Moral Education through Dramatized Storytelling: Insights and Observations from Indonesia Kindergarten Teachers

Maila D. H. Rahiem
UIN Syarif Hidayatullah Jakarta
Jakarta, Indonesia

Nur Surayyah Madhubala Abdullah and Steven Eric Krauss
Universiti Putra Malaysia
Serdang, Malaysia

Husni Rahim
UIN Syarif Hidayatullah Jakarta
Jakarta, Indonesia

Abstract. This research looks at the insights and observations of kindergarten teachers in using stories and storytelling for Moral Education. The main research question is how teachers tell stories in order for children to learn moral values from the stories. This research applied qualitative research as a method of inquiry. Fourteen teachers were interviewed from two kindergartens in the suburbs of Jakarta and collected additional data through focus group discussions and observations. The data revealed that the teachers dramatize stories by: 1) telling or reading the stories in engaging and expressive ways; 2) using facial expression and body language; 3) using costumes, props, and technology. The findings indicate that dramatization can be an important catalyst for the successful use of storytelling in Moral Education in kindergartens. Dramatization is an approach that keeps children listening and able to learn from the stories. Dramatization helps children grasp the meaning of stories and helps them to learn moral values through the stories.

Keywords: storytelling; stories; Moral Education; kindergarten; dramatization

1. Introduction
In almost every culture in the world, people use stories and storytelling to share values and essential events in their lives (Glassner, 2001; Hsu, 2008; Wormald & le Clézio, 2018). These stories help people make meaning of their life experiences.

Many great ideas and concepts, including morality, are introduced and explained through the use of stories. Previous research shows that stories and storytelling have shown promise as a successful approach to Moral Education (Hunter & Eder, 2010). Moral Education is the teaching and learning of moral values that aim to develop moral awareness, reasoning, feeling, and doing in children (Fioretti et al., 2019; Mills et al., 2013). Stories and storytelling in Moral Education are the description of personal or fictional events, acts, situations, and characters, used to teach Moral Education (Fioretti et al., 2019; Mills et al., 2013).

Stories and storytelling are used regularly in Moral Education in kindergarten (Gunnestad et al., 2015; Rahim & Rahiem, 2013; Thambu, 2017; Thompson, 2011; Woodard, 2005). In this way story and storytelling is adaptable allowing teachers to adopt it according to the needs of the curriculum they are using. As kindergarten children are not able to fully comprehend abstract concept such as morality (Piaget, 1997), teachers play an essential role in helping children understand and learn about relevant moral concepts such as consideration of others and fairness through stories. They also learn valuable life lessons from stories (Eder, 2010; Jalongo, 2004), for example, they learn about how people solve their problems (Berkowitz, 2011); how to explore emotion and treat others well (Kerry-Moran & Aerila, 2019), how to be kind, share and using good manners (Sawyer & Willis, 2011; Tartar, 2009); how to think critically, realistically, and also imaginatively (Haynes & Murris, 2013; Reese, 2013; Trisciuzzi, 2017). In addition, the characters in a story help children understand issues from different perspectives and develop empathy (Bratitsis & Ziannas, 2015; Upright, 2002).

Furthermore, proponents of the approach of using stories and storytelling for Moral Education suggest that the method is not just about teaching right or wrong. Stories and storytelling provide benefits that other strategies do not. From stories, children learn moral examples and imperatives that enable them to have a better understanding of moral actions (Bénabou et al., 2018), and heroic stories exhilarate children to do good things (Tucker, 2006; Walker, 2017). Stories offer children the opportunity to expand their understanding of the world, as they describe not only a general picture of morality but also display its complexity (Battaglino & Damiano, 2012; Eder, 2010). Stories and storytelling are an effective medium for discussing moral dilemmas that can develop children's rational capacity (Phelan, 2004). Stories do not only depict solutions to a problem but also help people understand moral perplexities (Phelan, 2004). Stories are an explorative source of learning for children to learn about love and kindness (Eades, 2006).

In addition to playing a meaningful part in children' thought and behavior, stories provide a snapshot of their relationships with others and can inspire good behavior within relationships. Stories portray social interactions, friendships, and relationships between different individuals. Children often learn from the characters' experiences in stories, as stories present a picture of a person's life and mind in the form of words. Stories can affect the way children think and behave (Ironside, 2003; Scheckel & Ironside, 2006; Rodrigues et al., 2016), helping them to learn how to treat others in a positive manner. For instance, stories about humans and their interactions with others can inspire children to take moral actions above

other actions (Gallagher & Hutto, 2008; Noddings, 2002). They learn to connect with different types of people and how to treat people nicely. Further, children also create links between themselves and their lives with the story characters' situations (Green et al., 2002). They learn about human relationships by connecting their previous knowledge and experience with the experiences of characters they read about in stories. This process teaches children sympathy and empathy. Storytelling helps to create a sense of identity and understanding of oneself, shaping one's thoughts, feelings, and behaviour (Hibbin, 2016; Puroila, 2019; Teske, 2006).

Another contribution of storytelling in Moral Education is in providing children with a moral framework to live harmoniously with other members of society. Stories teach children about social rules and authority (Nobes & Pawson, 2003). They learn from the characters to follow the rules and the consequences that are likely to occur if they do not follow them.

