Enhancing EFL Students' Creativity through Digital Story Telling
- Students' View:
A Case Study of Students Sudan Open University, Gezira State, Sudan (2017)

Jowerya Mohammed Taha  Yousif Mohammed

July/ 2018
Enhancing EFL Students' Creativity through Digital Story Telling
- Students' View:
A Case Study of Students Sudan Open University, Gezira State, Sudan (2017)

Jowerya Mohammed Taha  Yousif  Mohammed

B.A. Faculty of Art in Applied Linguistics- Al-neleen University (2002)
M.A. Faculty of Education Hasahisa, University of Gezira (2012)

A thesis
Submitted for the Degree of Doctor of Philosophy

in
Applied Linguistics

Department of Foreign Languages
Faculty of Education –Hasahisa
University of Gezira

July/ 2018
Enhancing EFL Students' Creativity through Digital Story Telling
- Students' View:
A Case Study of Students Sudan Open University, Gezira State, Sudan (2017)

Jowerya Mohammed Taha   Yousif Mohammed

Supervision Committee:

Name                      Position            Signature

Dr. Abdul Gadir Mohammed Ali  Main supervisor ........................

Dr. Ahmed Gasm Alseed Ahmed  Co-supervisor .........................

Date: July/ 2018
Enhancing EFL Students' Creativity through Digital Story Telling
- Students' View:
A Case Study of Students Sudan Open University, Gezira State, Sudan (2017)

Jowerya Mohammed Taha  Yousif  Mohammed

Examination Committee:

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Abdul GadirMohmmed Ali</td>
<td>Chairperson</td>
<td>............................</td>
</tr>
<tr>
<td>Prof. Ibrahim Mohamad Alfaki</td>
<td>External Examiner</td>
<td>............................</td>
</tr>
<tr>
<td>Dr. Elhaj Ali Adam Isamil</td>
<td>Internal Examiner</td>
<td>............................</td>
</tr>
</tbody>
</table>

Date of Examination 28/7/2018
Dedication

I dictate this humble work to

My Parents

My Brothers and Sisters

My husband and My Son, daughter

All the extended Family and Friends
ACKNOWLEDGEMENTS

I wish to express my gratitude to my main supervisor, Dr. AbdulGadir Mohammed Ali, for his constructive suggestions and genuine support to achieve more than I thought possible. I would also like to extend my sincere thanks to my co-supervisor, Dr. Amed Gasm Asseed for his advice and appreciated efforts just when needed. I am very grateful to the students of the Open Sudan University, for their genuine response who participated effectively, and were generous enough with their time and interest. I wish to thank my family for their incredible support over the long years.
ABSTRACT
Digital storytelling is used as an embodiment of multimedia production for education purposes. Using Digital storytelling helps EFL students to develop their creativity to solve learning problems in innovative ways. This study aims at enhancing EFL speaking and writing through digital storytelling, motivating EFL learners to learn English language, enabling the learners to design the storyline, helping students to express themselves with their own words and voices, exposing EFL learners to different language styles and cultures. The study adopts the descriptive analytical method. The data were collected by means of a questionnaire which was given to (50) students at the Open Sudan University. Then they were analyzed by the (SPSS) program. After analyzing the data, the study has received the following results: digital storytelling technique can assist learning process in EFL classrooms, through storytelling EFL learners able to share knowledge and gain cultural values, EFL learners are not motivated through the traditional methods of learning, storytelling is entertaining and informative across nations and cultures, computerized educational programs enable distant learners to interact, digital story telling improves EFL learners’ productive skills, EFL learners can be motivated to learn English language through digital storytelling, computers at schools is an obstacle that hinders English language teachers from making use of computer technology in classroom instruction. The study has the following recommendations: Teachers need to adopt proper techniques and strategies of teaching storytelling, using Visual aids in class help learners to develop their story, digital story telling should integrated in EFL setting for improving learners interaction, digital story telling should be applied in Sudanese EFL classes, using Visual aids in FL classroom facilitates effective teaching for the English language teachers, using storytelling in EF classroom motivate students to learn give the students a sense of a achievement, Teachers encourage students practicing English through story telling.
تطوير التفكير الإبداعي لطلاب اللغة الإنجليزية في أسلوب القص الرقمي:
حالة دراسة طلاب اللغة الإنجليزية بجامعة السودان المفتوحة، الجزيرة، السودان (2017).
جويرية محمد طه يوسف محمد.

ملخص الدراسة

تدريس القصص عبر وسائل التعلم الحديثة ينتج عمليه تعليم أفضل لدي طلاب اللغة الإنجليزية، وعليه فإن استخدام الوسائل الحديثة تساعد الطلاب في تطوير فكرهم الإبداعي وحل مشاكلهم التعليمية بطريقة إبداعية. هدفت الدراسة إلي دعم مهارات الخطابة والكتابة خلال استخدام القصص عبر الأجهزة الرقمية لتحسين الطلاب علي تطوير مهارات اللغة الإنجليزية من خلال استخدام التكنولوجيا، تشجيع الطلاب إلى تصميم القصص، وتكملتهم من التعبير بالصوت الشخصي والمفردات اللغوية، تعقل من معرفتهم للغة الإنجليزية، تمكن طلاب اللغة الإنجليزية كلغة أجنبية من استخدام الأجهزة الرقمية في تطوير الأفاق الثقافية عبر تلك القصص يزيد من مهاراتهم. تأتي الدراسة منهج الدراسة الوصفي التحليلي، وجمع البيانات عن طريق الاستبانة لجمع المعلومات، تم تحليل الاستبانة باستخدام برنامج الحزم الإحصائية للعلوم الاجتماعية (SPSS)، وبعد تحليل الاستبانة، توصلت الدراسة إلى نتائج اهمها: يجب استخدام طرق تحفيز في تدريس القص الرقمي داخل فصول اللغة الإنجليزية، يجب تطوير القص الرقمي داخل الفصول لدي طلاب اللغة الإنجليزية، استخدام القص الرقمي في تدريس اللغة الإنجليزية يمكن الطلاب من معرفة قيم الثقافة، وطرق التدريس التقليدية لا تشجع الطلاب في تدريس اللغة الإنجليزية، يجب استخدام القص مجرد تفاهيم بسيطة في الفصول، وطبق هذه النتائج توصي الدراسة بالآتي: إن معلمي اللغة الإنجليزية يحتاجون إلى تبني استراتيجيات حديثة في تدريس القصص، يجب عليهم معلمي اللغة الإنجليزية استخدام الوسائل الحديثة ويساعدوا الطلاب من تطوير أنفسهم، تطوير التفكير الإبداعي يعنى على دمج الطلاب وتسهيل التواصل فيها بينهم، أنه يجب تطبيق القص الرقمي في المدارس السودانية، يجب على المعلمين تشجيع الطلاب من ممارسة اللغة الإنجليزية من القص الرقمي، استخدام القص الرقمي داخل الفصول يعمل على تعزيزهم في التعليم ويزيد من إحساسهم بالانجاز.
Table of Contents

<table>
<thead>
<tr>
<th>No</th>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>2</td>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>3</td>
<td>Abstract (English)</td>
<td>v</td>
</tr>
<tr>
<td>4</td>
<td>Abstract (Arabic)</td>
<td>v</td>
</tr>
<tr>
<td>5</td>
<td>Table of Contents</td>
<td>vi</td>
</tr>
<tr>
<td></td>
<td>List of Tables</td>
<td>vii</td>
</tr>
</tbody>
</table>

**CHAPTER ONE: INTRODUCTION**

1.0 Background 1

1.1 Statement of the Problem 2

1.2 Objectives of the Study 2

1.3 Questions of the Study 2

1.4 Hypotheses of the Study 2

1.5 Significance of the Study 3

1.6 Methods of the Study 3

1.7 Delimitation of the Study 3

**CHAPTER TWO: LITERATURE REVIEW**

2.0 Introduction 4

2.1 Why Tell Stories? 6

2.2 Storytelling Definition 8

2.3 Story Types 9

2.4 Storytelling and the Curriculum 11

2.5 Storytelling and the Syllabus 11

2.6 Storytelling as a Teaching Method in ESL Classrooms 12

2.7 The Impact of Digital Storytelling on Classroom Interaction 19

2.8 Students’ Generated Digital Stories 20

2.9 Enhancing Students’ Way of Expression 21
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.10</td>
<td>BBC Digital Storytelling</td>
<td>22</td>
</tr>
<tr>
<td>2.11</td>
<td>Exposing Learners to Language Variety</td>
<td>23</td>
</tr>
<tr>
<td>2.12</td>
<td>Driving Learners’ Power</td>
<td>25</td>
</tr>
<tr>
<td>2.13</td>
<td>Narratives and Counter-Narratives</td>
<td>26</td>
</tr>
<tr>
<td>2.14</td>
<td>Storytelling Up to Now</td>
<td>27</td>
</tr>
<tr>
<td>2.15</td>
<td>Digital Storytelling: A constructivist Approach to Learning</td>
<td>29</td>
</tr>
<tr>
<td>2.16</td>
<td>TV Programs as an Authentic Source</td>
<td>33</td>
</tr>
<tr>
<td>2.17</td>
<td>EFL Learners’ Degree of Benefits from Aural Inputs</td>
<td>34</td>
</tr>
<tr>
<td>2.18</td>
<td>The Effects of Visual Imagery on Listening Comprehension</td>
<td>34</td>
</tr>
<tr>
<td>2.19</td>
<td>The Effectiveness of Mobile Phone</td>
<td>35</td>
</tr>
<tr>
<td>2.20</td>
<td>Improving Storytelling Skills</td>
<td>38</td>
</tr>
<tr>
<td>2.21</td>
<td>Dimensions of a Story</td>
<td>41</td>
</tr>
<tr>
<td>2.22</td>
<td>Adapted Storytelling</td>
<td>42</td>
</tr>
<tr>
<td>2.23</td>
<td>Using Technology in Sudanese Universities</td>
<td>44</td>
</tr>
<tr>
<td>2.24</td>
<td>Using Technology in Sudanese Secondary Schools</td>
<td>46</td>
</tr>
<tr>
<td>2.25</td>
<td>ESL and Storytelling</td>
<td>47</td>
</tr>
<tr>
<td>2.26</td>
<td>Language Development through Storytelling</td>
<td>50</td>
</tr>
<tr>
<td>2.27</td>
<td>Storytelling through Reading Out Loud</td>
<td>51</td>
</tr>
<tr>
<td>2.28</td>
<td>Storytelling in the Classroom</td>
<td>53</td>
</tr>
<tr>
<td>2.29</td>
<td>Storytelling as a Foreign Language Teaching Technique</td>
<td>54</td>
</tr>
<tr>
<td>2.30</td>
<td>Storytelling as a Method of EFL Teaching</td>
<td>57</td>
</tr>
<tr>
<td>2.31</td>
<td>Storytelling is Interactive</td>
<td>58</td>
</tr>
<tr>
<td>2.32</td>
<td>Previous Studies</td>
<td>60</td>
</tr>
<tr>
<td>3.0</td>
<td>Introduction</td>
<td>63</td>
</tr>
<tr>
<td>3.1</td>
<td>Population of the Study</td>
<td>63</td>
</tr>
<tr>
<td>3.2</td>
<td>Sample of the Study</td>
<td>63</td>
</tr>
<tr>
<td>3.3</td>
<td>The Tool of the Study</td>
<td>63</td>
</tr>
</tbody>
</table>

**CHAPTER THREE: METHODOLOGY**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0</td>
<td>Introduction</td>
<td>63</td>
</tr>
<tr>
<td>3.1</td>
<td>Population of the Study</td>
<td>63</td>
</tr>
<tr>
<td>3.2</td>
<td>Sample of the Study</td>
<td>63</td>
</tr>
<tr>
<td>3.3</td>
<td>The Tool of the Study</td>
<td>63</td>
</tr>
<tr>
<td>Section</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>3.4</td>
<td>The Procedures</td>
<td>63</td>
</tr>
<tr>
<td>3.5</td>
<td>Reliability of the Questionnaire</td>
<td>63</td>
</tr>
<tr>
<td>3.6</td>
<td>Validity of the Questionnaire</td>
<td>64</td>
</tr>
<tr>
<td><strong>CHAPTER FOUR: DATA ANALYSIS AND DISCUSSION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.0</td>
<td>Introduction</td>
<td>65</td>
</tr>
<tr>
<td>4.1</td>
<td>The Analysis of the Questionnaire Statements</td>
<td>65</td>
</tr>
<tr>
<td>4.2</td>
<td>Testing of Hypotheses</td>
<td>73</td>
</tr>
<tr>
<td><strong>CHAPTER FIVE: CONCLUSION, FINDINGS AND RECOMMENDATIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.0</td>
<td>Introduction</td>
<td>74</td>
</tr>
<tr>
<td>5.1</td>
<td>Conclusion</td>
<td>74</td>
</tr>
<tr>
<td>5.2</td>
<td>Findings</td>
<td>74</td>
</tr>
<tr>
<td>5.3</td>
<td>Recommendations</td>
<td>74</td>
</tr>
<tr>
<td>5.4</td>
<td>Suggestion for Further Studies</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>References</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Appendix</td>
<td>93</td>
</tr>
<tr>
<td>No</td>
<td>Subject</td>
<td>Page</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>4.1</td>
<td>Digital storytelling technique can assist learning process in EFL classrooms</td>
<td>65</td>
</tr>
<tr>
<td>4.2</td>
<td>Through storytelling EFL learners are enabled to share knowledge and gain cultural values.</td>
<td>66</td>
</tr>
<tr>
<td>4.3</td>
<td>Lack of access to computers at schools is an obstacle that hinders English language teachers from making use of computer technology in classroom instruction</td>
<td>67</td>
</tr>
<tr>
<td>4.4</td>
<td>The use of narrative is strongly indicative for the success of social interaction.</td>
<td>68</td>
</tr>
<tr>
<td>4.5</td>
<td>EFL learners are not motivated through traditional methods of learning.</td>
<td>69</td>
</tr>
<tr>
<td>4.6</td>
<td>Storytelling is entertaining and informative across nations and cultures</td>
<td>70</td>
</tr>
<tr>
<td>4.7</td>
<td>Digital story telling enhances EFL learners’ performance</td>
<td>71</td>
</tr>
<tr>
<td>4.8</td>
<td>Digital story telling does not motivate EFL learners to interact</td>
<td>72</td>
</tr>
<tr>
<td>4.9</td>
<td>Computerized educational programs enable distant learners to interact.</td>
<td>73</td>
</tr>
<tr>
<td>4.10</td>
<td>EFL learners are able to design the stories after listening to digital stories</td>
<td>74</td>
</tr>
<tr>
<td>4.11</td>
<td>Digital story telling improves EFL learners’ productive skills.</td>
<td>75</td>
</tr>
<tr>
<td>4.12</td>
<td>EFL learners can be motivated to learn English language through digital story telling.</td>
<td>76</td>
</tr>
<tr>
<td>4.13</td>
<td>Digital story telling is not be applied in Sudanese EFL classes because it is costive</td>
<td>77</td>
</tr>
<tr>
<td>4.14</td>
<td>Through digital storytelling, learners are enabled to become co-authors in the story writing process</td>
<td>78</td>
</tr>
</tbody>
</table>
CHAPTER ONE
INTRODUCTION

