

## COMPETITIVE STORYTELLING: WHAT DO TEACHERS DO IN ASSISTING STUDENTS TO WIN THE CONTEST?

Mulyadi Syahputra\*<sup>1</sup>

<sup>1</sup>*Bina Bangsa Getsempena University*

### ABSTRACT

This study was aimed to investigate the teachers' strategy used by the teachers in assisting their students to win story telling contests. The study employed the qualitative approach with multiple case study as the design. The teachers from five schools considered as the role model based on the number of their students' achievement in storytelling contest were interviewed. The data were then analyzed by data condensation, data display and conclusion (Miles, Huberman, & Saldana, 2018). The conclusion of the study illustrated that the preparation process conducted by those teachers were motivation through emphasizing the benefit of joining the storytelling contest, providing a role model of a successful storyteller, enabling the parents approach to strengthen the benefit of storytelling to the students, avoiding a winning oriented competition that put more burden to their shoulders, and facilitating internal competitions. Moreover, the result found that the coaching strategy used by the teachers were adjusting duration, reading the story, modelling, observing, and giving feedback. Lastly, the sources of storytelling model that the teachers used were also available.

**Keywords:** *storytelling contest, teachers' strategy, qualitative approach, multiple case study*

### INTRODUCTION

The existence and popularity of storytelling tradition as a tool of transferring the knowledge are undeniably crucial in the society. It is known that since childhood, children have been exposed to many stories by their parents, teachers, and friends. Humans have told stories to shape

---

\* Corresponding author, email: [mulyadisya Putra@bbg.ac.id](mailto:mulyadisya Putra@bbg.ac.id)

<https://doi.org/10.24815/eej.v%vi%i.25699>

Received 20 April 2022; Revised 20 May 2022; Accepted 19 June 2022

Available online 30 June 2022

our existence. As a result, storytelling still remains as one of the important aspects of education today.

In the nineteenth century, educators were trained to tell stories. It had huge significances in language teaching within the boundaries of the curriculum (Choo et al., 2020). On the other hand, Rahiem (2021a) stated that storytelling is an essential aid in not only developing speaking but also supporting the social awareness and emotional expression.

The educational value of using storytelling technique has always been undisputed throughout the world. Even though the establishment of the storytelling technique in the educational world is mysterious, the storytelling technique is still considered as one of the most effective techniques in teaching speaking English to students (Nair et al., 2021)

Due to its importance, storytelling has now been extended into an English competition (Nair & Yunus, 2021; Rahmi & Syahputra, 2015; Syahputra, 2018, Syahputra, 2019). Many schools have facilitated the competition to students locally or nationally.

At least, there are four local storytelling contests among senior high schools and one national level contest annually conducted in Aceh. They are *Alsa Language Contest*, *SEDC (Smantig English Development Competition)*, *FLASH (Future Language and Art for Smart Students of High School)*, *Medic (Methodist English Development in Contest)*, *FLS2N (Festival Lomba Seni Siswa Nasional [Students' national art competition festival])* and many other competitions.

Even though the contests are conducted annually and participated by various high schools from Aceh, the champions have come from the same school each year, namely *SMA Negeri 3 Banda Aceh*, *Fatih Bilinguals School*, *MAN Model*, *SMA Modal Bangsa* and *Methodist Senior High School*.

Irrefutably, the fact that other schools could not compete with these winning schools in any storytelling contests that has resulted in a domination in winning the storytelling contests in Aceh. Consequently, some other schools are reluctant to participate in the contests because of lacking possibility to compete with the winning schools. That is why, according to primary observation data, the participation number of the schools in the storytelling contest each year is declining.

Observing the phenomenon above, the researcher identified two major problems to this lacking-of-competitiveness issue that needs to be solved in order to help these dominated schools to compete the dominating schools and to help the former to keep improving the students' storytelling competence.

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

The first issue in the storytelling field in the school is the misconception of some schools that storytelling has a lack of contributions towards students' English achievement. As a result, either school policymakers or teachers do not accentuate the storytelling as the supporting aspect in English skills. This phenomenon can be proven through lack of the school extracurricular that deals with assisting students in storytelling ability

Another issue faced by teachers in assisting students in storytelling contest is the absence of the guideline that explicitly directs them to the steps that should be taken regarding assisting students to win storytelling contest and the problems that they are going to face during the process of this assistance. This phenomenon urgently needs a solution. The necessity of this guideline is undeniable. Without the existence of this instruction, teachers will be likely to guess what to do and how to do it. The result of this blind assisting is not satisfying.

In order to cope with these problems, it is really urgent to provide a clear instruction as a guidance for teachers to assist their students in a storytelling contest. It will trigger the students' achievement in storytelling. Last not the least, the awareness of the importance of the storytelling in student's achievement must be heightened. And, it will trigger the school decision makers to establish an extracurricular that deals with storytelling competence in their schools in order to retain their achievement.