Despite all the encouraging ways in which storytelling can contribute positively to Moral Education, there are important factors to consider in order to make the stories and storytelling compelling for Moral Education in kindergarten. Firstly, most children in kindergarten cannot read by themselves; the teacher, therefore, reads the stories to them. Secondly, the language, vocabulary, and structures in the narrative could be new to children. Thirdly, their cognitive capacity might not be fully developed, and they may find it challenging to understand the messages often hidden amongst the stories. Lastly, young children usually have short attention spans, and it is tough for them to sit still and focus on one activity for an extended period (Altun et al., 2016; Millares, 2012). Children aged 4 to 6 years old typically stay engaged in one activity that they are interested in for around 10 to 15 minutes at a time (Altun et al., 2016). It will be harder if they are not interested in the activity, or they do not have adult guidance to ensure that they remain on task. The teacher needs to assist children to ensure they are able to understand the stories, grasp the message of the stories, and also retain their attention throughout the stories. How should stories be told or read to kindergarten children age 4-6 years old, so that they will become interested and concentrate fully on the stories, and then also be able to capture the message intended? These are the key ideas that we explored in this research.

2. Materials and Methods

The current study is presented as part of a larger project on kindergarten teachers' perspectives and observations in applying the method of storytelling for Moral Education. The overall study aim was to explore effective storytelling strategies that enable children to listen to stories and learn about moral values. The investigation method for the study was qualitative research. Qualitative research studies meaning and explores understanding and people's views (Creswell, 2007; Manning & Kunkel, 2014; Tewksbury, 2009).

Purposive sampling was used in this research. The research samples were adjusted to specific criteria, namely that teachers must have taught for more than two years, and use stories for Moral Education in their classrooms. In total, 14

teachers from two kindergartens in the suburbs of Jakarta, Indonesia, participated in this research. The teachers used storytelling in their classrooms and consistently incorporated it into teaching and learning activities. They all had extensive experience in using stories as teaching tools and had a favorable view of the use of storytelling in the teaching-learning process. Pseudonyms were used to respect participant integrity and increase their confidence to talk deeply about their experiences, knowledge, beliefs, and understanding of the use of storytelling activities in their classes.

Data collected between May and July 2018. Data were primarily collected through semi-structured in-depth interviews and focus group discussions. The Semi-structured interviews were conducted to gain in-depth information by asking open-ended questions to an individual or a group. The researchers prepared a set of core questions and many associated questions related to the central questions. The researchers improved the questions further during the actual interviews. The core questions are: how do you tell a story? How do you make children listen? Following interviews, focus-group discussions (FGDs) with teachers were conducted in the two kindergartens. The discussions focused on the question of how teachers convey moral values in the stories to children and also how they select stories. The researchers also observed teachers in the classroom telling the children stories. The researcher observed the content of the stories, the way they told the stories, and the way they discussed and communicated during and after storytelling.

To ensure the reliability and validity of the study, the researchers safeguarded the participants and their data throughout the data collection and analysis process. Member checking was also carried out to ensure that the researchers understood correctly what the participants said.

Data analysis adopted the grounded theory research method (Corbin & Strauss, 2014; Glaser, 1978). Initially, the researchers identified themes that emerged from the raw data. The researchers then re-examined the earlier categories and continued examining the raw data while looking for additional insights not captured by the initial open coding process. The researchers then categorized concepts by linking and organizing relationships. Category conditions and dimensions were then developed. In the end, the researchers created a storyline of the concepts built from the data.

3. Results

How should stories be told or read to kindergarten children, so that they will become interested and concentrate on the stories, and be able to capture the message intended? The storyteller should dramatize the story by: 1) telling or reading the stories in engaging and expressive ways; 2) incorporating intonation, tone, facial expression and body language; 3) using costumes, props and technology. The following figure explained the findings:

Figure 1. Ways of Telling/Reading Stories for Moral Education

3.1. Engaging and Expressive Ways

Dewi, one of the interviewed teachers, emphasized that the methods used to tell stories are the key to their effectiveness in cultivating moral values in kindergarten children. She added that telling or reading aloud a story in an attractive way is vital, as children are more likely to listen to the story and gain the message from it:

> *"The success of the cultivating of moral values through a story depends on the method of telling or reading aloud the story. Well, the story needs to be presented in an attractive way, children definitely will not listen if it is not attractive. So, they will not know what the story is. Based on my observations, the most essential factor is the way the teachers present the story. If it is in an interesting way, children might listen, but if a teacher, well, sorry, does not tell or read the story attractively, it is not effective. The most important thing is the teacher, if we want to teach morals using stories, we should tell or read a story in a fascinating way, so that children, will be stimulated, and so they understand the story and would respond openly. By the response, we see how the story is understood; it may be by the core of the story, but sometimes not, it is the responsibility of teachers to ensure they understand."*

Cendana said stories can "move" children in that the stories can inspire children to behave when the teachers read in an appealing manner. She explained that the teachers must understand the technique of storytelling; this does not mean making voices, but finding an effective way to deliver the message of the story:

> *"I think a story would inspire children, well… however, it is important, the teacher masters the skill of storytelling. You may play with a variety of sounds, but it is not necessary, what is essential is that we can communicate the message of the story, the essence of it."*

Dahlia emphasized the importance of teachers reading stories aloud in an expressive manner. She added that children have difficulty understanding stories that are read using a monotone, flat intonation and presentation. Dahlia gave an

example when reading aloud the story of Timun Mas by acting out the narrative and engaging with the audience.