1.0 Background

People tell stories to teach beliefs and values to others. According to Armstrong (2003: 41). The oral tradition of knowledge transfer and exchange has served as the basis for education since humans began teaching one another, and digital stories build on this model by incorporating rich, dynamic media. The process of creating a digital story forces storytellers to choose a topic that can be appropriately conveyed to a particular audience, with electronic elements, in the time available. Digital storytelling helps students to develop their creativity to solve important problems in innovative ways (Ohler 2008). It is an effective pedagogical tool that enhances learners' motivation, and provides learners with a learning environment conducive for story construction through collaboration, reflection and interpersonal communication. Students can use multimedia software tools as well as other technology skills to create digital stories based on given educational issues.

Digital storytelling is used as an embodiment of multimedia production for education purpose Robin (2008). Therefore, this is becoming a part of our lives, and is on the threshold of becoming an important part of teaching and learning as well. All of this is being facilitated by ready access to hardware, such as digital cameras and scanners, in conjunction with easy to use software.

This dynamic creates an opportunity to reflect on life and find deep connections with the subject matter of a course or with an out-of-class experience, such as a trip abroad. Digital stories let students express themselves not only with their own words but also in their own voices, fostering a sense of individuality and of "owning" their creations. At the same time, digital stories give students an opportunity to experiment with self-representation telling a story that highlights specific characteristics or events a key part of establishing their identity, a process that for many is an important aspect of the college years.
1.1 Statement of the Problem

Most EFL students lack motivation to learn English language. Using digital storytelling in EFL classes motivates learners and allows them wide opportunities for interaction, enhancing their expressions and writing. This study investigates the effectiveness of integration digital story telling as a tool of improving learners language skills in EFL classroom.

1.2 Objectives of the Study

This study aims at:

a. Enhancing EFL speaking and writing through digital story telling.

b. Motivating EFL learners to learn English language.

c. Enabling the learners to design the storyline.

d. Helping students express themselves with their own words and voices.

e. Exposing EFL learners to different language styles and cultures.

1.3 Questions of the Study

This research tries to answer the following questions

a. What is the effectiveness of using digital storytelling?

b. How does digital story telling motivate EFL learners to learn English Language?

c. To what extent does digital story telling help EFL learners to design stories?

d. What are the roles of digital story telling in improving EFL learners’ productive skills?

e. How do learners expose to different language culture?

1.4 Hypotheses of the Study

The followings are the hypotheses of the study which will be tasted on the basis of the results:

a. Digital story telling enhances EFL learners, narrative telling and writing.

b. EFL learners can be motivated to learn English language through digital story telling.

c. EFL learners able to design the stories after listening to digital stories.

d. Digital story telling improves EFL learners productive skills.

e. Through storytelling EFL learners expose to different language.
1.5 Significance of the Study

This study is signifying the importance of using digital story telling in teaching and learning technicians and consequently their students to the open Sudan. In addition, the study is expected to raise the teacher's wariness of the importance of digital story telling in EFL teaching.

1.6 Research Methodology

The study will use the descriptive analytical method. The researcher will use a questionnaire as a tool to collect the data from the EFL learners at University level. The researcher also will make interviews with some EFL learners to ask them about the advantages of digital story telling. Then the data will be analyzed statistically with (SPSS) Program.

1.7 Delimitation of the Study

This study is limited to

Enhancing EFL students creativity through digital story telling. University level, namely at Open University of Sudan and Gezira University, Sudan(2017).
CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

Telling stories or narrating is human being’s nature. Traditionally, human beings are regarded as reasoning animals. When Fisher (1984) proposed an assumption that humans are also rhetorical beings, he did not disregard the traditional point of view, but believed that reasoning does not necessarily need to be in the form of argumentative prose or in clear-cut inferential or implicative structures. It can be in all kinds of symbolic action: both non-discursive and discursive (Fisher, 1984: 1). Narration is a tool used by human beings to express their ideas, persuade others to accept their ideas and to understand the world. In ancient times, people painted pictures on walls or on rocks to deliver information or express their adoration toward gods or goddesses. Nowadays, one can find various stories in literary works, advertisements, speeches and many other discourses.

The present study focuses on speeches made by teachers in classroom settings. To use narration as a tool to educate others is nothing new. In ancient China where small countries competed severely with each other, emperors of those countries were searching for ways to gain power and strength. Wise men and canvassers recorded what happened in the past that brought about the ruin or prosperity of a country. Or they would use allegories to persuade their emperors to be careful about their conducts. In Western countries, stories in the Bible are used to influence people’s thought and educate Christians. Stories in Aesop's Fables teach children and adults alike about life. Narration has shed light on education of many fields. For example, researchers from universities, government, and corporate research organizations, with backgrounds in military training, education, law, aviation, and business have figured out four main types of storytelling techniques used for teaching (Andrews et al. 2009). Different types of stories are used to persuade the audience (in this case, students) and educate them. One the other hand, through narrating students can express their thoughts, sort out what they have already obtained, and explore new knowledge.

The concept of learning is often considered to be different from acquisition. Acquisition is a natural process. A child would begin the process of first language acquisition
at very early age. Would get enough exposure from his living environment by listening consciously or unconsciously to what people say around him. The tutors can be his parents, nurse, adults he communicates with, or children he plays with. What he has heard would be the input, and he would imitate and use them repeatedly to express his own feelings or wishes.

Learning process is deferent from acquisition. Children or adults are placed in classroom settings, following teachers’ instructions. The teacher should consider about many aspects that would affect the process of students’ learning a second language for example, teaching environment, teaching method and materials, students’ mentality, their ages and gender and so on. Teaching method is an important factor influencing the effectiveness of learning and teaching. Many researchers have proposed natural teaching method which is in accordance with the process of acquiring SL. Some brought up bottom-up and top-down teaching methods. On the top level, it is mainly the acquired system that works, while on the bottom level, the learned system. According to Krashen’s monitor hypothesis, the acquired system is associated with ones spontaneous use of language, and the learned system acts as a monitor, polishing and making some changes to what is produced in the acquired one. (Lightbown and Spada, 2006: 37).

In the “top-down” model, a teaching method of incidental focus on form can be applied. In this model, the teacher do not prepare what are going to teach in the class but spontaneously pointed at learner’s output produced in the top level. The “bottom-up” model can be complementary to a “top-down” model. The teacher, according to what has been known about learner in previous class, makes his plan for next class. This model can solve the problem about testing the effectiveness of “incidental focus on form” and measure gains in leaner’s ability. Meanwhile, it makes large-scale class effective and the teacher can focus on a point and discuss it in depth. No matter what method teachers adopt, the purpose is to improve the effectiveness of teaching and factors on the part of students should be taken into account.

Isbell, Sobol, Lindauer and Lowrance (2004) argue that through storytelling children can improve the development of language and increase story comprehension. They conducted a study to analyze if children are more efficient on comprehension and if they acquire more vocabulary through heard than read stories. Through their research, the authors found the
influence of story reading and storytelling on language development. They argue that using storybooks in storytelling increases language learning in children. The benefits of this method are to increase students' vocabulary, language acquisition, and literacy. It also promotes communication skills in children. The authors claim that when children are exposed to reading aloud, they improve their listening and speaking abilities.

### 2.1 Why Tell Stories?

Storytelling is the original form of teaching. There are still societies in which it is the only form of teaching. Though attempts have been made to imitate or update it, like the electronic storytelling of television, live oral storytelling will never go out of fashion. A simple narrative will always be the cornerstone of the art of teaching. Colloquial or literary, unaffected or flowery—the full range of language is present in stories. develop in a unique way. The listeners benefit from observing non-polished speech created on-the-spot. While listening to stories, children develop a sense of structure that will later help them to understand the more complex stories of literature. In fact, stories are the oldest form of literature. Through traditional tales, people express their values, fears, hopes, and dreams. Oral stories are a direct expression of a literary and cultural heritage; and through them that heritage is appreciated, understood, and kept alive.

Through a story, listeners experience a vicarious feeling for the past and a oneness with various cultures of the present as they gain insight into the motives and patterns of human behaviour. People have always told stories; it is the oldest form of remembering. In ancient times, long before written language was developed, people told stories to preserve the history, traditions, desires, and taboos of their social groups. Each generation told their stories to the next, which in turn told the stories to the youth of the generation that followed them. Since prehistory, all cultures have passed along such tales through the oral tradition, and they have always been an essential part of our humanness. Some stories were told just for entertainment. Others were used to share the history of a group of people and also to teach lessons and transmit values and beliefs. Still others were intended to explain natural phenomena—such as the changing of the seasons and the cycle of night and day—and usually involved the people’s gods and other religious beliefs.
Certain stories were accompanied by music and were sung instead of recited. These stories remained in a constant process of variation, depending on the memory, talent, or purpose of the storytellers” (Anderson, 2005: 81). However, many storytellers feel that cognitive enrichment is not the primary aim of their art. Stories have numerous affective benefits for social and emotional development. A story session is a time to share feelings. A relaxed, happy relationship between storyteller and listener is established, drawing them together and building mutual confidence. Stories help children to know themselves and to know others so they can cope with the psychological problems of growing up.

Storytelling is also a living art. Like music and dance, it is brought to life in performance. A story will be altered by the storyteller's background: his/her choice of setting and detail, and the rapport established with the audience. The storyteller's building materials are words, sounds, and language patterns. The tools are the voice, face, and hands. The product is the creation of a shared human experience based on words and imagination. Storytelling is an individual art, and an imposed method or ready–to–use plan will prove inadequate. Beginning storytellers must go beyond the rules. They must know their personal strengths and develop their own unique style. The most important advantages of storytelling may be summarized as follows:

1. Stories are motivating and fun and can help develop positive attitudes towards the foreign language and language learning. They can create a desire to continue learning.
2. Stories exercise the imagination. Children can become personally involved in a story as they identify with the characters and try to interpret the narrative and illustrations. This imaginative experience helps develop their own creative powers.
3. Listening to stories in class is a shared social experience. Reading and writing are often individual activities; storytelling provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up child’s confidence and encourage social and emotional development.
4. Children enjoy listening to stories over and over again. This frequent repetition allows certain language items to be acquired while others are being overly reinforced. Many stories also contain natural repetition of key vocabulary and structures. This help children to remember every detail, so they can gradually learn to anticipate what is
about to happen next in the story. Repetition also encourages participation in the narrative. Following meaning and predicting language are important skills in language learning.

5. Listening to stories allows the teacher to introduce or revise new vocabulary and sentence structures by exposing the children to language in varied, memorable and familiar contexts, which will enrich their thinking and gradually enter their own speech. Listening to stories develops the child’s listening and concentrating skills via:
   a) visual clues (for example, pictures and illustrations),
   b) their prior knowledge of how language works,
   c) their general knowledge. This allows them to understand the overall meaning of a story and to relate it to their personal experience.

2.2 Storytelling Definition

According to Benmayor (2008) digital storytelling is a short multimedia story that combines voice, image, and music. It is the use of multimedia tools including graphics, audio, video, and animation to tell a story that can be used in academic and non-academic contexts.

2.2.1 DST as Teaching Tool

The storytelling is a pedagogical tool that has been recognized since the beginning of humanity, and in more recent times, for e-Learning (Neal 2001). Digital storytelling has become a modern incarnation of the traditional art of oral storytelling; it allows almost
anyone to use off-the-shelf hardware and software to weave personal stories with the help of still/moving images, music, and sound, combined with the author’s creativity and innovation.