The accomplishments of SMA Negeri 3 Banda Aceh, Fatih Bilingual School, MAN Model, SMA Modal Bangsa, and Methodist Senior High School in storytelling contest are the best models of storytelling preparation for other schools in Banda Aceh and Aceh Besar or even in a wider scope such as Aceh or Indonesia

Therefore, this inspired the researcher to conduct further investigations on what were the strategies employed by the teachers in SMA Negeri 3 Banda Aceh, Fatih Bilingual School, MAN Model, SMA Modal Bangsa, and Methodist Senior High School in assisting their students to get the triumph in a storytelling contest.

## **LITERATURE REVIEW**

### **Storytelling Contest**

One of the ways to accelerate students' skills is by having a contest (Cents-Boonstra et al., 2021; Singh, 2021). The results of the aforementioned studies showed that a contest has a huge impact to

improve students' motivation. This phenomenon is based on the nature of human who wishes to be a winner and avoid shame of being a loser in any contests. Consequently, students will struggle very hard to be a winner. For an educator, winning or losing is not the main point of a contest, but the improvement that most of the contestants gain during the preparation and performance on the stage. Hence, the storytelling is also extended to the contests which have been widely held around the world.

In addition, Musselin (2018) and Watson et al. (2020) also stated that the contest has become the essential role in deciding the standard of the educational output. In this case, the skill of storytellers is examined and standardized. He believes that during the contest, the contestant is all out with their skill. This is the best time for an examiner to assess their authentic skill which can be considered as a standard of their capability.

On the contrary, Watson, et al., (2020); Syahputra, et al., (2019); Wahyuni, et al., (2020) Wahyuni, et al., (2020; 2019, 2020; 2020) emphasized that contests somehow will affect contestants' psychology. For example, when a winner gets an award, he/she will be probably motivated to increase his/her skill. However, at the same time, there are big chances for the winner to feel enough and stop learning, which subsequently results in the laziness to improve himself/herself.

Further, Watson et al. (2020) stated that the same effect can be found in a participant who loses a contest. It will open the chance for them to either be motivated to be better in the next term or demotivated since the failure attacks his/her enthusiasm during the preparation.

To sum up, a storytelling contest is quite problematic. It results in good and bad values at the same time. However, many educational institutions believe that its benefit is bigger than its harm. It can be proven through numerous contests that have been conducted in the local, national, or international scopes.

### **Storytelling Coaching Strategy**

According to Lipman (1999), there are four basic steps in coaching storytelling effectively. They are listening to a storyteller, emphasizing what goes well in the storytelling, and stating how a storytelling could be better and what has been missing during the storytelling.

#### ***Listening to a Storyteller***

The indication of the students' ability before coaching should be measured through listening to the performance in order to find the

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

constructive feedbacks and reflection not only to a storyteller but also to a coach (Rahiem, 2021). The feedback should be started by listening to a storytelling. Thus, it indicates that the procedure of coaching storytelling should be started by listening to a storyteller. This is also supported by Rahiem (2021) who found that listening to stories reacts to the students almost automatically by knowing the coach participation in the action of the narrative. In other words, listening to the teller is the first phase in the coaching process because it has made the coaching process measurable and affected the psychological side of the teller.

### ***Emphasizing What Goes Well in the Storytelling***

According to Lipman (1999), this phase could only be done after conducting the first phase. One of the important ways to improve the art of storytelling is by having feedback. According to Zima (2020) the feedback can be either in form of appreciation or evaluation. Zagita, et al., (2021) stated that people lose motivation when they don't need to prove themselves anymore. This condition warns a coach to aim the appreciation with evaluation in order to make the students feel that they still need to improve themselves.

In conclusion, the appreciation is highly required in coaching storytelling. It can either increase students' motivation and remember the thing that they have done to keep doing it in the next performance.

### ***Stating How it Could be Even Better***

Based on the Lipman (1999) this phase could be taken from the analyzed storytelling performance that has been conducted by a teller. It is important since the appreciation should be followed by the evaluation (Zagita & Chih-Yuan Sun, 2021). This statement is added by Zima (2020) who stated that the form of feedback should be memorable, useful, and affirming.

The evaluation should be conducted directly in order to avoid the students' forgetfulness on the part of where she/he makes mistakes. Lipman (1991) added that the most common evaluation is in the tellers' voice and posture. Lastly, Saripudin, et al., (2021) stated that reflection is an important part of the tellers' social and emotional development.

It can be concluded that the evaluation is important in order to get them motivated to improve themselves in the next storytelling performance and as well as to fix any necessary parts of the performance.

### ***What has been missing during the Storytelling***

According to Lipman (1991), the perfect storytelling performance was rarely found in the education. This background leads his statement to appear that the coach needs to analyze what has been missing during the performance and lets tellers know about it. Singh (2021) stated that the importance of this phase is not only to add what has been missing but also to reduce any unnecessary actions and voices during the performance.

To conclude, those four steps in coaching storytelling are the ideal ways to increase students' ability in storytelling contest.

## **RESEARCH METHODOLOGY**

This research was conducted in qualitative approach with multiple case study as the design where the result of the investigation was provided in form of words and sentences. This approach and the design were selected to accommodate the information investigated through this study. Because the researcher described the teachers' strategies in assisting students to win storytelling contest, qualitative approach is suitable to select.