> *"Children will understand a story when we read aloud it in a fascinating way, not flatly. We make children more engaged with the characters in the story, so they comprehend the message of the story. There are different ways to help them become involved in the story, for example, by asking a question and telling them to act out, who wants to be the giant, Timun Mas? I encourage them to role-play the characters of the story and act out the scene when Timun Mas ran away from the giant."*

Santi stated that to make children listen to a story, it should be delivered expressively:

> *"So, if through stories we want to deliver a moral message, to make children listen, the story must be told or read using lots of expressions, not flat, to begin with… come here (patting the researcher's back), I want to tell a story… (making examples with dramatic intonation and facial expression)."*

3.2. Incorporating Intonation, Tone, Facial Expression and Body Language

The teachers explained the importance of keeping children's attention during storytelling. Sekar suggested being expressive in telling or reading aloud the stories. Sekar practiced different intonations for different characters and used lively facial expressions. She added that such practices are essential for building the audiences' emotions when telling stories and for having dramatic movement. She assumed that if children enjoy the story, they will laugh and be entertained. She pointed out that from the way her children look at her, she knows if children understand or not:

> *"Play with the sounds, different characters, and diverse voices, intonation, tone, and expression. My face speaks, if I am sad, then my face is like this (making worried expression) What about if I'm happy or angry. Be expressive in telling or reading stories; play with the emotion, Happy? (laughing). Things to practice are… intonation, expression, what else? Yeah, how we move our body should be expressive too. How a hare leaps? What about how a tiger roars, (she demonstrated the jumping and roaring). Children burst into laughter. That's the plan, I must be animated and communicative. I recognize when the children understand the story. I can positively identify it. I asked children who look astounded, I asked them not to stare at me, but they need to listen to me. Not all children instantaneously enjoy a story, well if the story is not immediately exciting, they will not pay attention to it."*

Cendana explained that her favorite genre of story to read aloud is fables, as they can be easily read cheerfully and expressively. She added that she is a very interactive and expressive person. She moves around when she is telling or reading aloud a story, even jumping like a rabbit or mimicking the funny face of a monkey. She said she is not shy, even in front of prominent adults like the mayor of the city.

> *"I am a very expressive person; I jump up and down. I love fables. It is the most fun story. If I am talking about a rabbit, then I dance like a rabbit! I used to imitate animals when telling or reading aloud a fable, in expressive ways. I am not shy. I can change myself into a monkey when telling the story. I can do it not only in front of children but also in front of famous people like a mayor. If it is a story about monkeys, then I transform into a monkey! I love telling stories to children, especially stories of animals."*

Dahlia further explained the importance of using expressions, facial gestures, and body language that will help create excitement for the children:

> *"Check this out (showing the storybook of Timun Mas). This is an excellent story! So, please don't read it plainly, try to spark their excitement when reading it. Here… in this scene, the scene where Timun Mas successfully escaped, and the giant died, the kids often become excited and are very focused on the story. Teachers imitate the characters in the story. Their expressions, facial gestures, and body language are essential to help make the story come alive."*

Nindita stated that stories have a considerable influence on children and can be a positive media for Moral Education, depending on who read the stories and how. She added that the method with which the stories are read effects whether the children listen or not. She suggested read the story with full expression, not just to see the story as text but to be the voice of it. By incorporating a more expressive approach, children will pay attention and capture the message of the story more easily. She recommended that a teacher should not be *jaim,* or concerned with 'keeping their image' when telling stories. She suggested being physically active and ready to be the laughing stock in front of students to convey the stories' lessons.

> *"For me, stories have an enormous effect on children's moral development. Well, to instill the values of honesty, or compassion, the best way to do that is in a story. Stories have a significant role, they could be a huge inspiration, but it pretty much depends on who is telling or reading the stories. I can say it depends on who the storyteller is. I, well, I enjoy telling and reading aloud stories. My tips: please do not read the narrative plainly, or as if we are reading a text. The children prefer to chat rather than to listen to us if it is like that. So, package the stories and tell the story in a certain joyful way. Pay attention to the way we speak, we can exploit an extensive range of voices and intonation (she gave an example), then it will be advantageous. Kids will pay attention to us. So, the key is, children have to pay attention to us, before we tell the story, they become more receptive to the message of the story. A teacher must be dramatic. We should not be too dangerous, unsmiling, or jaim. Move our body when telling the story, do not just sit still. Kindergarten teachers must be ready to be a laughing stock; to be laughed at! They make jokes and laugh about us. For Moral Education, stories are compelling, well yes, very applicable, I have experienced the results…"*

Gama implied that humor is essential in storytelling to keep the audience entertained. He suggested that storytelling should be fun. His steps of storytelling

are like a sport; there should be warming up first. He then sings, jumps, and claps when telling the story. Gama had a schedule for a storytelling event a week after the interview. He shared that he would tell a story about the cleanliness of the environment in fun and expressive ways.