2.3 Story Types

While all four main storytelling instructional methods (case-based instruction, problem-based instruction, scenario-based instruction, and narrative-based instruction) share a common element – stories – the four do have differences in definition, purpose, use of the story, and outcomes. Each method presents learners with a temporally ordered sequence of information and employs an attention-focusing mechanism. Uniting these methods through a common characteristic enables researchers to draw on one another’s work for insights into the learning process. Andrews, Hull, and Donahue (2009) describe these story types in greater detail and provide concrete examples. This book is organized around these four story types.

2.3.1 Case-Based Instruction

Cases are stories that have occurred in the past. They are widely used in contexts such as medical, law, and business schools. Case-based instruction fixes the problem and solution, but the learner is placed outside the story context (Barnes, Christensen, and Hansen, 1994). The learner must discover the key facts and events as they occurred; hence case studies have a historical nature. Because they are historical, cases do not allow a learner to alter their outcome or processes. Rather, the student must apply critical thinking and theories to the existing facts to be able to form hypotheses about why the facts of the case occurred as they did. A major advantage of cases when compared to the other three types of stories is that they are imbued with authority which comes from the actual facts of the stories (Abbot, 1992).

2.3.2 Narrative-Based Instruction

Narrative-based instruction fixes the problem, the solution, and the learner all within the context that the story frames (Cobley, 2001). The storyteller or narrator controls all of the information received by the learner. Narratives can be either fictional or non-fictional. They seek to emotionally immerse the learner in the narrative’s situation; probably more deeply
than any of the other three story types. For this reason, narratives often are told for entertainment’s sake, often without pursuing an instructional objective. A narrative seeks to express a series of events; however it does not necessarily have to tell the events in a chronological sequence.

2.3.3 Scenario-Based Instruction

Scenarios state fixed solution criteria, but not necessarily fixed solutions. The learner is positioned in a place that allows them to interact with the scenario and produce different outcomes depending on their decisions and actions. They can be fictional or non-fictional. However, for purposes of instruction they often come from history (Salas, Wilson, Priest, and Guthrie, 2006). Scenarios are heavily used in operational training such as the nuclear power industry and the military because they require active interaction by the learner and can be given operational characteristics. While many scenarios are drawn from actual cases, they can be altered (sometimes significantly) to suit the purpose of instruction and evaluation measurement. This ability to accurately measure learner responses in a scenario-driven simulation, simulator, or instructional game makes scenarios effective places to try out new theories, approaches, and procedures for solving operational problems. Learners can gain valuable lessons from the experience. The main goal of scenario-driven instruction is to improve performance.

2.3.4 Problem-Based Instruction

The final story type is especially suited for teaching learners about how to best solve ill-structured problems that do not have optimal solution criteria or parameters (Hmelo-Silver, 2004; Savery, 2006). Problem-based instruction requires, or at least allows, the learner to take charge of their own learning process and activities. This uses the problem (fictional or non-fictional) as a mechanism for conveying knowledge to the learner. The learning is usually done in a team setting, where each team member must provide collaborative help in finding a solution (Boud and Feletti, 1997). A key is that while a teacher might help the learning, each learner and the learning team must take responsibility for defining a path to solving the problem and then applying facts and skills to reach a solution (Savery, 1998).


2.4 Storytelling and the Curriculum

There are three main dimensions in which stories can add to learning in the whole school curriculum:

1. Stories can be used to reinforce conceptual development in children (for example, colour, size, shape, time, cause and effect, and so on).
2. Stories are means of developing learning. This major category covers:
   i. Reinforcing thinking strategies (for example, comparing, classifying, predicting, problem-solving, hypothesizing, planning, and so on).
   ii. Developing strategies for learning English (for example, guessing the meaning of new words, training the memory, self-testing, and so on).
   iii. Developing study skills (for example, making, understanding and interpreting charts and graphs, making and learning to use dictionaries, organizing work, and so on).
3. Carefully selected stories can also be used to develop other subjects in the Curriculum, in particular:
   a. Mathematics telling the time, numbers: counting and quantity, measuring
   b. Science the life–cycle of insects, animals, outer space, how seeds grow
   c. History prehistoric animals, understanding chronology / the passing of
   d. Geography and the Environment shopping and shops in the local area, neighbourhood parks, sports and games, using a map, using the atlas, the weather and climates around the world, cultural studies
   e. Art and Craft drawing, making masks, hats, cards, clocks etc., making collages, making puppets

2.5 Storytelling and the Syllabus

A syllabus is concerned essentially with the selection and grading of content. For example, if you are using a coursebook in your teaching, it is the authors who have selected the language items you are going to teach and the order in which you introduce them. They, in turn, may have based their selection on guidelines laid down by a Ministry of Education. A
syllabus is most likely to include language functions and structures, vocabulary, pronunciation and skills to be practised. It may also include the types of activities and tasks your pupils will be involved in.

Various factors are considered when selecting and grading content such as the age and conceptual level of learners, their needs and interest, their language level and previous language–learning experience, and the degree of difficulty of language and activities. If you do not have to adhere rigidly to a coursebook, storybooks can also be used as short basic syllabuses in their own right, offering a novel alternative to the coursebook. Six or seven stories could be worked on throughout a school year. This would mean spending about four to five weeks on each story and about eight to ten lessons per story, if the class has two hours, of English a week. (Wright, 2004).

2.6 Storytelling as a Teaching Method in ESL Classrooms

Telling stories or narrating is human being’s nature. Traditionally, human beings are regarded as reasoning animals. When Fisher (1984) proposed an assumption that humans are also rhetorical beings, he did not disregard the traditional point of view, but believed that reasoning does not necessarily need to be in the form of argumentative prose or in clear-cut inferential or implicative structures. It can be in all kinds of symbolic action: both non-
discursive and discursive (Fisher, 1984: 1). Narration is a tool used by human beings to express their ideas, persuade others to accept their ideas and to understand the world. In ancient times, people painted pictures on walls or on rocks to deliver information or express their adoration toward gods or goddesses. Nowadays, one can find various stories in literary works, advertisements, speeches and many other discourses.

The present study focuses on speeches made by teachers in classroom settings. To use narration as a tool to educate others is nothing new. Where small countries competed severely with each other, emperors of those countries were searching for ways to gain power and strength. Wise men and canvassers recorded what happened in the past that brought about the ruin or prosperity of a country. Or they would use allegories to persuade their emperors to be careful about their conducts. In Western countries, stories in the Bible are used to influence people’s thought and educate Christians. Stories in Aesop's Fables teach children and adults alike about life. Narration has shed light on education of many fields. For example, researchers from universities, government, and corporate research organizations, with backgrounds in military training, education, law, aviation, and business have figured out four main types of storytelling techniques used for teaching (Andrews et al. 2009). Different types of stories are used to persuade the audience (in this case, students) and educate them. One the other hand, through narrating students can express their thoughts, sort out what they have already obtained, and explore new knowledge.

The concept of learning is often considered to be different from acquisition. Acquisition is a natural process. A child would begin the process of first language acquisition at very early age. He would get enough exposure from his living environment by listening consciously or unconsciously to what people say around him. His tutors can be his parents, nurse, adults he communicates with, or children he plays with. What he has heard would be the input, and he would imitate and use them repeatedly to express his own feelings or whishes. (Andrews, et al. 2009).

Learning process is deferent from acquisition. Children or adults are placed in classroom settings, following teachers’ instructions. The teacher should consider about many aspects that would affect the process of students’ learning a second language, for example,
teaching environment, teaching method and materials, students’ mentality, their ages and
gender and so on. Teaching method is an important factor influencing the effectiveness of
learning and teaching. Many researchers have proposed natural teaching method which is in
accordance with the process of acquiring SL. Some brought up bottom-up and top-down
teaching methods. On the top level, it is mainly the acquired system that works, while on the
bottom level, the learned system. According to Krashen’s monitor hypothesis, the acquired
system is associated with ones spontaneous use of language, and the learned system acts as a
monitor, polishing and making some changes to what is produced in the acquired one.
(Lightbown and Spada, 2006: 37) In the “top-down” model, a teaching method of incidental
focus on form can be applied. In this model, the teacher do not prepare what are going to teach
in the class but spontaneously pointed at learner’s output produced in the top level. The
“bottom-up” model can be complementary to a “top-down” model.

The teacher, according to what has been known about learner in previous class, makes
his plan for next class. This model can solve the problem about testing the effectiveness of
“incidental focus on form” and measure gains in leaner’s ability. Meanwhile, it makes large-
scale class effective and the teacher can focus on a point and discuss it in depth. No matter
what method teachers adopt, the purpose is to improve the effectiveness of teaching and
factors on the part of students should be taken into account.

2.6.1 Aim

The aim of the present investigation is to find out how the teacher uses storytelling as
a teaching method in classes. Furthermore, the possible reasons of adopting such method are
analyzed. What kinds of stories does the teacher prefer to tell in classes? Why does he use
them? Does the teacher use this method more frequently at one type of class than at another?
With the help of the study on the selected lessons, one can find out how teachers use narration
in general classroom settings.

2.6.2 Material

The primary material consists of three observations of Internet classes. One is a class
teaching English vocabulary. One is teaching oral English. The last one is teaching English grammar. English are used in the whole teaching process. Students of these classes are ESL learners. They listen to the classes through the Internet instead of being at present.

2.6.3 Internet Classroom

The three classes studied on are taken from an Internet program called James ESL Free English Lessons. In the past, if students wanted to learn something, they had to go to school, sit with other students in a classroom, and participate in the lesson by face-to-face listening to the teacher. With the appearance of computers and popularity of the Internet, there are much more ways for students to get knowledge. Many websites and education programs provide students with free access to different kinds of lessons. Students can either read through important points of a lesson or watch a video lesson.

ESL Free English Lessons is one of such programs. People who want to learn English can go to website like YouTube to watch James’s English video lessons for free. The advantages of this kind of lessons are: firstly, students do not need to pay for the lessons, which is an important factor that popularizes the programs. Secondly, anyone can learn English at anytime. One doesn’t have to be a student to learn English, and one can study whenever he/she is free or would like to. Any lesson in James’s classroom does not last more than 20 minutes. As to someone who has to work and does not have much free time, it won’t take long for him/her to learn something. Besides, students can choose what to learn. They can skip what they have been familiar with. If they did not hear some point clearly, they can turn back and replay that part. The disadvantage is that students cannot interact with the teacher directly. If students do not understand some point, they cannot ask the teacher at present. Although some students would leave messages in commentary column, it’s still not easy for the teacher to get direct feedbacks, thus he cannot efficiently adjust teaching contents and methods. Thus it is important for the teacher to choose an appropriate teaching method.
2.6.4 Participants

Teacher of the English video lessons. As a Canadian from Toronto, James speaks English as his native language. He spent 12 years teaching in various capacities, including teaching martial arts to kids and developing a curriculum that was geared specifically to enhance their development. His previous experience of many years of working for children’s education made him quite experienced. In his Internet program, there are lessons for English grammar, vocabulary, idioms and many other perspectives. His belief in teaching is that one cannot put information into others’ heads. A teacher should find a way to show students something, and they can use their own intelligence to learn. (Engvid, 2011).

Students of the Internet lessons are of different ages. They can be students at schools or those who have been working in companies or other fields. Anyone who wants to learn English as a second language can take this course. The basic requirement is that one can roughly understand spoken English, for all the instructions and explanations are given in English. In the classroom setting, James is the teacher and people who watch and learn from the lessons are students. James is also the narrator who tells stories, and students are the audience. In Rhetoric, the good outcome of a narration is that the story is accepted and the audience is persuaded. In classroom setting, when narration is effectively used, students can learn something from it.

2.6.5 Second Language Teaching Methods

Researchers in the field of didactics have been making efforts in exploring proper second language teaching methods. The traditional teaching method is an earlier example. It is a common method used by English teachers in many middle and high schools in China. The traditional teaching method includes the Grammar-Translation Method the Audio-Lingual Method the Cognitive Approach. Among them, the Grammar-Translation Method is the representative. It originated in Europe at the end of the 18th century, and its main purpose was teaching grammar through translation exercises. It was in the 1980s that people began to criticize it as being neglecting the communication skills, especially speaking and listening (Grammar Translation, 2011). The Grammar-Translation Method, however, has advantages.
First, this method helps the teacher to save time. In traditional classes, teachers are demanded to finish their teaching task in a limited time. They may fail to meet the requirement if they use other methods. Besides, in China, there are often more than fifty students attending one class. It may be impossible to get everyone involved. Doing exercises is a proper way for them to have a better understanding of grammar points and memorize them.

On the other hand, the disadvantages call for attention, too. First, language is taught in a single style during the whole class. Students’ attention cannot be easily maintained. In the long run, this may affect their interests in the subject. Second, the class has little connection with reality. This point has been criticized for years. When too much emphasis is on grammar, the lesson will become inhuman. Third, in the teacher-centered class, little opportunity is given for the communication between students and the teacher. Only a minority of students are asked to do exercises orally in front of the class. Some students possibly just skip what has not been fully understood, for they do not have the chance to express their questions to the teacher.

Being aware of similar problems, Chinese teachers have attempted to make an integration of the Grammar-Translation method and other teaching methods in English study. For example, some activities are produced in class. Students work either in pairs or in a group. Though the teacher’s role as a controller remains, students are freer in doing activities. And the assignment given by the teacher can be done orally. Considering the Task-based teaching method, students can be encouraged to talk with their partners about their experience of private schooling, the effect and their own attitudes toward this kind of education.