The data were collected through a semi-structured interview consisting of five interview items which answered the teachers' strategies in assisting students to win storytelling competitions. The interviews were conducted separately by following the interviewee's availability

Regarding the research procedures, the researcher started from an investigation of the procedural information regarding the coaching stages that have been done by the teachers in order to assist their students for a storytelling contest. Afterwards, the researcher explained the findings of the result in a critical way in order to find the deep analysis as the answers of the mentioned research questions. Lastly, the researcher validated the findings in by revisiting the schools and teachers in order to maintain the validity of the results. The research was conducted at five different schools:

**Tabel 1.** Research Location

No	Schools	Address
1	SMA Negeri Modal Bangsa	Jl. Bandara Sultan Iskandar Muda, Cot Geundreut, Blang Bintang, Aceh Besar
2	SMA Negeri 3 Banda Aceh.	Jl. Tgk. Daud Beureuh No. 454, Bandar Baru, Kuta Alam, Banda Aceh

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

3	MAN Model Banda Aceh	Jalan Pocut Baren No. 116, Keuramat, Banda Aceh
4	SMA Teuku Nyak Arif Fatih Bilingual School	L. Teuku Nyak Arif Number 1, Rukoh, Syiah Kuala
5	Methodist Senior High School	Jl. Pocut Baren. No. 3, Kampung Mulia, Kuta Alam, Banda Aceh

The five schools above were the ideal choices as the research location due to the success of the teachers in assisting the students for the storytelling competitions held from 2018 to 2022 in the local and national levels. In addition, the research participants are English teachers from each school. Their experiences are approximately from 6 – 15 years. The teachers should be the ones who were mandated by the schools’ principal to coach students for any storytelling contes.

## RESULTS AND DISCUSSIONS

### Results

To ease the researcher in naming the participants, the researcher gave symbol “P” on each participant by numbering “P1” as the teacher in SMA 3 Banda Aceh, “P2” as the teacher in Modal Bangsa Aceh, “P3” as the teacher in Man Model Banda Aceh, “P4” as the teacher in Fatih Bilingual School, and finally the researcher used symbol “P5” as the teacher in Methodist Senior High School Banda Aceh. additionally, the researcher was labelled as “R”.

### *Technique of Motivation*

According to the finding, the five samples of the study had some different ways of motivating their students to participate in storytelling mentoring class. The first finding of the interview question on what the teachers do to motivate students to join the storytelling competition revealed the various answers from five schools.

**Table 2.** Response to the technique of motivation.

<i>Respondent</i>	<i>Responses</i>
P1	“...we try to give a picture of what is the benefit of joining this program. The first maybe you are able to communicate...” “...I tried to show them senior students who have joined the program. “you see, most of them. they are not in Indonesia. Because they participate (storytelling) always..”
P2	“...there is always someone who ever experienced performing in Junior High School. And as far as I know, they never refused my offer

P3	to participate. I thought it was because they were motivated from seeing the achievements of their seniors in storytelling contest..." "Opportunely, if such of the case happened, it was... it was... the support from family. from parent, and I would always remind them (the English teachers), "Madam Wardina, when will it (storytelling) be conducted again?"
P4	"...we need to build a communication with the parents. If there was a heavy support from the parents, it would be Insyah Allah". (it would be successful).
P5	"...I motivated them by conducting the internal storytelling contest in school..." "...They were indirectly being motivated by watching the storytelling competition through their seniors..."

In SMA Negeri 3 Banda Aceh, the teacher rarely found many cases where the talented students did not want to participate in a storytelling program because of many different alibis. But, if it occurred, the teacher would still manage to motivate them to be part of this storytelling program by emphasizing the benefit of storytelling program along with inviting and showing the successful storyteller's graduation that has become successful in their career. This trick has successfully participated in bringing the trophies in storytelling contest for SMA Negeri 3 Banda Aceh.

Meanwhile, the teacher in SMA Modal Bangsa Aceh stated that most of the students in his school did not need any further motivation to participate in a storytelling competition. The teacher identified this phenomenon because of the popularity of the schools in winning the competition so they were motivated to achieve the same achievement as their senior did.

Moreover, the students in Man Model Banda Aceh were motivated by parents' approach. The teacher believed that the parent-support base is one of the most powerful ways of motivating the students. She used to call the parents and discuss the problem of the students to his/her parent. Moreover, the parents were enthusiastic to share their thought of their child's improvement and it would be essential information that can be collected by the teacher. Additionally, the teacher argued that building communication with the students' parents were always successful in motivating students to participate in a storytelling competition.

Additionally, the participant from Fatih Bilingual School stated that the way of motivating the students was not to burden them to win the competition. The teacher did not want the students to feel burdened with the school demand to win the competition. She argued that the main



*Competitive storytelling: what do teachers do in assisting students to win the contest? (Syahputra, M)*

objectives of their practice were not victory but the improvement and the skill of the students which need to be tested outside the school environment. When the students were verbally demanded to win the storytelling contest, it would lead the students into two unwanted objectives of their training and coaching process, either becoming winning-oriented individual or being stressful students in fulfilling the responsibility given by the school.