> "I have a storytelling event this weekend, in another school. The story will be about the cleanliness of the environment. I am going to do it dramatically. Well, the event organizers gave me a song demo… I am going to learn the song. In telling the story, I will combine singing and magic tricks. The story is about cleanliness, keep your environment clean, do not litter, on the highway should not be speeding, and water should be kept clean. I use the given song as the idea of the story. I should be creative. I should make the storyline; it should be fun. A story is like a sport. Start with a warming up, then singing, jumping, and clapping… Fun! So, it is not only about telling the story. It is vital to involve the audience with the story, they could transform into a character in the story, be part of it."

3.3. Using Costumes, Props and Technology

In addition to telling stories in dramatic ways by using facial expression, body language, intonation, and voices, Gama emphasized the need to use props and technology to make storytelling more entertaining. Gama wanted to make his storytelling as interesting as possible by dressing in costumes and carrying props, like puppets. Gama said that his storytelling trademark is the combination of storytelling and magic. He firmly believed that his young audiences are always pleased to hear his stories.

> "I mix storytelling and magic in a show to entertain my young audiences. Costumes! It is crucial, costumes and a variety of props, I love to surprise them and make them smile. Usually, they said without the magic shows, the stories were not fun and exciting, they were waiting and ecstatic to see my magic show. At this school, we also have a monthly storytelling activity, my show! I combined the storytelling with magic. There are also interesting characters, who wear attractive costumes, storytelling should be engaging, if necessary, bring props, and the children will be happy, delighted. Other teachers see my storytelling show; they imitate me and also create new ways of their own."

Gama explained about the importance of wearing costumes. When he wears a costume, children are instantly captivated and eager to listen. He believed that when he tells or reads stories in exciting ways, children have no difficulty in understanding the story.

> "Well, this is a story about a cocoon who turns into a butterfly, kids should not see me as the everyday Gama, I wear the costume, the wings, and they know that it is not me. I wear a hat; I always wear a costume. I bet that's what makes a story interesting, just looking at me, they are straightaway becoming fascinated, and yeah, they instantaneously listen to me, concentrating. Yes! I am an exciting and expressive storyteller! Children love me, my story, and my show."

Dewi argued that storytelling needs props and interactive media to make it exciting. When telling stories about different kinds of houses, she googled the pictures and brought them to class.

> *"We use various media, we use technology, now we can get images quickly from google. Yesterday, we discussed different types of homes, we got some pics from the internet. It made children listen attentively (pausing). I brought some pics. They saw a greenhouse, hmm, and other kinds of houses, wood houses, brick houses, and others. To tell a story, do not just read the story, hmmm, use various props, and be dramatic."*

Another way of telling or reading a story is to use sound effects, stage backdrops, background music, and science props. Satria said he is different from storytellers who rely on voice and sound produced using their mouths. He relies on technology to ensure that storytelling activities are "spectacular":

> *"In small groups, I don't need it. I can just read a book as it is. However, in a large group, I need a sound system, and a screen. I agree we must have the intention to read a story, preparation, prepare the storytelling as a show. For me, the activities of telling or reading a story are not a usual regular activity, but rather a spectacular show... I always want to prepare meticulously; this is a show. One night before, I have to imagine every detail when I read the story. I should be well prepared, the prop, screen, and sound system. I do not trust myself without being well prepared for the show."*

Satria argued that technology made the story more alive and exciting, dramatic, fun, and fantastic. Compared to storytelling in the past, he does not make many voices himself, rather, he plays the recorded sounds:

> *"Technology is fun, it makes storytelling activity a lot easier, you do not need to be a great storyteller that makes varied voices. Use technology, use balloons, or more advanced technology, umm… use of props, it is different from the old days, umm… No need to make a lot of voices, to make the sound of elephants, we turn on the microphone and play the recording sound, the sound of an elephant. Technology makes the story livelier, exciting, dramatic, and fantastic!"*

4. Discussion

The teachers in this study explained that the success of using stories and storytelling for Moral Education in kindergarten depends on the manner in which it is told. A model emerged from this study that dramatization is the catalyst for conveying moral values to young children, and that teachers as storytellers could dramatize the stories by telling the stories in engaging and expressive ways, incorporating intonation, tone, facial expressions, and body language, and using costumes, props, and technology.
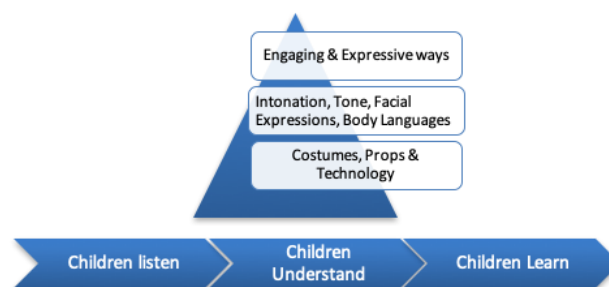
Figure 2. Dramatization and the Process of Learning

In order to help children, understand the stories and learn moral values, dramatization is required. Stories consist of text and meaning (Schraw, 2000). The values in the texts are transmitted during the process. Children do not understand stories directly from texts; they need to listen, process information, and internalize meaning (Goldman & Rakestraw J.R., 2009). In Moral Education, children need to know the message which the moral values that are important and how they are important. So, children process the stories and internalize the meaning to grasp the moral message of the stories. Vygotsky explained the internalization process as a process where children create their way of thinking by incorporating what they see around them. Rosenblatt theorized that the process of understanding meaning from text is through a transactional process (Rosenblatt, 1994).