Some theorists claimed that interlanguage development in classroom learners does not differ significantly from that in learners acquiring a second language in a natural way. The process in second language development is the same in both acquisition and learning context. Therefore, researchers on language teaching came up with natural language learning experiences for classroom learners, and the elimination of structural grading, a focus on form and error correction, even for adults. Larsen-Freeman and Long (1991) recorded Felix’s finding of structural parallels between the Inter-language negation, interrogation, pronouns
and sentence types of German high-school EFL students and naturalistic acquirers of ESL. Larsen-Freeman and Long, (1991: 301) concluded:

"...foreign language learning under classroom conditions seems to partially follow the same set of natural processes that characterize other types of language acquisition...there seems to be a universal and common set of principles which are flexible enough and adaptable to the large number of conditions under which language learning may take place".

There are many second language teaching methods other than the Translation. Grammar Teaching Method and Naturalism Teaching Method. It cannot be denied that any methodology can have advantages and disadvantages. Teachers can combine many methods in one class while teaching under the guidance of one particular teaching methodology in the whole process.

2.6.6 Storytelling as an Instructional Method

Because of children’s characteristics, many educators have tried to adopt story-telling in the teaching of younger children, while some others also adopt it in classes for older learners and adults. Ringo Ma is one of them. Ma (1994) believed that story-telling is an efficient teaching strategy for nonnative instructors in the U.S. higher education. Foreign teachers sometimes find it hard to build trust among native students. Emphasizing his or her teaching experience or scholar accomplishment in the subject does not work so well. From the rhetoric perspective, “the logos, ethos, and pathos derived from storytelling can make a nonnative instructor both meaningful and attractive to students” (Ma, 1994: 7).

From an instructional perspective, Ma claimed that administrators and students at U.S. institutions of higher education lack pluralistic thinking. By telling students the teacher’s multicultural experiences, pluralistic thinking is promoted, a multifocal system is built and the teacher’s perceived status is changed from being a liability to an asset. Andrews et al. (2009) identify four instructional methods that are related to storytelling: case-based, narrative-based, scenario-based and problem-based instruction. Each method presents learners with “a temporally ordered sequence of information and employs an attention-focusing mechanism”
(Andrews et al., 2009:7). The four instructional methods are generally used in military training.

### 2.7 The Impact of Digital Storytelling on Classroom Interaction

The impact of digital storytelling on student engagement and learning outcomes is great. It helps in exploring the potential of storytelling as an innovative teaching and learning approach, and investigates the impact of digital storytelling on student learning. Armstrong (2003: 41) The oral tradition of knowledge transfer and exchange has served as the basis for education since humans began teaching one another and digital stories build on this model by incorporating rich, dynamic media. The process of creating a digital story forces storytellers to choose a topic that can be appropriately conveyed to a particular audience, with electronic elements, in the time available. This dynamic creates an opportunity to reflect on life and find deep connections with the subject matter of a course or with an out-of-class experience, such as a trip abroad. Digital stories let students express themselves not only with their own words but also in their own voices, fostering a sense of individuality and of “owning” their creations. At the same time, digital stories give students an opportunity to experiment with self-representation—telling a story that highlights specific characteristics or events—a key part of establishing their identity, a process that for many is an important aspect of the college years.

![Digital Storytelling Diagram](image)

#### 2.7.1 Enhancing Learners’ Creativity

Digital story telling can assist EFL learners to develop multimodal communicative
competence by promoting a learner-centered environment. Armstrong (2003: 42) believed that, computers, digital cameras, editing software, and other technologies are becoming more readily accessible in the classrooms, and provide learners and teachers with the tools to create digital stories more easily than ever before. Furthermore, digital storytelling helps students to develop their creativity to solve important problems in innovative ways (Ohler 2008). It is an effective pedagogical tool that enhances learners’ motivation, and provides learners with a learning environment conducive for story construction through collaboration, reflection and interpersonal communication. Students can use multimedia software tools as well as other technology skills to create digital stories based on given educational issues.

2.7.2 Using DST as an Embodiment

Digital storytelling is used as an embodiment of multimedia production for education purposes. Robin (2008). Therefore, this is becoming a part of our lives, and is on the threshold of becoming an important part of teaching and learning as well. All of this is being facilitated by ready access to hardware, such as digital cameras and scanners, in conjunction with easy to use software. Many educational institutions have already been exploring the application of digital storytelling for the past few years.

2.8 Students’ Generated Digital Stories

Considering student-generated digital stories as a means to authenticate the multiple perspectives of learners and create space for their diverse voices in post-secondary education. The process of teaching and learning is on the cusp of transformation with technology providing the tools to alter the way post-secondary educators teach and how students learn. What pedagogical approaches have emerged to maximize educational benefit from these twin forces of migration and technology. the use of one method that has attracted global interest: digital storytelling.

2.8.1 Using Low Cost DST

Computers, digital cameras, editing software, and other technologies are becoming more readily accessible in the classrooms, and provide learners and teachers with the tools to create digital stories more easily than ever before. Meadows (2003: 39) asserts that, digital
storytelling makes use of low-cost digital cameras, non-linear authoring tools and computers to create short multimedia stories to accomplish social endeavors of storytelling. It is a technology application which takes advantage of user-contributed content and assists teachers in utilizing technology in their classrooms. Moreover, digital storytelling is the practice of combining narrative with digital content, including images, sound, and video, to create a short movie, typically with a strong emotional component. Sophisticated digital stories can be interactive movies that include highly produced audio and visual effects, but a set of slides with corresponding narration or music constitutes a basic digital story. Digital stories can be instructional, persuasive, historical, or reflective. The resources available to incorporate into a digital story are virtually limitless, giving the storyteller enormous creative latitude. Some learning theorists believe that as a pedagogical technique, storytelling can be effectively applied to nearly any subject. Constructing a narrative and communicating it effectively require the storyteller to think carefully about the topic and consider the audience’s perspective.

2.9 Enhancing Students’ Way of Expression

With the increased use of computers to tell stories, by using a variety of hardware and software systems, there has been a significant improvement in students’ way of expressing the language. According to Citeseer, (2005) *digital Storytelling is as an alternative tool enhancing students’ way of expression in kindergarten classroom*. Storytelling is a global culture depicting the way people live, feel and interact in life. Especially in early childhood storytelling springs naturally in students’ play helping them to exercise a great variety of skills. Nowadays, advances in technology offer the opportunity to create a new form of storytelling, namely digital storytelling. The idea of creating a digital story is based on processes similar to those used in traditional stories. On the other hand the story is supplemented with various types of multimedia content.

2.9.1 Making Students Co-authors of Story

Meaningful integration of technology into kindergarten gives children the opportunity to create their own digital stories and thanks to multimedia technology children are enabled to become co-authors in the story writing process. In this paper a teaching
experiment that took place in the kindergarten of an urban area in Greece on February 2012 is described. The teaching experiment lasted three weeks. We present the attempt of creating an educational framework in which the children were given the opportunity to combine various elements and Information Computer Technology tools, in order to express themselves and give birth to a digital story. It was found that children were engaged to the whole process, showed responsibility, self-confidence and they also exercised cooperation skills.

2.10 BBC Digital Storytelling

One of the earliest large-scale digital storytelling projects is sponsored by the BBC to capture and share stories from around the United Kingdom that reflect different local histories and cultures. Citeseer, (2005:75) A similar initiative out of San Francisco public radio station KQED solicits digital stories from high school students about how they came to live in California, exposing them to the tools and skills of short-movie creation while eliciting a compelling personal story.

Faculty in the College of Education at the University of Houston lead a digital storytelling effort that strives to expose instructors and students to the educational opportunities that the technique provides. Among the initiative’s stated goals are, for faculty, to facilitate various learning styles and connect to students’ interest in technology, and, for students, to develop their ability to appropriately evaluate and use online content and electronic tools as a means of personal expression. Carleton College sponsors educational uses of digital stories and has developed a rubric to help faculty evaluate the various aspects of a digital story. The college has also applied digital storytelling techniques to present critical analyses. Many institutions, including Maricopa Community Colleges, offer courses in digital storytelling, and the College of Communication Information and Media at Ball State University offers an MA in telecommunications with an emphasis in digital storytelling.

2.10.1 Collaboration on Digital Stories

Although groups of students can collaborate on digital stories, the form is well suited to projects by individual users Prensky et.al (2001) Most digital storytelling programs promote the notion that users with little or no technical background should be able to create digital
stories. Indeed, a number of simple applications can get someone started making digital stories, though more complex applications can be used in sophisticated stories. Depending on the elements included in the digital story, a student might need a recording device and microphone, hardware and software to manipulate images and video, or tools to take pictures and video.

Some digital storytelling applications are available free online. A digital story typically begins with a script. The storyteller then assembles rich media to support the ideas and emotions in that script, including music or other audio effects, personal or public-domain images, animations or video, and other electronic elements. The storyteller pieces together and edits the digital story, creating a short movie, usually about two to four minutes long, in one of various file formats.

2.11 Exposing Learners to Language Variety

Zaytoun (1988) states that in order to achieve a higher level of comprehension, the teacher should expose the students to real life situations in which native speakers of English use language in a spontaneous, conversational and communicative way. He also adds the teachers should have their students listen, then read short stories about personal experiences, family, friend, or even tales about current events or controversial issues. In doing so, the teacher exposes the students to natural language with infinite variety of structures, new vocabulary and idiomatic expressions adding a lot of terms of meaningful cultural exchanges.

2.11.1 Making Learners Fast Readers

Elley (1991) has also found that exposing children to an extensive range of high-interest illustrated storybooks makes them learn the target language more quickly. She has found that when the children are engaged in meaningful texts without the constraint of structure and vocabulary, they are likely to learn the language incidentally and develop positive attitudes towards books and school. Hillman (1975) explains that while the teacher is reading, he/she can infuse the syntactic order of the written language with pitch, juncture, stress and other paralinguistic uses that contribute to the interpretation of the passage. Imitation of the sounds has a direct bearing on the increased vocabulary that is a result of hearing stories and poem. He also states that hearing words in contexts adds to the number of
meanings in a learners’ receptive vocabulary and gives the listener alternative ways to express him/herself.

2.11.2 Developing EFL Learners Critical Thinking through Technology

Students creating digital stories develop proficiency with multimedia applications, but the deeper impact comes from their thinking critically about effective combinations among audio and visual elements. Each story challenges a student to cull—from personal collections or from other resources—artifacts that meaningfully support the story and to assemble them in a way that achieves the desired effect. In doing so, students develop a discerning eye for online resources, increasing their technology and media literacy.

However, people’s lives have become more involved with technological tools. Developing technology resulted in new generations being more technology savvy than their parents and, even more so, their grandparents. Tamim et al. (2011:84). Consequently, researchers have argued that “the impact of the digital technologies and especially the Internet in the 21st century post-secondary classroom is unquestionable and dramatic”. According to Prensky (2001:71), *today’s students are the first generation to grow up surrounded by digital technology*.

2.11.3 Helping Distant Learners to Interact

During their daily lives, students have been routinely exposed to computers, electronic games, digital music players, video cameras and mobile phones. They are immersed in instant messaging, emails, web browsing, blogs, wiki tools, portable music, social networking and video sites, these technologies allow them to communicate instantly and access any information from virtually any place by pushing a few buttons (Autry and Berge 2011)*. It is likely that the rise of some changes in educational practice, such as distance education, online learning and blended learning, has been the response to the integration of computers and the Internet to the new generation’s lives* Tamim et al. (2011:41). Today’s school environment includes technology, and teachers use it on a daily basis; the basic school infrastructure includes computers, printers, scanners, digital cameras and the Internet, and the majority of teachers have access to word processing, calculations, multimedia and communication software Hsu (2013). According to Pitler,(2006) “Applied effectively technology not only
increases students’ learning, understanding, and achievement, but also augments their motivation to learn, encourages collaborative learning, and develops critical thinking and problem-solving strategies". Therefore, attention should be given to the subject of technology integration.

2.12 Driving Learners’ Power

Tway (1985) states that in speaking, students learn to apply structures while telling their own stories and give shape to their experiences. He also mentions that storytelling is a creative art form that has been entertaining and informative across nations and cultures. Storytelling, or oral literature, has many of its roots in the attempt to explain life or the mysteries of the world and the universe. Using storytelling is a useful way of improving oral language or speaking, reading comprehension, and writing in EFL classrooms.

Digital stories derive students’ power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid colour to characters, situations, experiences, and insights. As said by Robin (2008) the first application of multimedia technology in the classroom for educational purposes is introduced by Lambert and the Atchley who helped the advent of the digital storytelling movement in the late 1980s as cofounders of the Center for Digital Storytelling (CDS) in Berkeley, California. The CDS developed the seven elements of Digital Storytelling. According to Robin “[This] combination of powerful, yet affordable, technology hardware and software meshes perfectly with the needs of many of today’s classrooms, where the focus is on providing students with the skills they will need to ‘thrive in increasingly media-varied environments’(Robin, 2008, p: 222).