As regard with Methodist senior high school, the teacher stated that the way how he motivated the students to participate in storytelling class was by conducting an internal contest in the school in order to show the students on how to perform storytelling in a real contest. The teacher believed that it would motivate students to follow their seniors' achievement.

### ***Coaching Strategies***

The question asked in this segment was how the teachers coached their storytellers for a competition. This question was purposed to reveal the information on the steps that the teachers had undergone in preparing their students to win storytelling competitions. the results of this question were presented below.

The English teacher in SMA 3 Banda Aceh stated that the storytelling coaching process was started by handing the students a proper story. This condition was not static since sometimes the story could be either from the teacher, the students or the storytelling committee. She said that she preferred the story selected by the students so that they felt no burden and motivated to read the story that they selected by themselves, easing them to improve their storytelling skill.

*P1. I gave them the story first. This is the story, try to explore.*

*P1. Sometimes they brought the story because they ever experienced storytelling in Senior High School. So "what about this story mam?" sometimes they enjoyed a certain story. it was a good thing if they enjoyed the story. if they were given different stories the interpretation could be different. Sometimes, I am the one who gave them the story and sometimes they were the one who provided me the story. and there is no must here*

*P1. So, if the story was given by committee, then we focused on that story*

The teacher stated that they mostly found the story on the internet and then they edited the story in term of vocabulary, word-choices, and added the story or reduced the story to adjust with the duration given by the committee during technical-meeting.

*P1. .... if the comitee gave them the story, we focused on that story. We also looked for the information from internet.*

*P1. .... So they did it situationally. Sometimes I gave them (the story. Sometimes they found the story in the internet and I adjusted and edited the story as required by the committee...*

The teacher in SMA 3 Banda Aceh gave the students some storytelling videos taken from YouTube channel. It aimed at giving the students a glimpse of perspective about how storytelling should be performed on the stage. She said that the examples should be derived from reliable resources.

*P1. ... we looked for the information from the internet. So, I gave the students the story from the YouTube channel. You see how people conducted storytelling...*

The teacher stated that the second phase after finding a proper story for storytelling is the performance rehearsal in front of the teacher. This first rehearsal was originally performed using the student's style. The teacher did not interrupt him/her during this performance with any suggestions. The teacher observed the whole performance and found the weaknesses of the storyteller while performing the story. This first performance was considered important because according to the teacher, many of the students' original styles could be used during a storytelling performance and it was the responsibility of the teacher to find which style fit the students. That was why the teacher tried to observe before giving the instruction to the students.

*P1... Afterwards, please perform, then we analyzed what the weaknesses were. When you cried, when you were happy, when you were sad, how you improved if you were very sad...*

The next phase was feedback. After each session of the storytelling performance rehearsal, the students were given some feedback regarding

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

their storytelling performance such as expression, gesture, and vocalization.

*P1. ..because this was not only about talking but also about gesture, the gesture also needed to perform using body language. So, when you were angry, how did you manage your voices? Is it louder, is it lower? Those are the things that we needed to consider...*

In conclusion, the teacher in SMA 3 Banda Aceh started the coaching process by handing out an edited and adjusted the story. Then, the students were required to perform in front of the teacher. Finally the teacher gave feedback regarding what was missing in the previous performance of the students. The steps in performing in front of the teacher were repeated and the feedback were given many times until the teacher felt satisfied with the students' performance.

Meanwhile, the coaching process in SMA Modal Bangsa Aceh was started by adjusting the theme and duration based on the requirement from the storytelling contest committee. It then continued to do performance rehearsal as if it was a real condition of the contest. The only difference was that during the rehearsal, the storyteller did not use any properties yet. The rehearsal could be done more than three times because commonly the students made many mistakes during the first and second performances.

*P2. for example, we performed once (practice) and lots of mistakes were made. In the second performance, we gave feedbacks by adjusting it to a common storytelling contest' scoring system and it was very important in storytelling*

Then the teacher observed the whole process of the rehearsal undergone by the storyteller by considering the vocalization of the character and adjusting it to the storytelling scoring rubric.

*P2. it was just common. Later, usually, when we got the theme from the committee, we adjusted the timing as if the performance was a real contest. The only difference was that we were not using any properties yet. That was the difference...*

*P2. ... we scored the vocalization and the play for each of the characters when he/she played a role as a character A, Character*

*B. So, what he/she actually performed and also based on what we know about the storytelling competition rubric. That was all...*

In conclusion, the teacher in SMA Modal Bangsa Aceh conducted the students' preparation for storytelling contest, started by giving and adjusting the story to the scoring rubric and time limit. Then the teacher obligated the students to rehearse in front of the teacher by considering as if this performance was a real contest. Finally, the coaching process ended by giving the students' feedback and input in order to improve their performance in the next rehearsal. The phase of performing and giving feedback might be repeated as many as required based on how fast the storyteller improved themselves.