The teachers in this research argued that children understand stories when they are narrated in interesting ways. Through this approach, children learn meanings beyond texts or words. The dramatization of a story helps children to internalize meaning. (Furman, 2000) stated that children who are involved in dramatized stories develop holistic and meaningful communication, they acquire meaning and their learning is more tangible. The dramatization of a story creates an interactive situation. Children interact with the story and also with their surroundings, classmates, and teachers. The teachers emphasized the importance of not reading the stories 'flatly,' without dramatization as it is essential in the success of the storytelling process. Storytelling is an enchanted activity that is both fascinating and magical (Cekaite & Björk-Willén, 2018; Parkinson, 2009; Tatar, 2009). When children find the story fascinating, they will stay and listen. The dramatic storytelling creates the opportunity for children to feel the reality of life, which they may have never experienced before. Using drama in the classroom places the learners in events and places that are almost real, and the drama causes the children to listen. Teachers who use drama in the classroom have a better opportunity to increase their students' listening ability (Bamkin et al., 2013). Children learn valuable lessons about life because they are captivated by the stories; when they listen, and make meaning of the story; therefore, they learn.

There are three groups of data patterns, each containing the same meanings and ideas, which define the concepts of dramatization from the perspectives and observations of the interviewed teachers (Figure 3).
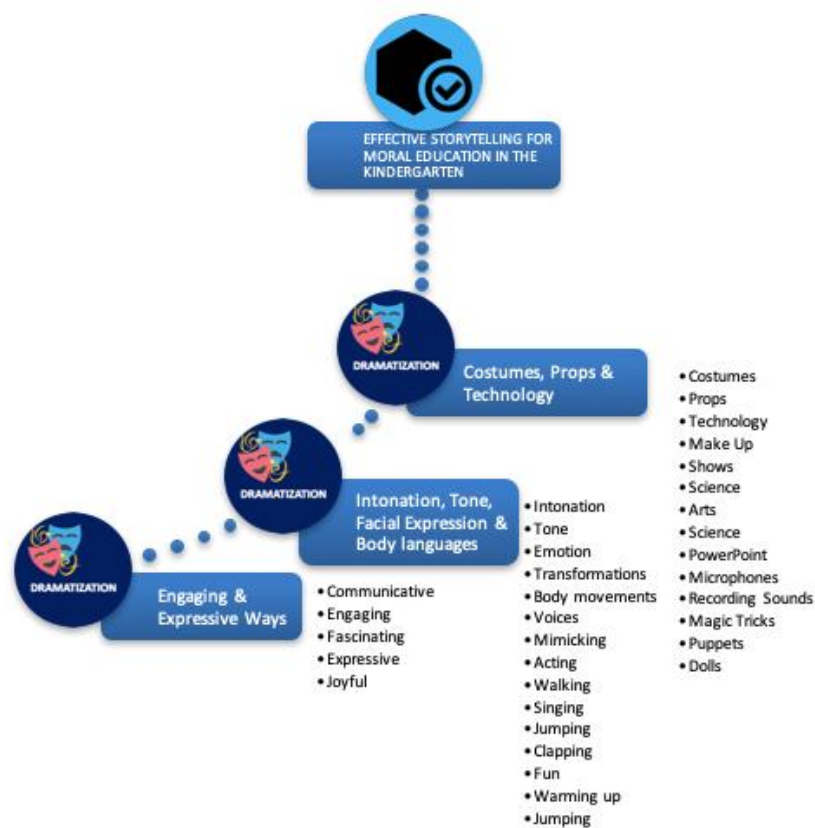
Figure 3. Data Patterns & Findings

The teachers said that the dramatization of a narrative is an engaging activity in which the reader and the text always have an interaction. The gist of a text is not in the text, but in the interface between the reader and the written word. The teachers suggested when telling or reading a story, they also act out the story and involve the children in the story, making them part of the story, asking them to be the characters in the story. (Kristjánsson, 2006) highlighted that allowing a child to act out a particular character who has a different emotional disposition is valuable, and as the outcome, children better understand their potential. He added that when a child acts out becoming an angry person, it can help him or her to realize how to handle anger in the future. Young children involved in the dramatization of a story, gain skills in dialogue, collaboration, and creative problem solving (Brown, 2017). The teacher's guidance helps them to practice characters.

The teachers also said that they try to dramatize the stories by incorporating intonation, tone, facial gestures, and body language. Children need excitement and engagement to help them listen and understand the stories. Teachers as storytellers use intonation, tone, facial expressions, and body language to encourage children to listen. The teachers noticed that many storytellers fail to bring excitement to a story because they are telling or reading the story flatly. (Wright et al., 2008) claimed that less experienced storytellers use a monotonous voice, so they also fail to incorporate their body's full potential for communication. Rather than focus on the content of the story, through our bodily and facial

movements, we are able to communicate as much or even more than we do through the words we use.