Burmark (2004) introduced digital storytelling as a high-quality technology for gathering, creating, examining, and merging visual images with the texts. He believed integrating visual images with written texts both expand and accelerate student comprehension by boosting the students’ interest in discovering new ideas. Robin (2008) indicates that the maximum improvement in the classroom could be gained when students are asked to create their own digital stories, either independently or as part of a small group. According to Alexander (2011:27) Digital storytelling technique can effectively assist learning process in EFL classrooms. It can assist EFL learners to develop multimodal communicative competence
by promoting a learner-centred environment. In this way “learners have numerous opportunities to interact and use language in authentic and personally meaningful ways” (Rance-Roney, 2008, p:30). Students narrate the scripts of their stories and record themselves. This material is next mixed with different types of multimedia, including computer-based graphics, computer-generated text, images, video clips, and music so that it can be played on a computer. Accordingly, students become the “storytellers” who present the stories they have created to audiences (Kajder, 2006).

2.13 Narratives and Counter-Narratives

According to Riessman and Quinney (2005: 392), ‘the idea of narrative has penetrated every discipline and profession’, rendering a clear and contained definition of the term difficult to say the least. Because the term ‘narrative’ is employed widely across different fields, it has come to ‘mean anything and everything’, showing that the word’s ‘specificity has been lost with popularization. Riessman and Quinney (2005) use the concepts of ‘sequence’ and ‘consequence’ to establish the difference between the story itself and its narrative. Thus, from a narrative perspective, there is no ‘natural’ or ‘correct’ way for events to be sequenced and produce consequence. As Ingamells (2010: 2) argues, narrative conveys a specific meaning and ‘reflects a telling rather than the telling’ emphasis in the original) of a story.

A narrative analysis thus focuses on who the teller was and how the story was shared. Narratives can also come to constitute counter-narratives, often considered as the ‘flip-side’ of established discourses (Bamberg, 2004), which can challenge dominant societal narratives and carry rhetorical weight’ (Garro and Mattingly, 2000: 5). For example, narratives from parents of babies with a disability are closer to their lived experience and can serve as a form of resistance towards orthodox, linear, medical and interventionist assumptions about a child’s condition (Fisher and Goodley, 2007). Thus, counter-narratives can provide a critical lens to reveal enabling processes often overlooked in dominant discourses. These examples illustrate inextricable links between (counter) narratives and the emancipator aims of social work practice.
2.13.1 The Narrative-Social Work Nexus

The value of narratives to social work is clearly evident, given the emphasis on service-users’ views of their own circumstances – it is their story, rather than the story. The use of narrative is strongly indicative of client-centered social work practice, as the broader possibility for self-representation offers a different approach to ‘interventionist’ practice frameworks driven only by ‘expert’ theory. Roscoe et al. (2011) view narrative social work as a conversation between theory and practice, which offers practitioners a model to ethically engage with service users. Moreover, the possibility to shift narratives over time not only speaks to the potential for an individual to create self-empowering narratives of their own life journeys, but also highlights the use of counter-narratives to challenge oppressive societal narratives of stigma and prejudice.

Freeman (2011) argues that narrative approaches in social work practice can assist service users to manage critical moments in their life such as: transitions in life span development; lived experiences which have been silenced, oppressed or marginalized; spiritual crises related to conflicts in morals, values and beliefs; and cultural phenomena in which significant events hold a strong meaning. In community work, White (2003) conceptualizes narrative approaches as a versatile mechanism to engage with communities on their terms in relation to community healing following a significant loss, in terms of addressing a specific social injustice, or a variety of other community-focused issues.

2.14 Storytelling Up to Now

Throughout the history of human and social development, storytelling has been used as a tool for the transmission and sharing of knowledge and values, Behmer (2005:120), because it is a natural and yet powerful technique to communicate and exchange knowledge and experiences. Its application in the classroom is also not new; and in relation to the use of storytelling in the classroom Behmer stated, “Storytelling is a process where students personalize what they learn and construct their own meaning and knowledge from the stories they hear and tell. Van Gils (2005: 92) explain that,

"Much has changed in how stories can be planned and created; and, as a result, how multimedia can be used to facilitate the dissemination of stories. With the increased use of computers to tell stories, by using a variety of
hardware and software systems, there has been a significant improvement in the way stories can be created and presented. People have always told stories. It has been part of our tradition and heritage since the time we gathered around the fire to share our stories.

Today people still tell stories, but now we have new media tools with which to share them. A digital story can hence be seen as a merger between the old storytelling tradition and the use of new technology” (Normann (2011). To some extent, traditional storytelling and the application of computer technology in education have followed different paths to date Thus, there is a need to further increase the convergence of storytelling and the use of computers in the classroom. It has been argued that technology is more useful when it is used as part of a broader educational improvement agenda.

2.14.1 Foundation of ‘21st Century Skills

Fortuitously, with the increase in computer power and associated cost reduction, computers and related technologies can play a significant role in making storytelling a more widely used pedagogical tool, given that “Digital storytelling provides students with a strong foundation in what are being called ‘21st Century Skills’” (Miller (2009). While the essential technology is currently accessible in the classroom, storytelling has not been fully recognised as a valuable tool for developing students’ learning skills and achieving 21st century learning outcomes.

2.14.2 Difficulties for Assessing Digital Storytelling

Creating and watching digital stories has the potential to increase the information literacy of a wide range of students, Anderson (2008) states

“Many people find that piecing together a coherent narrative is considerably more difficult than they thought, and students not comfortable producing original work are likely to find themselves simply modeling their efforts on digital stories they have come across”

However, the multimedia technologies used in digital stories can be extensive, requiring considerable support and storage space for programs or institutions. Faculty might find digital stories difficult to assess, particularly because they integrate skills from a range of disciplines, from the creative to the purely technical. Faculty and students both need to be
aware of intellectual property issues that arise if digital stories include copyrighted images, (Banaszewski 2005). music, video, or text. Despite the proliferation of technology on campus in recent years, students in some majors continue to view technology as tangential to their academic work. By the same token, students in technical fields sometimes have difficulty seeing how technology can be applied to nontechnical disciplines. Digital storytelling can serve as a bridge between these groups, encouraging a historian, for example, to delve into multimedia applications while exposing a computer scientist to the ideas of narrative through family lore. Moreover, digital stories are a natural fit for e-portfolios, allowing students not only to select representative artifacts from their academic careers but also to create compelling resources that demonstrate the student’s learning and growth.

2.14.3 Sharing Personal Narratives

The ongoing refinement of multimedia applications will place greater power into the hands of students, allowing them richer sharing of stories, Wilson (1996) argues that, *digital storytelling is fundamentally the application of technology to the age-old experience of sharing personal narratives*. What’s new is the growing availability of sophisticated tools, as well as a maturing infrastructure to disseminate such content. The rise in digital storytelling will in some ways parallel the emergence and growth of social networking and video-sharing sites, these sites benefit from compelling content, and digital stories need an outlet. For digital storytelling to be an important component of higher education, it must provide what other tools lack, including an effective integration of technology with learning, an emotional connection to content, and increased ease of sharing content. The tide will shift toward infusing digital stories with stronger, more thoroughly developed narratives. Techniques not available through other forms, such as interactive and nonlinear means of sharing a story, may become increasingly important.

2.15 Digital Storytelling: A constructivist Approach to Learning

There are many approaches and theories concern the application of storytelling. According to Hill (2002:94) various learning paradigms have been used to enhance teaching and learning practice; each one of these learning theories, such as behaviorism, cognitivist and constructivism, has its own perspective on learning methods. According to Hill, a learning theory is the attempt to explain how people (and animals) learn, and a paradigm to understand
what is fundamentally involved in the learning process. The Behaviourism school founded by Thorndike, Pavlov and Skinner, was based on the assumption that learning changes behaviour, and resultant responses outside the environment. Behaviour patterns include the use of direction signs and learning practice. A change in behaviour is based on corresponding changes in observable aspects of learning and the learning process. The key elements of behavioural patterns are motivation, answers, and the connection between them. One of the most important features is the incentive present for learning within a learning environment. Compared with behaviorism, which explores students’ behaviour, cognitive theories inquire into the processes driving the behaviour. It places greater emphasis Anderson (2008:63) on the environment to facilitate the learning process (Jung 2008:50). Cognitivism focuses on the construction, organization and arrangement of educational content to facilitate optimal management of information, and how to remember, store, and retrieve information. In addition, learning is seen as a dynamic process, which is created by the learners themselves

2.15.1 Following the Constructivism Educational Approaches

Wilson (1996) asserts that, constructivism is one of the most influential educational approaches developed in recent times. It overlaps the cognitive learning school in many ways; however, it is characterized by its emphasis on learning through the use of authentic contexts, and a focus on the importance of the social dimension of learning. Wilson defines it as “a place where learners may work together and support each other as they use a variety of tools and information resources in their guided pursuit of learning goals and problem-solving activities. In addition, according to Anderson the constructivist has more than a simple perspective on learning, recognising that people explain the learnt information and the world around them, based on their personal vision (Anderson 2008). Jonassen argues that learning environments should offer constructive, active, intentional, collaborative, complex, conversational, contextualized and reflective learning (Jonassen et al. 1999). To sum up, the most important learning characteristics of constructivism are that learners can build on their own interpretation of the world, depending on experience and interaction, and that will generate a new understanding through the collection of knowledge from various sources.
On the other hand, the education theories developed in the 20th century consider teaching and learning as more than mere interaction or transmission of knowledge (Daniels et al. 2001). These theories consider teaching as a specific paradigm of teacher–student interaction, where the desired role of the adult is a collaborator and/or co-constructor. There are different classification to learning under different headings: the two main ones are student-led and teacher-led learning. Bouman (2012:64) defines learning as the acquisition of knowledge or skills through experience, practice, or study, or by being taught. Student-led learning is a process of learning information where students ask questions of one another, while they assist each other as peers in discussing the method used to acquire the answers to those questions; students are also allowed to work with one another in a student-centred environment.

Teacher-led learning is currently the most popular form of teaching students. This method involves the teacher holding all the information and sharing it with the students over time. The most recent works in the literature favor student-led over teacher-led learning since it leads to longer retention. This hinges on the fact that when students take a more active role in their learning process, this results in a more meaningful connection to the information. The learner’s active position is strongly emphasized as it is indispensable for the development of lifelong learning skills (Verenikina 2008). The zone of proximal development (ZPD), developed by Vygotsky (Wells 1999), is defined as the distance between what a student can do with or without help. The main focus in the ZPD is to ensure that students are actively engaged in learning that will make them self-directed, lifelong learners in the long run. In this sense, teaching becomes a co-construction of knowledge between learner and teacher. It also facilitates further transformation of that knowledge into individual student knowledge.

Digital storytelling can thus facilitate a constructivist approach for teaching and learning. It can be a helpful educational tool, as it provides a vehicle for combining digital media with innovative teaching and learning practices. Apart from building on learners’ technology skills, digital storytelling encourages additional educational outcomes (Dakich 2008). It enhances learners’ motivation, and helps teachers in building constructivist learning environments that encourage creative problem solving based on collaboration and peer-to-peer
communication. In addition, digital storytelling can be used to facilitate integrated approaches to curriculum development, and engage learners in higher order thinking and deep learning.

### 2.15.2 Building Constructivist Learning Environments

Digital storytelling is a powerful model for creating constructivist e-Learning environments. Digital storytelling has the potential to engage learners in integrated approaches to learning with digital media. Furthermore, digital storytelling enhances learners’ motivation, and helps teachers in building constructivist learning environments. To facilitate the harnessing of these pedagogical benefits we need an overarching framework for creating digital stories. This framework should be cognizant of the needs and capabilities of learners at their various stages of learning (i.e. catering for learners from primary school to university level, and even professional e-Learning content creators).

Moreover, a new e-Learning Digital Storytelling (eLDiSt) framework to be able to use digital storytelling as a pedagogical model for constructivist learning. This framework was developed for application of digital storytelling at various stages of learning. The e-Learning Digital Storytelling (eLDiSt) framework also articulates how storytelling can be used at different levels of education. The eLDiSt framework is designed primarily as a tool to help story creators in producing engaging digital stories, the framework is based on thirteen storytelling aspects and five levels, and each aspect advances in complexity as the learner’s level advances from level one to five. It considers the needs and abilities of learners at different stages of learning, including learners from primary school to university, and even professional e-Learning content creators. With the help of this eLDiSt framework, digital storytelling can be used as an efficient and effective learning tool at various levels of education.

Different aspects identified in this framework enable teachers as well as students to fully grasp the elements required for an engaging and educative digital story. Therefore, the mission of this research is to create a methodology for building constructivist learning environments based on digital storytelling, the outcomes of this research project aim to help
teachers and learners tap into the power of digital storytelling and partake in more engaged teaching and learning.

2.16 TV Programs as an Authentic Source

Television programs are a potential source of authentic input for EFL learners. There are factors, however, that might contribute to comprehension of television including: the imagery that accompanies the aural input from television programs, accumulation of background knowledge from viewing related episodes of television, and the vocabulary knowledge of the viewers. Listening comprehension studies have found that the imagery associated with video can lead to increased comprehension (e.g. Brett, 1997). Knowledge about a video prior to viewing can result in increased comprehension and that background knowledge about videos may be acquired through viewing related videos (Chang and Read, 2006) Language learners vocabulary knowledge is an important factor in comprehension. The relationship of these factors to episodes of authentic television has been largely ignored yet knowledge of how these factors contribute to comprehension of television may determine the suitability of television as listening input for language learners.

