing data									■
8.	Writing research report									■
9.	Final Thesis Examination									■

Table 3.3 Research Schedule