In MAN Model Banda Aceh, according to the teacher, the storytellers were coached and prepared for a competition using these following steps.

The coaching process in MAN Model Banda Aceh started from observation. In this step, the students were asked to observe the storyteller in the storytelling competition conducted in other schools before they were ready to have their own contest.

*P3. "...yes, sometimes they participated in a competition. For example, when a certain competition was conducted and joined by the third graders, the first graders who were the novice storyteller were to watch the other storytellers in order to let them know about it. "Yes mam, they had such a good performance", "You will be like them when you are ready..."*

The phase continued by deciding the most proper story for the contest which was ordered to find by either the storyteller himself/herself or the teacher. But in this case, the teacher argued that an ideal story for a contest was a story which was found by the storytellers. Another criterion to select the story which would be presented by the storytellers was the story which mostly contained acting and action. By this strategy, the teacher expected the students to be able to express the emotion of each character.

*R. "the story was not given by the committee, was it? so who managed to find the story?"*

*P3. "...students mostly. Because commonly. Sometimes, the story was from us (indicate the teacher). It was perceived that it was a*

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

*good story son/ daughter; this one is a good story. So, the only matter was how they improved themselves. The more action was found in the story, the better it would be. So, the students would have many opportunities to show up their talent”*

The third phase was a performance practice. The storytellers were asked to perform the story on the stage after observation because according to the teacher, coaching storytelling could not be by giving them theoretical understanding, but it had to be by showing and performing practically.

P3. *“just perform the story first ... because they have performed so we had known what their weaknesses were”*

P3. *“... it could not be by giving them theory but it has to be with practice”*

By the presence of the teacher as the observer and feedback giver, the feedback was given based on the weaknesses in the elements of storytelling found during the performance practice.

P3. *“The weaknesses were in this part and that part for example. He told the story about what... the Cinderella. When she was sad, that could not be like that son”*

It can be concluded that the teacher in MAN Model Banda Aceh used four basic steps in preparing their students to win storytelling contest. They were observation, story selection, performance practice, and feedback.

Meanwhile, in Fatih Bilingual School, the teacher started the phase of coaching by selecting a proper story which was found by the students. Then, the story was edited and adjusted by the students himself/herself by considering both the numbers of the characters in the story and the dialogue inside of the story. The lesser the characters were found in the story and the more dialogue rather than the narration existed in the story, the easier for the storyteller was to perform the story.

P4. *“I usually asked them to find the story too... because they are the one who would perform the story. I emphasized them to select a story with fewer characters. Two or three characters were enough. Do not choose a story with too many characters. In*

*addition, it would be a lot better to select the story with many dialogues. If the selected story was full of narration, I would have ordered the students to transform. Please transform this narration into dialogues. The more dialogues the better”*

The second step in coaching storytelling conducted by the teacher in Fatih Bilingual School was the observation. The students were expected to see the exhibition conducted by the teacher. This exhibition was aimed to show the storytellers how to tell a story on the stage, but the students were not instructed to monotonously adapt the teacher's performance. They were given the right to adapt, to add, and to erase a certain technique in performing a storytelling on the stage as long as it did not worsen the performance.

P4. *“...and I indeed show the example directly to them”*

P4. *“as I observed, most of the storytellers only moved steps forward and backward. That was not recommended, so this is how you do it. I told them the phases. I said remember the steps, how did you move?, how did you play your hands? where did the eyes target?. I showed them the example of every movement indeed....”*

P4. *“... so, improvisation. I also accepted any input from the students. For example, he/she said "Miss how if I perform this part by this way?", "Okay, go on”*

The storytelling coaching process continued by asking the storytellers to directly perform in front of the teacher with their performance-version by adjusting to the example that the teacher had shown to them. However, it was not a must; as long as the storyteller could improvise, it would be tolerated.

P4. *“...as I told you before, to begin, I ordered them to perform in front of me with their version...”*

The last steps in coaching process conducted in Fatih Bilingual School was feedback. This important phase was conducted right after the performance-practice by simply revising the first performance-practice weaknesses.

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

P4. *“...to begin, I ordered them to perform in front of me with their version. Then, later I told them in which part they needed to improve”*

P4. *“the second one, I observed what they had in order to know where their weaknesses were, what they already had and then I gave them feedbacks”*

P4. *“it was not enough to perform once; it has to be many times. They had very tight schedule here”*

While at Methodist Senior High School, the teacher stated that the coaching process was started from the selection. As what had been stated, the recruitment procedure was conducted limitedly to the first and second graders

P5. *“The first thing that we needed to do was the recruitment”*

The coaching process was continued to the script selection. In this phase, the teacher selected a proper story for the storytellers by adjusting their vocabulary mastery. This process was conducted in order to ensure the comfortability in performing the story.

P5. *“...After the recruitment, we usually started by creating the script. It might be from the committee if any. If there was no script provided, we would find by our self...”*

The next phase conducted by the teacher was reading phase. In this phase the students were asked to read the script without performing the story first. This phase was conducted to revise any possible pronunciation mistakes.