2.16.1 EFL Learners’ Comprehension through Television

Comprehension of a television program involves the processes associated with listening comprehension but with the added support of a visual component. Fundamentally, listening comprehension is an inferential process in which the viewer constructs meaning from available knowledge sources. These knowledge sources can be differentiated as either linguistic or non-linguistic. Linguistic sources can include phonological, lexical, syntactic, semantic, and discourse knowledge. Non-linguistic sources of knowledge can include topical, contextual and world knowledge (Buck, 2001). These knowledge types are utilized through top-down and bottom-up processing in a complex interaction the listeners use to create a mental representation of the input (Park, 2004; Rubin, 1994; Vandergrift, 2004).

Bottom-up processing begins with decoding phonemes to identify individual words and construct a literal understanding of the text. Top-down processing is dependent on the background knowledge the listener brings to the text. This knowledge allows him or her to make inferences from the content (Long, 1990). These two processes are used simultaneously
to construct meaning (Brindley, 1998). The contributions from top-down and bottom-up processing to the comprehension process are not constant and their relative contribution can change within different parts of a listening text (Wagner, 2002). When sufficient information has been processed through top-down and bottom-up processes comprehension can occur (Buck, 2001).

### 2.17 EFL Learners’ Degree of Benefits from Aural Inputs

According to Wolff, (1987), low proficiency language learners always focus more on bottom-up processes, they concentrate on trying to distinguish words in the stream of aural input. As proficiency increases, however, more attention is paid to the top-down processes (Hansen and Jensen, 1994). When the listener can predict the spoken text of a listening passage, they do not need to rely as much on bottom-up processing. Lower proficiency EFL listeners, however, are rarely able to predict content and therefore must rely on bottom-up processing (Kelly, 1991). One characteristic of television viewing that allows language learners to utilize top-down processing is imagery. The visual elements of television enhance the top-down processing and can positively affect comprehension (Gruba, 2004; Vandergrift, 2007). This may make television a source of comprehensible aural input.

### 2.18 The Effects of Visual Imagery on Listening Comprehension

Visual imagery affect listening comprehension (Rubin, 1994). The combination of aural and visual input gives viewers the opportunity to comprehend information through different channels and make connections between them (Guichon and McLornan, 2008). The theoretical foundation of this interaction is Paivio's (1990) Dual Coding Theory. In this theory, learning is enhanced when language learners can select visual and aural information, organize the information in their working memory, build connections between the visual and aural information, and integrate the connections into their prior knowledge (Jones and Plass, 2002).

However, the Dual Coding Theory makes use of the images available in videos for comprehension. Gruba (2004, 2006) claims that, learners used all aspects of a video (aural and visual) for comprehension in the initial stages of viewing the visual elements were shown to
provide primary support that shifts to secondary support as a better understanding of the video develops. However, when images were presented in a manner learners considered confusing, they indicated that the images provided no assistance to comprehension or could even impair comprehension.

Hasan (2000), in a study looking at English learners. listening strategy use, found that visual support from still pictures and video helped learners understand listening texts. Participants reported that the visual clues in the form of pictures, diagrams and charts helped them understand spoken text. The use of video in listening comprehension exercises was shown to facilitate information processing. Visual support not only made the topic more comprehensible but also reduced anxiety when listeners were unfamiliar with what speakers were talking about. Listening comprehension increases when language learners have access to still images related to the information presented in the audio. However, images are possibly more effective for lower level proficiency learners. These findings indicate that the more robust imagery associated with video may also provide support for listening comprehension. Ockey (2007) illustrates that, the differences in the way language learners react to having either images or video present when listening to a lecture. Video has advantages over still images for maintaining language learners. attention and promoting the use of visual cues that may lead to increased comprehension. Comprehension is increased when learners have access to images. Still images and video were shown to lead to better comprehension than audio-only treatments. the potential suitability of television as a source of listening input for language learners

2.19 The Effectiveness of Mobile Phone

EFL learners nowadays have the ability of using a variety of digital instruments, increasingly through mobile as well as static devices. Taylor (2013: 5) asserts that, the advent of mobile will have a big impact on the structure of education - no walls to your classroom. Mobile technologies will eventually be used freely within classrooms and I can see three possible uses: information exchange; crow sourcing and challenge. However, Young people today have the ability to communicate with anyone in the world using a variety of digital platforms, increasingly through mobile as well as static devices. According to Taylor (2013:5)
these tools enable millions to connect with each other and for information to be shared in an unprecedented way.

2.19.1 How Best People use Mobile

Questions have been raised about how we best prepare young people for a digital world and the need for digital literacy and skills for future jobs and prosperity. What we believe is that giving young people access to digital platforms in schools, colleges and other learning environments provides them with essential core skills that will enable them to navigate their future digital world and enable them to be positive digital citizens.

Britland, (2013:2) states

“Revolution coincides with the exponential growth and access to smart phones and mobile devices that allow access to information in real time, at young people’s fingertips.”

Allied to this, cheap and free online platforms are being used by teachers and students to create and share knowledge and learning inside and outside of the classroom and at home via virtual learning environments. Plus the new phenomenon of MOOCs (Massive Open Online courses) such as the EdX, Khan Academy, Udacity and Future learn and Mozilla’s Open Badges have started to change the way higher education and indeed learning is accessed, used and accredited. It is in this rapidly changing landscape that Facebook’s work on the use of its platform as a tool for teaching and learning can be placed. Facebook is a vital tool for teaching and learning in the 21st century and for making education more social.

According to Britland (2013) It is an essential ‘toolbox for educators’ in schools, colleges, universities and other learning settings to open up, inspire and catalyse young people’s learning. From transforming the teaching of subjects across the curriculum within the classroom, to the huge potential for using Facebook for non-formal and out of school hours learning in breakfast clubs, lunchtime, after school, weekend and holiday activities; from young people ‘liking’ each other’s work on a Facebook Page or Group, to young people making, creating and curating their own content and learning; to the ways in which social networks can be harnessed to engage young people in informal learning in youth and community settings. Ideas from our research, expert groups and case studies are shown in the following table but the inspiration from students, teachers, lecturers and educators keeps on
growing and we signpost you to some excellence resources online to give you inspiration. Kerfloop, (2011:62) states

“Facebook Groups can be quickly created, with their access easily limited only to a form or year group. Pupils can be invited by email. Files can be uploaded by the Group administrator, who can also begin debates using an inbuilt polling feature”

However, pupils can be directed to the Group where they can easily access a set of resources for a specific subject, share links to resources and discuss revision assignments. Groups are quickly accessible to pupils from their mobile devices from any location. Groups can be set up so they are invisible to non-members. When a teacher adds a new file, question or post they are able to see how many group members have seen and read the item.

Facebook is a vital tool for teaching and learning in the 21st century and for making education more social. It is an essential ‘toolbox for educators’ in schools, colleges, universities and other learning settings to open up, inspire and catalyze young people’s learning. From transforming the teaching of subjects across the curriculum within the classroom, to the huge potential for using Facebook for non-formal and out of school hours learning in breakfast clubs, lunchtime, after school, weekend and holiday activities; from young people ‘liking’ each other’s work on a Facebook Page or Group, to young people making, creating and curation their own content and learning; to the ways in which social networks can be harnessed to engage young people in informal learning in youth and community settings.

Education systems around the world are undergoing a revolution in teaching and learning, with the advent and maturity of new technology driving new forms of engagement between students, teachers and the wider world, powered by the web. Digital and social learning often starts from the perspective of where young people are accessing knowledge and learning for themselves. That learning is typically interactive, student centered, collaborative and on demand. It is often outside of school hours, in non-formal settings and increasingly peer to peer via their own friends and networks. Teaching and learning is and will become much more social.
2.20 Improving Storytelling Skills

There are a number of techniques you can use when reading stories aloud to make the experience more enjoyable and successful for your pupils. If they are unfamiliar with storytelling, begin with short sessions which do not demand too much from them and overextend their concentration span. A story should be presented in a way that emphasizes the "what" of the story and not the "how" of the telling.

1. If possible, have children sit on the floor around you when you read the story, making sure everyone can see both your face and the illustrations in the story.

2. Speak slowly and clearly. Give your pupils time to think, ask questions, look at the pictures, make comments. However do vary the pace of your voice when the story speeds up.

3. Make comments about the illustrations. When you say a word, point to the illustration at the same time. Involve your pupils actively by asking them also to point to the illustrations.

4. Encourage your pupils to take part in the storytelling by repeating key vocabulary items and phrases. You can invite them to do this by pausing and looking at them with a questioning expression and by putting your hand to your ear to indicate that you are waiting for them to join in.

5. Use gestures, mime, facial expressions, varied pace and tone. Adapt your voice to the different characters as much as you can to help convey meaning and to keep your pupils’ attention.

6. When telling a story for the first time try to create a relaxed, informal atmosphere which mirrors storytelling in children’s homes. You can do this by gathering pupils around you in a semicircle; this arrangement also makes it easier for them to hear you and to see any visual you wish to use.

The children will be more comfortable if there is a small carpeted area in a corner of the classroom where they can sit. Some old blankets spread out for storytelling time would be a good substitute. Make sure you have rehearsed the story beforehand so that you are able to look at the children frequently while you read or tell the story. You should also know where you are going to pause or break up the text to ask questions, and so on. – When listening to a
story in a foreign language children rely heavily on their eyes to help them understand. The use of visuals and other support for listening is consequently very important to the child’s comprehension and enjoyment of the story. The aids you use when telling stories can take many forms, both visual and aural, and are often referred to as story props. These might include pictures, real objects, models, or pre-recorded or teacher–made cassettes.

### 2.20.1 Follow–Up Activities

While no follow–up is necessary–stories are valuable in their own right, but a variety of options are available.

1. Ask comprehension questions carefully. If a story is followed immediately by a barrage of comprehension questions, its artistic value is lost and storytelling suffers. I would suggest waiting at least a day to ask the usual who, what, where, when, how much, and why questions. There are other, more creative ways to use questions. Multiple choice questions and questions that can be answered by inference can be used. Suppositions can be made, like: What would you have done? What should the character have done? Students may choose from a list of questions provided by the teacher and ask a partner. It's even possible to give out comprehension questions first and have the students construct the story.

2. Invent exercises in phonetics, semantics, and syntax. There is no limit to the language exercises that can be based on a story: introduction of new vocabulary in lexical sets, rhyming sets, or grammatical sets; verbal practice and grammatical analysis of repeated phrases.

3. Do listening activities. After a tale, listeners can demonstrate comprehension by: comparing, discriminating, predicting, sequencing, classifying, transferring information, etc. Unlike other listening activities, stories are often repeated, but never in exactly the same words.

4. Do oral activities. Choral reading, story fill–in, add–on stories, building a tale from key words, etc., are all options. Discussion topics can be taken from the story's themes. Students can retell their favourite tales, or invent stories based on their own personal experiences.
5. Do written activities. Rewriting, summarizing, or paraphrasing a tale are obvious and worthwhile activities. Written exercises can include controlled writing dictation and cloze paragraphs, guided writing (sentence extension or sentence-combining exercises), or free writing using the tale as a literary model. Other options include: journal writing, research projects, making up original stories patterned on stories told to the group, and writing a poem or a play version of a story.

6. Do visual activities. Story–related artwork can include: posters, models, collages, crafts, masks, puppets, mobiles, photos, picture stories, blackboard drawing, etc. Stories are part of aesthetic education and develop creativity.

7. Do creative drama activities. There are many story games to play. Stories naturally lend themselves to be dramatized, mimed, or role–played. Prepared dialogs from tales can be recited, or students can tell or retell stories they choose or make up themselves.

8. Organizing book corner. Most primary school classrooms have a book corner where pupils can read books of their own choice and at their own pace.

Once a story in English has been completed in class, it is a good idea to put extra copies of the book in the book corner. This will provide an introduction to the written word in English. Furthermore, as the child will have memorized much of the story, he or she will be able to make the connection between what he or she has heard and memorized and what he or she sees written and illustrated on the page. A stimulating book area will also promote a positive attitude towards reading and create enthusiasm among children for books. If you do not already have a book corner in your class, or would prefer to set up a special one for English, you may find the following tips useful:

a. A bookcase or shelving is ideal but a table or cardboard boxes covered in coloured paper can be used to display and store books.

b. Flowers, plants, a carpet and cushions will make the book corner cosy, attractive and inviting.

c. If possible, display books with the cover showing. This is more attractive and makes selection much easier.

d. Try to involve your pupils as much as possible in the organization of the book corner.

Looking after a book corner encourages children to take responsibility for the care of
books. The class could elect book corner monitors/librarians each week or month to keep the book corner tidy.

e. Decorate the corner with any artwork or writing inspired by stories read to pupils in class. They could also write comments about different books and stick these on the wall. Get the children to organize Top Ten book chart and display the results in the corner.

f. Bring your pupils’ attention to other books in English or in the mother tongue related to a topic you are covering. For example, magic, dinosaurs, butterflies, witches, animals, etc.

As far as possible, allow pupils to have open access to the book corner. This will encourage them to visit it as often as they can, without feeling they have to use it at specific times. If your pupils can borrow books, you will need to devise a lending system. A simple one is to use an exercise book in which pupils write their name, the title of the book, the date borrowed and the date returned. Decide how long the landing period should be: one week, two weeks? The book corner monitors / librarians can take responsibility for this.

2.21 Dimensions of a Story

According to Foss (2009), there are eight elements constituting a story: setting, characters, narrator, events, temporal relations, causal relations, audience and theme. It should be noted that in Foss’s discussion about narrative criticism, the artifact being analyzed should contain at least two events which are in sequence of time or cause, but a story used in class may be much shorter in length and less complex. However, it must contain some major elements.