Furthermore, the teachers discussed the need for using costumes, props, and technology. Costumes, props, and technology are used as tools to help children understand the story by providing sensory stimulation to their imagination and thought. (Dujmović, 2006) stated that by telling stories, storytellers engage the audiences' mental imagery and imagination of the story, and this helps them associate the story with real-life and, in turn, helps them to gain an insight into human behavior. Oral storytelling, however, is a challenge as it is a substantial cognitive challenge for children to understand. Since children need to use mental imagery to understand the story, they need to be able to connect it to reality and put it in context. This is not a simple task for young children because of their cognitive development, which often means that they are better able to understand concrete thoughts rather than abstract thinking (Piaget, 1997).

Some studies recommend toy props as a useful tool for the active involvement of preschool and kindergarten students in story retelling events (Hyde, 2004). Stories were introduced with miniature items, and then children were invited to play with the items, draw memorable parts of the story, and tell each other the story again. Numerous religious educators have widely adopted this technique. The teachers interviewed also explained how puppets or dolls had been used as story props. Costumes and props help storytellers pass on the story's message to children. Children enjoy storytelling activities with fun animations; they listen and stay focused until the story ends.

Besides traditional costumes and props, some teachers shared their experiences and thoughts on the use of technology in storytelling. They use sound systems, PowerPoint presentations, science demonstrations, sound recording, and microphones. Children are "digital natives" born into a world where literacy and learning are increasingly dependent on digital and multimodal forms of communication and emphasis on young learners (Bittman et al., 2011; Jones & Shao, 2011; Zevenbergen, 2007). Today, with digital storytelling, images improve the visual communication and appeal of storytelling so that these can reduce the burden of the students in mental imaging. Digital storytelling interweaves various media to support the art of telling a story (Dreon et al., 2011). Technology allows students to combine text, sound, images, and movement to enhance various learning styles. Technology also promotes communication: for obtaining information in various formats from around the world and communicating the final story with a global audience. Furthermore, technology is capable of capturing and archiving storytelling for future enjoyment and educational assessment. In short, technology can be a powerful tool for learning.

5. Conclusion

This research concluded that dramatization is the catalyst for the successful use of storytelling in Moral Education in kindergartens. Dramatizing stories is an excellent source of learning for children, it is a chance for children to conceptualize the ideas represented in the stories and translate the concepts into action; this is

an abstract process and rarely accomplished in isolation, but becomes possible with the context of playacting a story (Wright et al., 2008). The teachers in this research elaborated the activities of reading or telling of stories should be fun, creative, and expressive. They also emphasized the importance of props, technology, costumes, mimic, gestures, and body movements to ensure success in making the children interested, listen, and learn from the stories.

This study only looked at teachers' perspectives and experiences in dramatizing storytelling for successful Moral Education. The study did not look at the effect of dramatizing on children's moral development. The results of this study open up new agendas for future research on this topic. This research has gathered data through interviews and FGDs with teachers. For future studies, it proposed including kindergarten students as participants, for obtaining a thorough overview into how children understand moral principles in stories, and how dramatizing storytelling helps them learn from stories. For researchers planning to do a quantitative analysis, this research can be used as a guide in the development of instruments for the purpose of conducting a survey in a larger number of samples.

Conflicts of Interest: The authors declare no conflict of interest in the design of the study; in the collection, analyses, or interpretation of data; in the writing of the manuscript, or in the decision to publish the results.

References

Altun, M., Hazar, M., & Hazar, Z. (2016). Investigation of the Effects of Brain Teasers on Attention Spans of Pre-School Children. *International Journal of Environmental and Science Education*, *11*(15), 8112–8119.

Bamkin, M., Goulding, A., & Maynard, S. (2013). The Children Sat and Listened: Storytelling on Children's Mobile Libraries. *New Review of Children's Literature and Librarianship*, *19*(1), 47–78. https://doi.org/10.1080/13614541.2013.755023

Battaglino, C., & Damiano, R. (2012). Emotional Appraisal of Moral Dilemma in Characters. In *Interactive Storytelling. ICIDS 2012. Lecture Notes in Computer Science* (1st ed., Vol. 7648, pp. 150–161). Springer. https://doi.org/10.1007/978-3-642-34851-8_15

Bénabou, R., Falk, A., & Tirole, J. (2018). *Narratives, Imperatives, and Moral Reasoning*. Retrieved from http://www.iza.org

Berkowitz, D. (2011). Oral Storytelling: Building Community through Dialogue, Engagement, and Problem Solving. *YC Young Children*, *66*(2), 36–40.

Bittman, M., Rutherford, L., Brown, J., & Unsworth, L. (2011). Digital Natives? New and Old Media and Children's Outcomes. *Australian Journal of Education*, *55*(2), 161–175. https://doi.org/10.1177/000494411105500206

Bratitsis, T., & Ziannas, P. (2015). From Early Childhood to Special Education: Interactive Digital Storytelling as a Coaching Approach for Fostering Social Empathy. *Procedia Computer Science*, *67*, 231–240. https://doi.org/10.1016/j.procs.2015.09.267

Brown, V. (2017). Drama as a valuable learning medium in early childhood. *Arts Education Policy Review*, *118*(3), 164–171. https://doi.org/10.1080/10632913.2016.1244780

Cekaite, A., & Björk-Willén, P. (2018). Enchantment in storytelling: Co-operation and participation in children's aesthetic experience. *Linguistics and Education*, *48*, 52–60. https://doi.org/10.1016/j.linged.2018.08.005

Corbin, J., & Strauss, A. (2014). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (4th ed.). Sage.

Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches* (2nd ed.). Sage Publication.

Dreon, O., Kerper, R. M., & Landis, J. (2011). Digital Storytelling: A Tool for Teaching and Learning in the YouTube Generation *This We Believe Characteristics Meaningful Learning Challenging Curriculum Multiple Learning Approaches. *Middle School Journal*, *42*(5), 4–9.

Dujmović, M. S. M. (2006). Storytelling as A Method of EFL Teaching. *Methodological Horizons*, *1*(1), 75–87.

Eades, J. M. F. (2006). *Classroom Tales: Using Storytelling to Build Emotional, Social and Academic Skills Across the Primary Curriculum* (1st ed.). Jessica Kingsley.

Eder, D. (2010). *Life Lessons Through Storytelling: Children's Exploration of Ethics* (1st ed.). Indiana University Press.

Fioretti, C., Pascuzzi, D., & Smorti, A. (2019). Narrative and Narrativization of A Journey: Differences between Personal and Fictional Narratives. *The Open Psychology Journal*, *12*(1), 205–215. https://doi.org/10.2174/1874350101912010205

Furman, L. (2000). In Support of Drama in Early Childhood Education. *Early Childhood Education Journal*, *27*(3), 173–178.

Gallagher, S., & Hutto, D. D. (2008). Understanding others through primary interaction and narrative practice. In J. Zlatev, T. P. Racine, C. Sinha, & E. Itkonen (Eds.), *The Shared Mind: Perspectives on Intersubjectivity.* (1st ed., pp. 17–38). John Benjamins Publishing Company. https://doi.org/10.1075/celcr.12.04gal

Glaser, B. G. (1978). *Theoretical sensitivity: Advances in the methodology of grounded theory*. Sociological Press.

Glassner, A. (2001). Interactive Storytelling: People, Stories, and Games. In *Virtual Storytelling Using Virtual Reality Technologies for Storytelling* (Vol. 2197, pp. 51–60). Springer. https://doi.org/10.1007/3-540-45420-9_7

Goldman, S. R., & Rakestraw J.R. (2009). Structural Aspects of Constructing Meaning from Text. In M. L. Kamil, P. B. Mosenthal, P. D. Pearson, & R. Barr (Eds.), *Handbook of Reading Research* (Vol. 3). Routledge.

Green, C. R., Lilly, E., & Barrett, T. M. (2002). Families Reading Together: Connecting Literature and Life. *Journal of Research in Childhood Education*, *16*(2), 248–262. https://doi.org/10.1080/02568540209594988

Gunnestad, A., Mørreaunet, S., & Onyango, S. (2015). An international perspective on value learning in the kindergarten – exemplified by the value forgiveness. *Early Child Development and Care*, *185*(11–12), 1894–1911. https://doi.org/10.1080/03004430.2015.1028384

Haynes, J., & Murris, K. (2013). The realm of meaning: imagination, narrative and playfulness in philosophical exploration with young children. *Early Child Development and Care*, *183*(8), 1084–1100. https://doi.org/10.1080/03004430.2013.792256

Hibbin, R. (2016). The psychosocial benefits of oral storytelling in school: developing identity and empathy through narrative. *Pastoral Care in Education*, *34*(4), 218–231. https://doi.org/10.1080/02643944.2016.1225315

Hsu, J. (2008). *The Secrets of Storytelling: Why We Love a Good Yarn Our love for telling tales reveals the workings of the mind*. Retrieved from: http://www.Scientificamerican.Com/Article/the-Secrets-of-Storytelling/

Hunter, C., & Eder, D. (2010). The Role of Storytelling in Understanding Children's Moral/Ethic Decision-Making. *Multicultural Perspectives*, *12*(4), 223–228. https://doi.org/10.1080/15210960.2010.527593

Hyde, B. (2004). Children's Spirituality and "The Good Shepherd Experience." *Religious Education*, *99*(2), 137–150. https://doi.org/10.1080/00344080490433710

Jalongo, M. (2004). Stories that Teach Life Lessons. *Early Childhood Today*, *19*(2), 36–43.

Jones, C., & Shao. (2011). *The net generation and digital natives: implications for higher education.* Higher Education Academy, York. Retrieved from http://oro.open.ac.uk/30014/

Kerry-Moran, K. J., & Aerila, J.-A. (2019). Introduction: The Stregth of Stories. In K. J. Kerry-Moran & J.-A. Aerila (Eds.), *Story in Children's Lives: Contributions of the Narrative Mode to Early Childhood Development, Literacy, and Learning* (1st ed., pp. 1–8). Springer Nature Switzerland AG.

Kristjánsson, K. (2006). Habituated reason: Aristotle and the 'paradox of moral education.' *Theory and Research in Education*, *4*(1), 101–122. https://doi.org/10.1177/1477878506060699

Manning, J., & Kunkel, A. (2014). Making meaning of meaning-making research. *Journal of Social and Personal Relationships*, *31*(4), 433–441. https://doi.org/10.1177/0265407514525890

Millares, M. D. (2012). Attention Span in The 5- To 7-Year-Old Music Student. *American Music Teacher*, *61*(5), 20–24.