P5. *“...After the script was done, we would firstly ask them to read without performing the story”*

Continuously, the coaching phase after revising the script was the modelling. It was mostly performed by their seniors and the teacher himself in order to give an understanding on what to do and how to do it during a storytelling performance.

P5. *“I am confused. I did not know the process because it was my first time” probably that was what the students said. So, we would order either their senior to firstly perform the story or me myself to begin”*

The next phase after modelling was rehearsal with the presence of teacher as the observer.

P5. *“...then after we had shown the pronunciation, we would ask them to perform....”*

The last phase was giving feedback based on the result of the observation. This feedback might be provided many times repeatedly by other performances and numerous positive feedback in order to ensure all the storyteller’s weaknesses covered.

P5. *“After that, we would give them feedbacks; we gave them input from their performance... after that we would redo it many times”*

In conclusion, the teachers in five different schools were conducted the same phases such as modeling, performing and giving feedback but their phases were different on how they conducted the modeling phase. Some of the teachers preferred to give the modelling from their seniors, from the teacher himself/herself and some of them provided YouTube videos regarding the competitive storytelling performance.

## **Discussions**

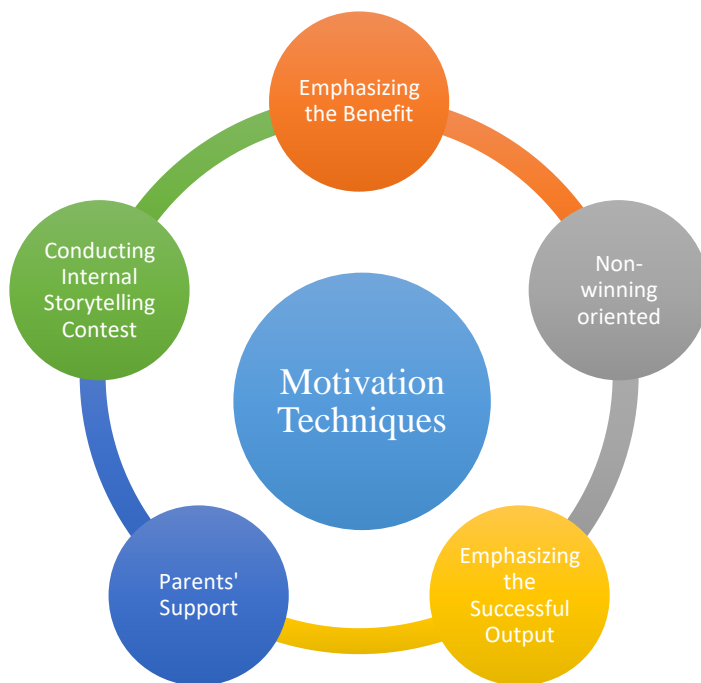
The findings were discussed in this section. The discussion focuses on teachers’ strategies in assisting the students to win storytelling contests and their obstacles in coaching students in a storytelling competition.

## **Motivation**

According to the interview conducted to five teachers who are responsible to coach storytelling in their own school, the first step that the teachers needed to do in order to win storytelling competition was by motivating students to eagerly participate in a storytelling competition. The method used to motivate the students was various.

However, the teacher claimed that those methods of motivating students were successful. Here is the figure on how to motivate students to participate in a storytelling competition.





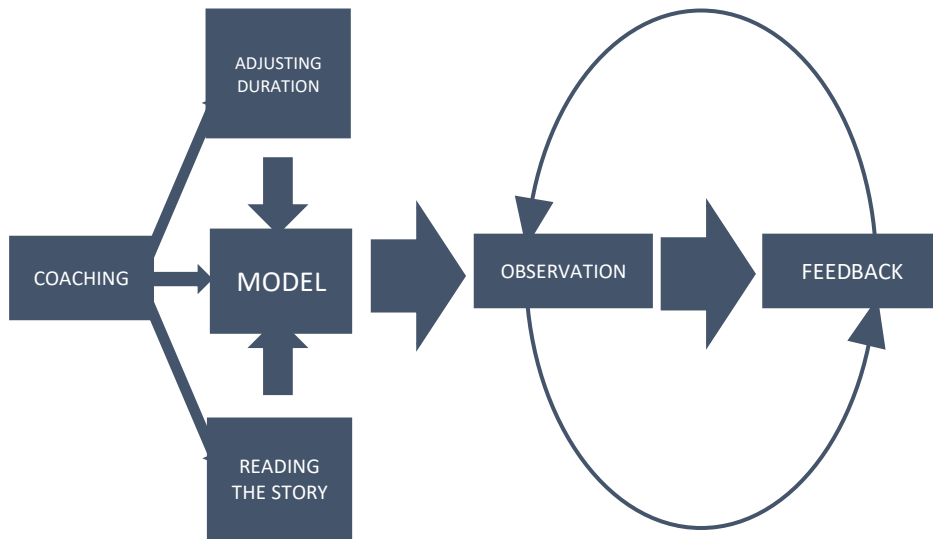
**Figure. 1.** Motivation Methods

The first method of motivating students was by emphasizing the benefit of storytelling itself. The second method was by simply inviting those successful students who were a member of storyteller when they were in Senior High School. The third method was by inviting the parents of storytellers to participate in conveying the students to participate in storytelling.