The setting or scene is the details external to characters in the narrative. It may relate to the plot and characters and have prominence or it may be negligible. Sometimes there is change of setting. Characters are important elements in a story. It is often the main characters who make the process of events. Characters can be nonhuman or inanimate such as those in stories of Aesop's Fables. Some critics are interested in behaviors or mental traits of characters. Are characters flat or round? The mentality or traits of a flat character in a work of literature can often be easily obtained by readers, while a round one is more complex as far as
its characteristics are concerned. It is often the complex characters who cause conflicts in a story.

No matter if a story is heard by the audience in a speech or read by readers from a literary work, there is usually a narrator who is telling the story. However, the narrative can also be presented directly to the audience, when it is in the form of action. In a classroom setting, a narration is usually presented by the teacher or students. Thus teachers and students are the narrators. Narrators’ preference for certain vocabulary, sentence structure or length of speech will affect the narration. When a story is told orally, the narrator’s pitch, tone of voice, gesture, pronunciation, emphasis and some other speech features will help in influencing the audience. There is often a direct interaction between the speaker and the audience in the process of narrating. The narrator may choose to tell a story in a certain manner according to the response from the audience. Sometimes narrators and audience can be characters of stories. It is often the case when the narrator is telling his/her own experience or everyday life experience.

Foss (2009) claims that a narrative should contain at least two events: major events or kernels and minor events or satellites. The satellites do not affect the basic story line; they only have rhetoric effect. Temporal and causal relations are about the relation between these events. Which events happen first and which follow them? Which event is the cause and which one is the effect or result? The theme is the last but not the least element of a story, which direct the general idea. The narrator should keep the major theme throughout the narration.

2.22 Adapted Storytelling

Björk, one of the interviewed teachers, states that she adapts her language to what the students are supposed to learn. I interpret this as language and Storytelling becoming natural for students, as well as gaining a rich and varied language. I believe that this gives them the opportunity to be a part of the meeting between languages, society and cultures which Skolverket (2011) states that they shall be. Lotta talks about how she adapts her language based on the group of students she teaches. In the interview, Lotta says: As for reading aloud, it must work in different ways. Sometimes I have a text or a book to read aloud and then it
may not be too many interruptions because then you break this mystery. But you can certainly interrupt to explain words so you know that all children keep up with the action. Lotta chooses to replace words if they are inappropriate, old-fashioned, foreign or simply too advanced.

Abilock (2008) argues that one can see and reach every individual’s needs and desires by differentiated teaching through fiction. Storytelling is not a forced form of teaching but comes naturally in teaching and facilitates language development as well as learning for the students. According to Ghosn (2002), Storytelling should be the basis of language teaching since it promotes a form of language development that is natural for the students. The students may find this type of teaching easier to assimilate. The same story can captivate different ages depending on how you choose to work with it and how long you choose to work with it. She means that if the students are familiar with the material they are more likely to be motivated. Lotta points out that she sometimes chooses to explain the words, but that she is careful not to disrupt when she is reading aloud, since she wants to maintain the mystery that reading aloud can have. Foreign words, one can explain to students on so many other occasions, according to Lotta. Catja also states “I see a lot of advantages to narrative teaching.

Lotta, Tuva, Catja and Pär stress the importance of making the reading more alive to the students. They all use different voices and sounds to make the reading more lively and interesting for the students. Tuva says “I try to vary my reading, body language, tone of voice and props to invite the students”. They all think that the student are more active during the reading when they use these different sounds and voices, because they say that they can stop reading and ask for something in the text just to check that they are listening. However, Pär can also see a difficulty with this if a story has too many characters. It may then become difficult for the teacher to remember the different voices, as well as confusing and hard to remember all the different characters for the students.

Pär also brings up the difficulty with Storytelling when there is a great variation of the reading ability in a class. Teachers have to see to every individual’s needs. This is something that every teacher who is using Storytelling does, according to Abilock (2008). She believes that it is all about adapting existing material so that it suits you as a teacher and the student group you are teaching. Storytelling may suit everyone who cannot read but it can become
problematic for those students whose listening comprehension is lacking. In addition, Lotta emphasizes that it is important to practice listening comprehension since it provides great possibilities for language development.

When interviewing Pär, he frequently mentioned how the students were willing to share their own experiences. This is similar to what Dawkins and O’Neill (2011) bring up, that teachers should benefit from the stories and experiences that students bring to school. Listening to these stories makes the teaching more meaningful to the students, since it is based on their own interests. When students are willing to share their stories and have an interest in what they are sharing, they become sustained and motivated. In this willingness to share, students can learn from each other by showing interest and asking questions of one another. In this way students’ curiosity is awakened and a dialogue will take form. In addition, Tuva addresses her experiences of how students are captured by personal stories and that they are willing to share their thoughts, experiences and stories most of the time.

2.23 Using Technology in Sudanese Universities

The history of the Internet public service at the University of Khartoum goes back to 1997 when the Khartoum University Internet Centre was established to provide service and training to the University teaching staff and students. This service helped promote academic activities in a variety of ways. First, it richly enhanced teaching and learning by providing highly relevant course materials. The English syllabus particularly benefited from web based resources in solving the acute problem of writing some phonetic symbols. Since these symbols were not available in the Microsoft office software, they were usually hand-written after the course or exam document had been printed. The Internet provided the English teachers with different versions of phonetic symbols including the widely used International Phonetic Alphabet (IPA) that could easily be copied from online resources and pasted into the course or exam materials. Second, synchronous delivery of lectures was implemented for medicine and engineering students at the University of Khartoum, Gadaref University, Gezira University, Azhary University and Nyala University despite being located in different regions. Third, the Internet proved to be an invaluable resource for researchers.
As from the early 1990s, the Khartoum University Library (KUL) has ceased subscribing to international journals and periodicals owing to a financial crisis. As a result, researchers fell back on books that were either irrelevant or out of date. The Internet enabled faculties, academic departments and individual researchers to communicate with international research centers to gain access to their rich online resources. Education Resources Information Centre (ERIC) is a case in point. Hundreds of Sudanese researchers at the University of Khartoum were allowed to avail themselves of ERIC’s rich web-based digests and abstracts. This free service remarkably accelerated the completion of research chapters and sections pertaining to the review of previous research that was once a time-consuming task.

It is unfortunate that despite the early introduction of the Internet service into the University of Khartoum, it has not yet been fully utilized for pedagogical purposes. To date, the University of Khartoum has not adopted a clear policy to enforce the integration of the Internet in the educational system, bearing in mind that there is high level of digital literacy among its teaching staff since most of whom are either digital natives or digital immigrants. What is more, the University of Khartoum has continuously failed to enrich its web presence despite its research legacy which could have been an asset to its classification as a leading world higher education institution. All these facts could discourage the attempts made by some academic departments to employ the Internet which, unlike traditional education, encourages interactive work, facilitates direct feedback, enables “contents to be continually developed within minimum efforts”, provides faster access to educational materials, and provides great opportunities for individual learning (Fitzpatrick and Davies, 2003).

Fortunately, the findings of this study are indicative of the fact that the teaching staff at the University of Khartoum have the enthusiasm, skills and knowledge not only to incorporate web resources into traditional language education classes but also to embark on more advanced forms of utilization of the Internet for educational purposes, e.g. blogging, blended learning, wiki-like activities, teacher-student and student-student synchronous and asynchronous web-based communication, etc. Unlike other branches of humanities, language has maximally utilized the media to facilitate teaching and learning.

The concept of CALL (Computer-Assisted Language Learning) stands for the historically deep-rooted relationship between language education and the media. With the
advent of the Internet, CALL has been contested or even replaced by CMC (Computer Mediated Communication), implying that the computer is no longer the end resource for education. Where the Sudanese context is concerned, scant financial allocations rendered most forms of instructional technology extremely unpopular. However, both individual teachers and EFL programs could afford to access online resources either for free or at a low cost. Thus, it is strongly recommended that digital pedagogy becomes part of the traditional EFL syllabus in the Sudanese tertiary institutions so that the educational style of the digital natives is accommodated.

2.24 Using Technology in Sudanese Secondary Schools

Although a large number of English language teachers around the world use computer in teaching English language, Sudanese English language teachers are still using traditional methods of teaching English language. Sparks, (1998) states that many English language teachers are inclined to use the more familiar methods of teaching they remember from their own experience as students (cited in Abdullah, Abidin, and et.al, 2006),

1. These traditional conventional teaching techniques often conflict with new instructional strategies introduced in many educational developmental programs such as using computer in their teaching. Sudanese English language teachers are not sufficiently trained and skilled in computer knowledge. Lack of access to computers at schools is an obstacle that hinders English language teachers from making use of computer technology in classroom instruction. (Chapelle, 2005),

2. pointed out that “technology is changing the jobs of language teachers through the changes it prompts in the language itself, the opportunities for studying language, and the options available for teaching language”. Current computer technology provides new opportunities to increase the effectiveness of language learning and teaching especially in the field of teaching and learning foreign languages. Taffe and Gwinn (2007),

3. wrote: There are at least two important aspects of literacy-technology integration:

i. using technology to teach more effectively and enhance the learning of skills and strategies that currently make up a strong reading / language arts curriculum, and
ii. effectively teaching and enhancing the learning skills and strategies that make up the strong reading / language arts curriculum of the future. Incorporating well-organized and effective computer technology into foreign language learning and teaching strategies for improving students’ language proficiency has been refined by researchers and educators for many decades.

Based on the rapidly changing evolution of computer technology, it is important for English language teachers to recognize how effectively and efficiently to integrate computer technology into their curriculum design for helping students to acquire foreign or second language easily and to enhance their own teaching performance as well. nowadays. In the field of English Language Teaching (ELT), educational applications related to the field of computer technology become more common in view of the need to present visual and interactive learning processes. On the other hand, some difficulties are encountered in the integration of computer technology into foreign language teaching situations and in using tools properly. English language teachers have to develop their computer knowledge and skills in order to use computer technology as a teaching tool. Statement of the Problem.

2.25 ESL and Storytelling

Storytelling important since the students often cannot read in English in grades K-3. Oral instructions then become very important. Once again, Pär states the importance of discussing the meaning of different words to help the students to develop their language. Pär thinks it gives them greater depth of knowledge, if they know the meaning of the word. When speaking with students, it is also important to have a good pronunciation so that the students hear good spoken English. Haven (2007) and Ghosn (2002), who both claim that Storytelling is a language that everyone understands, say that working with Storytelling provides many opportunities where you can speak with the students and thereby develop their oral language skills.

Goshn (2002) states that Storytelling now has a permanent place in the ESL teaching. If you look at all the interviews, they use Storytelling in their everyday teaching, which I think is a positive sign indicating that Storytelling has a permanent place in teaching - both for language development and from an ESL perspective. Today, Pär experiences a lack of these planning opportunities. “Back in the days you had more discussions about the English
teaching, how you were going to do it, what you were going to do and why”. Before, they discussed what books to order of games that would develop the students’ language. Today, they do not have those discussions about the English subject, something he misses.

Many students find speaking English very embarrassing. Pär experiences the students’ lack self-confidence and enough knowledge to speak in front of the class. However, Lotta thinks that if the students get used to hearing good spoken English they will get more confident speaking themselves. Skolverket (2011) states that the students shall be given opportunities to develop their confidence in using the language. They shall be given opportunities to use different strategies to solve problems when their language skills are not sufficient.

Lotta and Catja think that oral language development is very important regarding the young students, since they are not strong readers yet and it makes it easier to speak about something than for them to read it. According to Ghosn (2002), discussing with the students will develop their oral language skills. In the interview with Catja, she mentions that she finds it important to have enough time while reading in English, because if there is a word or a phrase that the students are not familiar with she likes to have the time where she can stop and discuss it with the students.

When teaching English, the importance of making it fun and interesting for the students. To make teaching with Storytelling more fun, Pär tries to use different voices and sounds to make the stories come alive. Tuva adds “Storytelling has existed in all times. A fantastic method to bring information forward. With just a voice and body language it can captivate most students, especially if what you are saying has a personal connection”. Young ESL learners can be motivated to experience and develop oral language through Storytelling (Goshn 2002). Pär argues this in his interview, for English to become natural, Pär has different English books in the classroom. The students can read and look at the pictures whenever they want, which makes the learning more fun and relaxed for them.

Lotta and Tuva both state that English is intriguing when presented in the right way. In many cases, they have experienced that students find it hard to relax when learning a new language and they are afraid to fail. However, when they give the students the tools to play with the language they no longer seems to be held back for fear of failing. Therefore, when they tell stories and show a relaxed attitude, they capture the students who have been too
afraid to try English before. In Lotta’s current class, the students have been so familiarized to English that they have asked for writing tasks and more English lessons. They started saying simple words in English, but now the class starts the day with going through the day in English; something they manage by themselves. The English language has developed in pace with their increasing courage, and today, the whole class dares to and wants to speak even if it is not correct every time. Lotta is satisfied with this open and accepting classroom, which allows the students to talk, listen and learn from each other. She thinks that it is thanks to their open classroom-policy that they have been able to have this form of teaching and that they will continue in the same way for a continued ESL language development. In addition, Pär argues that “If you look at the self-confidence to want to talk, there is actually a shortage not only in self-confidence but also a lack of knowledge about pronunciation”. Studies confirm that students who are active participants in their language learning, learn in a social context while they are interacting with other students and adults (Speaker 2000).