Mills, M. T., Watkins, R. V., & Washington, J. A. (2013). Structural and Dialectal Characteristics of the Fictional and Personal Narratives of School-Age African American Children. *Language, Speech, and Hearing Services in Schools*, *44*(2), 211–223. https://doi.org/10.1044/0161-1461(2012/12-0021)

Nobes, G., & Pawson, C. (2003). Children's Understanding of Social Rules and Social Status. *Merrill-Palmer Quarterly*, *49*(1), 77–99. https://doi.org/10.1353/mpq.2003.0005

Noddings, N. (2002). *Starting at Home: Caring and Social Policy* (1st ed.). University of California Press.

Parkinson, R. (2009). *Storytelling and Imagination: Beyond Basic Literacy 8-14*. Routledge.

Phelan, J. (2004). *Living to Tell About It: A Rhetoric and Ethics of Character Narration* (1st ed.). Cornell University Press.

Piaget, J. (1997). *The Moral Judgment of the Child*. Simon & Schuster, Inc.

Puroila, A.-M. (2019). Who Am I: Shaping Young Children's Identities through Everyday Narratives. In K. J. Kerry-Moran & J.-A. Aerila (Eds.), *Story in Children's Lives: Contributions of the Narrative Mode to Early Childhood Development, Literacy, and Learning* (1st ed., pp. 55–73). Springer Nature Switzerland AG.

Rahim, H., & Rahiem, M. D. H. (2013). The Use of Stories as Moral Education for Young Children. *International Journal of Social Science and Humanity*, *2*(6), 454–458. https://doi.org/10.7763/IJSSH.2012.V2.145

Reese, E. (2013). *Tell Me a Story: Sharing Stories to Enrich Your Child's World* (1st ed.). Oxford University Press.

Rosenblatt, L. M. (1994). The transactional theory of reading and writing. In M. R. Ruddel & H. Singer (Eds.), *Theoretical models and processes of reading* (pp. 1057–1092). International Reading Association.

Sawyer, C. B., & Willis, J. M. (2011). Introducing Digital Storytelling to Influence the Behavior of Children and Adolescents. *Journal of Creativity in Mental Health*, *6*(4), 274–283. https://doi.org/10.1080/15401383.2011.630308

Schraw, G. (2000). Reader beliefs and meaning construction in narrative text. *Journal of Educational Psychology*, *92*(1), 96–106. https://doi.org/10.1037/0022-0663.92.1.96

Tartar, M. (2009). *Enchanted Hunters: The Power of Stories in Childhood* (1st ed.). W.W. Norton & Company, Inc. https://doi.org/10.1353/chq.0.1958

Teske, J. A. (2006). Neuromythology: Brains and Stories. *Zygon*, *41*(1), 169–196. https://doi.org/10.1111/j.1467-9744.2006.00732.x

Tewksbury, R. (2009). Qualitative versus Quantitative Methods: Understanding Why Qualitative Methods are Superior for Criminology and Criminal Justice. *Journal of Theoretical and Philosophical Criminology.*, *1*(1), 39–58.

Thambu, N. (2017). Storytelling and Story Reading: A Catalyst for Inculcate Moral Values and Ethics among Preschoolers. *International Journal of Academic Research in Business and Social Sciences*, *7*(6). https://doi.org/10.6007/IJARBSS/v7-i6/3143

Thompson, M. (2011). Developing moral values in children: Observations from a preschool. *IFE PsychologIA*, *19*(2), 394–411. https://doi.org/10.4314/ifep.v19i2.69584

Trisciuzzi, M. T. (2017). Image and imagination in education. Visual narrative through children's literature. *Ricerche Di Pedagogia e Didattica-Journal of Theories and Research in Education*, *12*, 3.

Tucker, M. C. (2006). The Journey from Telling to Being: Narrative Ways of Understanding Applied to South African Children's Hero Stories. *International Journal for the Advancement of Counselling*, *28*(3), 241–256. https://doi.org/10.1007/s10447-006-9015-4

Upright, R. L. (2002). To Tell a Tale: The Use of Moral Dilemmas to Increase Empathy in the Elementary School Child. *Early Childhood Education Journal*, *30*(1), 15–20. https://doi.org/10.1023/A:1016585713774

Walker, L. J. (2017). The Moral Character of Heroes. In S. T. Allison, G. R. Goethals, & R. M. Kramer (Eds.), *Handbook of Heroism and Heroic Leadership* (1st ed., pp. 99–119). Routledge. https://doi.org/https://doi.org/10.4324/9781315690100

Woodard, J. (2005). Head, Heart and Hands: Waldorf Education. *Journal of Curriculum and Pedagogy*, *2*(2), 84–85. https://doi.org/10.1080/15505170.2005.10411551

Wormald, C., & le Clézio, N. (2018). Roar and rumpus: engaging non-speaking children through stories and songs. In J. Magagna (Ed.), *The Silent Child Communication without Words* (pp. 313–344). Routledge.

Wright, C., Bacigalupa, C., Black, T., & Burton, M. (2008). Windows into children's thinking: A guide to storytelling and dramatization. *Early Childhood Education Journal*, *35*(4), 363–369. https://doi.org/10.1007/s10643-007-0189-0

Zevenbergen, R. (2007). Digital Natives Come to Preschool: Implications for Early Childhood Practice. *Contemporary Issues in Early Childhood*, *8*(1), 19–29. https://doi.org/10.2304/ciec.2007.8.1.19