The fourth method was by showing less expectation to the students to win the storytelling contest to prevent them from stress. The last technique of motivation was by conducting the internal competition in the school to let them compete their friends to show the example of storytelling contests. The combination of the teachers' way to motivate the students was not limited to using only one certain way. The more motivation method was conducted, more successful this phase was.

### ***Coaching Strategy***

There are five steps in coaching process that the teacher conducted to win storytelling competition. Most of the teachers used Lipman theory (1999) with some modification in some steps. The coaching process undertaken by the teachers could be seen in the chart below.



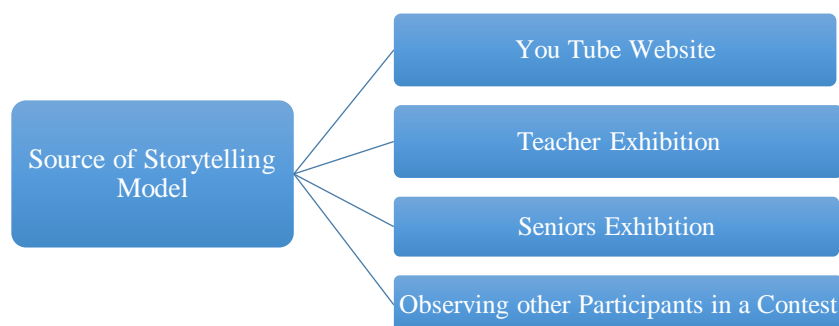
**Figure. 2.** Coaching Strategy

From the figure above, we can analyse that one teacher started the coaching process by adjusting the duration given by the committee with the story to ensure that there was no any under-time or over-time problem during the performances. This is in line with the statement of teglasi (2010: 291) to pay the focus on story delivering duration in any storytelling performance. Meanwhile, other teachers started the coaching process by obligating the students to read the selected story with zero pronunciation error without any movement. This was believed by the teacher that it could successfully reduce the students' pronunciation errors during the performance on the stage.

However, the rest of the teachers started the coaching process by showing the model of how to perform storytelling on the stage. This model phase may be conducted in a various way. The results of kinds of exhibition conducted by the teacher in coaching storytelling were presented in this following figure.

***Source of Storytelling Model***

Most of the sources used by the teachers were displayed through the diagram below.



**Figure. 3.** Source of Storytelling Model

The teachers stated that most of the sources used as the storytelling model were *YouTube* website where the content of storytelling contest could be found in massive quantity. Other sources possibly used as the model of a storytelling contest was the teacher exhibition. The teacher would perform the story in front of the students and hence, the students could adapt the teachers' model in performing the story. The next storytelling model was seniors' exhibition. Under the teacher's command, the seniors would perform in front of the novice storytellers in order to give them a short glimpse on how to conduct a storytelling performance. Lastly, the successful way of modeling was by asking the students to be an observer in a storytelling contest.

In the observation phase, the students performed their story without property as if it was a real contest condition. The teachers sat and observed the teller's performance in order to find feedbacks as the input to increase the quality of storytellers' performance. The researcher assumed that this process required a note to assist the teachers while conducting an observation.

During the observation, the teachers recommended paying the attention to the utterances, facial expression, animism, plot preservation, gesture and dramatic action of storytellers while delivering the story on the stage.

The last phase of coaching process was delivering the input. most of the teachers argued that this was the most important step in coaching storytelling. This phase was conducted after the rehearsal or observation

phase. The teachers recommended using three basic inputs such as what went well in storytelling, how it could be better, and what has been missing in storytelling performance. This statement was in line with the statement of Lipman (1999) regarding on types of feedback.

From the results, we can conclude that the observation and the feedback phases could be repeated as many times as possible. Some teachers stated that they would repeatedly undergo these phases to reduce the possibility of storytellers to do any unwanted mistakes during a performance.

In conclusion, the teachers employed coaching phase strategies which were suggested by Lipman (1999) by doing some modifications in some aspects, such as motivation, recruitment, models, time adjustment, and pronunciation enhancement.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

By investigating the procedures that have been conducted by the teachers whose students won many storytelling contests through the interviews, the following conclusions can be drawn.

The result of this study showed that most of the teachers successfully prepared their students in a storytelling contest by following some stages. They gave appropriate motivation to all students while inviting them to participate in storyteller recruitment processes by emphasizing the benefits of joining a storytelling contest, providing a role model of the successful storytellers, enabling the parents approach to strengthen the benefits of storytelling to the students, avoiding a winning-oriented thought that put more burdens on their shoulders, and providing the internal competitions.

Subsequently, the teachers proceeded to coaching processes by using Lipman's theory (1991) that was modified by the teachers themselves into three repeated sequences. They were modelling, observing, and giving feedbacks. Moreover, the teachers gave feedback which was in line with Lipman's theory (1991) which pointed out that the feedback could be categorized into three main points. They were the students' exemplary performances, how to improve it, and the students' weaknesses on storytelling performance.

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

### **Suggestion**

Lastly, some of the suggestions are offered to some teachers and other researchers. It is suggested for the teachers who are mandated by the schools' principal or schools' decision maker to coach a storytelling team to follow the phases that have been conducted by the teachers in five school used as the samples in this study.

Moreover, it was expected for other researchers to conduct the research related to this competitive storytelling to analyze the effect of each phase on preparing students for a storytelling contest. Moreover, the researchers may broaden the scope of the study by developing these different phases into one valid strategy that can be used in a wider scope.

### **REFERENCES**

- Cents-Boonstra, M., Lichtwarck-Aschoff, A., Denessen, E., Aelterman, N., & Haerens, L. (2021). Fostering student engagement with motivating teaching: an observation study of teacher and student behaviours. *Research Papers in Education*, 36(6). <https://doi.org/10.1080/02671522.2020.1767184>
- Choo, Y. B., Abdullah, T., & Nawi, A. M. (2020). Digital storytelling vs. oral storytelling: An analysis of the art of telling stories now and then. *Universal Journal of Educational Research*, 8(5 A). <https://doi.org/10.13189/ujer.2020.081907>
- Lipman, D. (1999). *Improving your storytelling: beyond the basics for all who tell stories in work or play*. august house.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2018). *Qualitative data analysis: A methods sourcebook*. Sage publications
- Musselin, C. (2018). New forms of competition in higher education. *Socio-Economic Review*, 16(3). <https://doi.org/10.1093/SER/MWY0331>
- Nair, V., & Yunus, M. M. (2021). A systematic review of digital storytelling in improving speaking skills. In *Sustainability (Switzerland)* (Vol. 13, Issue 17). <https://doi.org/10.3390/su13179829>
- Rahiem, M. D. H. (2021a). Storytelling in early childhood education: time to go digital. *International Journal of Child Care and Education Policy*, 15(1). <https://doi.org/10.1186/s40723-021-00081-x>
- Rahiem, M. D. H. (2021b). Storytelling in early childhood education: time to go digital. *International Journal of Child Care and*

- Education Policy*, 15(1). <https://doi.org/10.1186/s40723-021-00081-x>
- Rahmi, R., & Syahputra, M. (2015). The use of number heads together (NHT) in teaching speaking for junior high school. *Getsempena English Education Journal*, 2(1), 37–53.
- Saripudin, D., Komalasari, K., & Anggraini, D. N. (2021). Value-based digital storytelling learning media to foster student character. *International Journal of Instruction*, 14(2). <https://doi.org/10.29333/iji.2021.14221a>
- Singh, P. (2021). The Role of teachers in motivating students to learn. *Technolearn An International Journal of Educational Technology*, 11(1). <https://doi.org/10.30954/2231-4105.01.2021.6>
- Syahputra, M. (2018). The obstacles faced by the English teacher in assisting students to win storytelling contest at Methodist Senior High School, Banda Aceh. *English Education Journal*, 9(4), 502–512.
- Syahputra, M. (2019). Duolingo gamification: does it reduce students' grammatical errors in writing? *E-Jurnal Manajemen Universitas Udayana*, 4(3).
- Syahputra, M., & Salwa Chaira. (2020). The cultivation of students' problem-solving skill through Asian parliamentary debate system (apds). *Getsempena English Education Journal*. <https://doi.org/10.46244/geej.v7i1.1047>
- Wahyuni, S., Qamariah, H., Gani, S. A., Yusuf, Y. Q., & Syahputra, M. (2019). Critical thinking skills: British parliamentary debate System to improve English as foreign language (EFL) students' critical speaking. *Budapest International Research and Critics Institute (BIRCI-Journal) : Humanities and Social Sciences*. <https://doi.org/10.33258/birci.v2i3.444>
- Wahyuni, S., Qamariah, H., Gani, S. A., Yusuf, Y. Q., & Syahputra, M. (2020). British parliamentary debate system: students' perspective on their learning outcome. *International Journal for Education and Vocational Studies*, 1(8), 1–14.
- Watson, K., & McGowan, P. (2020). Rethinking competition-based entrepreneurship education in higher education institutions: Towards an effectuation-informed coepetition model. In *Education and Training* (Vol. 62, Issue 1). <https://doi.org/10.1108/ET-11-2018-0234>
- Zagita, C., & Chih-Yuan Sun, J. (2021). The effect of instructional and interactive feedback on EFL students' cognitive load in digital

*Competitive storytelling: what do teachers do in assisting students to win the contest?*  
(Syahputra, M)

storytelling. *Proceedings - IEEE 21st International Conference on Advanced Learning Technologies, ICALT 2021*.  
<https://doi.org/10.1109/ICALT52272.2021.00091>

Zima, E. (2020). Gaze and recipient feedback in triadic storytelling activities. *Discourse Processes*, 57(9).  
<https://doi.org/10.1080/0163853X.2020.1769428>