Catja says “Students must always be able ask questions on what I tell so the discussion in the classroom comes alive and I capture students’ thoughts there and then”. Therefore, she finds it very important to invite the students to ask questions when she reads aloud. She thinks it makes the teaching come alive when the students can ask questions to what she is reading. This is also an opportunity to check so that all the students are active listeners as she is reading. Important to have pictures when telling a story to young students. He thinks it helps the students to understand the story easier and to connect text with picture. He finds it very important when it comes to the students who cannot read themselves. Lotta argues that children are curious and that they learn very much by listening. Both Abilock (2008) and Ghosn (2002) state the importance of using Storytelling since the students use the story elements to understand their world. If you also work in a varied way, with Storytelling, songs and games, it becomes more fun and interesting for the students. The study made by Chaudron (1988) states the importance of letting the students work in different constellations, such as different groupings or tasks. He thinks this makes the learners take control over their ESL learning, rather than being passive students who are absorbing the teachers’ information.
2.26 Language Development through Storytelling

Throughout the whole interview, Pär emphasizes the importance of letting the students share their experiences with the whole class. He believes that it makes teaching more meaningful for the students if they feel included and that it promotes language development. Pär is very accurate about the meaning of words. He finds it very important to discuss a word's meaning with the students to develop their oral language. He thinks that the more words you know, the easier it is to express yourself in different contexts. Catja too stresses the importance of stopping while reading to discuss words that can be difficult to the students. She finds that it develops the students’ language to explain words in context. Pär argues in his interview: But everyone working with texts will help to develop their language, their thinking because we dress the thoughts into words. And the more words they know the more thinking develops, and the same thing with their speaking. The larger the vocabulary you have, the easier it is to explain or tell something to someone.

Catja argues that it is important to use correct language when speaking with students. She finds it very important to use a "school language" so that the students hear the most suitable words. She finds it important to use correct language, since they are expected to learn it eventually. Catja says “I also think that they should hear a "school language" live. Not just reading but receiving it from two channels”.

The importance of talking about the texts that using, because he thinks it gives the students a greater understanding of a story talk about it in its context. When are having these discussions about the stories. He thinks this develops language since the students gain a better understanding of the story and its’ context. However, Catja's experience is that if the students have heard the word in another context before, they find it easier to learn new language content. According to Lotta, Storytelling contributes with calm moments that offer the student opportunities to listen and develop their L1 language. Furthermore, she speaks about how Storytelling can be helpful when it comes to understanding the structure of a story.

All the teachers who participated interviews agreed that Storytelling in all its’ forms are positive for language development. Even in cases where the listening comprehension skills are challenged in terms of concentration difficulties. These difficulties may arise since many students in the grades K-3 are not used to sitting still and concentrating for longer periods. Lotta believes that Storytelling leads to language development as long as it is clear and
captivates those students who need to be stimulated. According to Lotta, when students are challenged they develop at the same time when they hear and tell stories. If you make the students aware of when they have succeeded and that they are developing, both in an ESL and L1 perspective. Lotta mentions in her interview a few things that she sees as positive for language development: I just think there are advantages with Storytelling for children. One can work with language in many different ways. So, some positive things: it's quiet moments, you hear a whole story, learning new words, meanings, expressions. Get to hear how a story is constructed.

They train their listening comprehension, which many children also need to practice today. They also train to manage listening. As it's also learning, to create their own. You learn to predict how it will be in the story. Also, learn to summarize the story, what happened in the beginning and how was the document and how it ends?. Also, it helps then when they are writing or telling stories. Tuva in turn says in the interview: Storytelling has existed in all times. A fantastic method to bring info [r]mation on. [...] I work actively with narrative [and] often initiate different work with Storytelling. It works in all substances. If it’s personal, it captivates. There are therefore, according to our interviewees, clear advantages of having a narrative teaching and daring to be personal. Both in terms of the role as a teacher, as well as allowing students to be personal in their Storytelling.

2.27 Storytelling through Reading Out Loud

Pär (2011) states that Storytelling is the foundation of everything do in school. Especially when working with the younger students. He thinks that it is very important to use Storytelling, no matter what's are teaching. Pär(2011) argues: It is vitally important to add narration whatever to work with in Swedish, social science; in all subjects it is important. Partly to introduce them to work, to create interest and to give them facts or a background. So, Storytelling for these ages is very important, because they are beginners in terms of reading. He uses Storytelling to start the class. Then gives them facts about something. Since the students may not be fluent readers, it may be easier to hear the information than to be given a written instruction. Tuva emphasizes the importance of using Storytelling when introducing a new theme or task. Her experience is that students find Storytelling very fascinating. When she is giving instructions or information, students learn how to give instructions themselves and how to interpret them properly. This is supported by Abilock (2008), who states through
Storytelling instructions can be differentiated and therefore suit all students’ needs. Since Storytelling is not a forced teaching method and can be adapted after the students’ interests, it will feel more natural for them.

Lotta (2009) states that it is through reading aloud that you reach your students, both the ones that learn languages easily and the students who need extra support. Lotta says “They train their listening comprehension, which many children also need to practice today”. This is evidenced by Riddersporre (2014), who writes that children learn a lot by telling, but also by listening. It is also supported by Fast (2014) who emphasizes that it is important to have a linguistic connection with an adult who can guide children in their language development. It is further strengthened by Speaker (2000), who writes that during the school day, pupils often listen to Storytelling and partake of educational Storytelling, which gives a greater language development, allowing them to concentrate for longer periods. By having a book that you read aloud from in your class, you create a connection and help the students to have something to talk about when they discuss the literature. This in turn benefits them in their language development.

Speaker (2000) points out that children, who regularly get to listen to more complex and sophisticated Storytelling, may also become more complex and advanced in their language development than children who do not regularly get to listen to stories. In addition, Ghosn (2000) mentions that students are motivated by the experiences surrounding the narrative and to have the opportunity to self-develop the oral language through stories and Storytelling. When interviewing Catja, she points out the importance of letting the students read and tell each other information, since students who learn in a social context learn from each other while they are interacting with other students and adults. Speaker (2000) states the importance of students learning in a social context and among other student or adults. This was something that all of the teachers that we interviewed agreed on. Through listening to more experienced speakers, students learn new words more easily both when it comes to listening to adults but also to other students. It is in the social context that you can be the silent one, observing until you feel comfortable enough to speak and be a part of the social group.
2.28 Storytelling in the Classroom

In 1984, the Commission on Literature of the National Council of Teachers of English applauded an emerging trend in schools and communities which emphasize storytelling as literature (Suhor, 1984). Numerous articles and papers entered in the ERIC database between 1985 and 1988 have discussed the benefits of storytelling in developing language abilities, appreciation of literature, critical thinking and comprehension, and understanding of community and self. In discussing how storytelling involves the control of language for narrative, for example, Wyatt, et al. (1986) describe the application of storytelling in teaching children to write as though they were doing so for media. Alparaque (1988) notes another important benefit related to the development of the appreciation of literature—the power of storytelling to bind attention and to bridge real and imaginary worlds.

George and Schaer (1986) investigated the effects of three mediums for presenting literature to children and discovered that storytelling and dramatization were significantly more effective in facilitating recall of prose content than was television. These findings indicated that storytelling is a viable method for stimulating children’s imaginations, ultimately leading to a higher cognitive level in student responses. Reinehr (1987) discussed ways to use mythic literature to teach children about themselves and to help them write their own stories and legends. For very young children, the sequencing of events or the shaping of stories may be difficult, as children tend to ramble. However, sharing stories can give youngsters more of a "sense of story"—an awareness that can help them in both reading and writing. In reading, for example, a sense of story can help children to predict and know what to expect, and to read with more awareness of cause and effect, sequence, and other story factors related to comprehension (Kempter, 1986; Trabasso and Van Den Broek, 1985).

In writing, children learn to apply such structures while telling their own stories and giving shape to their experiences. (Tway, 1985). Perhaps storytelling’s greatest value for a teacher is its effectiveness in fostering a relaxed and intimate atmosphere in the classroom. Scott (1985), an experienced Australian teacher/storyteller, explains how this practical and general objective can relate to the other benefits from using storytelling: It can

1. introduce children to a range of story experiences;
2. provide young students with models of story patterns, themes, characters, and incidents to help them in their own writing, oral language, and thinking;
3. nurture and encourage a sense of humor in children;
4. help put children’s own words in perspective;
5. increase knowledge and understanding of other places, races, and beliefs;
6. introduce new ideas and be used to question established concepts without threat to the individual;
7. lead to discussions that are far ranging and often more satisfying than those arising from formal lessons; and
8. serve as the most painless way of teaching children to listen, to concentrate, and to follow the thread and logic of an argument.

2.29 Storytelling as a Foreign Language Teaching Technique

Storytelling is considered one of the most efficient and motivating approaches to teaching English (Nunan 1988 and et.al). Rokhayani (2010) holds that with meaningful contexts, natural repetition, engaging characters and interesting plots, stories can be used to develop children’s language skills, such as listening, using their imagination and predicting. In addition, young learners are always eager to listen to stories, naturally want to understand what is happening in the story and enjoy looking at story books, which increases their motivation to grasp the meaning of new English words, when they start English lessons (Rokhayani 2010).

Storytelling has been widely examined and practiced by several teaching scholars, Andrew Wright, Jean Brewster and Gail Ellis among others. Authors provide many examples of the advantages of using storytelling in language teaching. Ellis and Brewster (1991) give several reasons why teachers should use storytelling in the English classroom:

1. Storybooks can enrich the students’ learning experience. Stories are motivating and fun and can help develop positive attitudes towards the foreign language.
2. Stories exercise the imagination and are a useful tool in linking fantasy and the imagination with the child’s real world.
3. Listening to stories in class is a shared social experience.
4. Children enjoy listening to stories over and over again. This repetition allows language items to be acquired and reinforced.
5. Listening to stories develops the child’s listening and concentrating skills.

Wright (2004) holds that stories, which rely so much on words, offer a major and constant source of language experience for children. Moreover, he suggests that stories can motivate children, stimulate children’s imagination and arouse children’s interests, etc. Wright provides the following reasons for advocating the use of storytelling in the classroom:

1. Stories provide meaningful contexts. Language is used to communicate. When we use storytelling, we are not only using language in the text but also the whole context which brings out the meaning. In stories, children learn the language in a meaningful way. In the teaching and learning process, when the teachers are telling stories while the students are listening, they focus on meaning first. Some teachers may present the new language by repeating the stories several times, and they require students to listen carefully. They think that the more the teacher repeats the new language, the better the children will remember it, and that in this way, they will learn some single words or some sentences. However, some children complain that it is hard to retain them. They quickly forget the new words or sentences because the new language is not presented in a context. They would probably remember the words if they encounter them in a story.
2. Stories can provide natural repetition. When the students read the stories, they tend to pay attention to the key words, and new language can be naturally repeated in stories.
3. Children have another instinct in language learning – picking up chunks.
4. Children’s listening skill can be developed. The use of storytelling also enhances students’ listening skill. While children listen to stories, they try to guess the meaning of the new words and to grasp the main idea. Thus storytelling develops children’s listening skill – seeking details. Some teachers require children to listen carefully when they begin to say the new sentences or words. The result may be that while listening, the children just concentrate on the pronunciation of the words or sentences, but not their meaning or the meaning of a context (Wright 2004:2).
In the previous chapter we looked into general guidelines to successful input while working with children. Here are some more specific recommended storytelling techniques adapted from Brewster, Ellis and Girard (2004):

a. If students are unfamiliar with storytelling, begin with short sessions which do not demand too much from them and over time extend their concentration span;

b. Read slowly and clearly. Give the students time to relate what they hear to what they see in the pictures, to think, ask questions, make comments. However, do vary the pace when the story speeds up;

c. Make comments about the illustrations and point to them to focus the students’ attention;

d. Encourage students to take part in the storytelling by repeating key vocabulary items and phrases. Teachers can invite students to do this by pausing and looking at them with a questioning expression and by putting the hand to the ear to indicate that they are waiting for them to join in, then repeat what they have said to confirm that they have predicted correctly, and if appropriate, expand by putting the word into a full phrase or sentence;

e. Use gestures, mime, and facial gestures to help convey the meaning;

f. Vary the pace, volume and your voice;

g. Pause where appropriate to add dramatic effect or to give children time to relate what they hear to what they see, and to assimilate details in the illustration;

h. Disguise your voice for the different characters as much as you can to signal when different characters are speaking and help convey meaning;

i. Ask questions to involve the children;

j. Do not be afraid to repeat, expand and formulate. This increases the opportunities for exposure to the language and gives the children a second chance to work out the meaning and have it confirmed (Brewster et al. 2004: 21).

Despite the numerous benefits of the storytelling method in the classroom, some teachers experience certain difficulties in applying it. Setyariny (2011) points out some obstacles faced by teachers in implementing the storytelling method in their teaching such as:

i. A large number of students is a challenge to the teacher’s ability to manage the class well. The students seem reluctant to concentrate and follow the teacher’s instruction;
ii. The students’ diversity is another challenge because the teacher needs to understand their individual characteristics;

iii. The teachers need time to prepare the story, media, and classroom activities;

iv. The time allotment is not sufficient to fully implement the storytelling method based on learning objectives;

v. Stories that exist in the market are limited and not adequate for teaching, and teachers therefore have the challenge of having to create their own stories (Setyariny, 2011: 4).

2.30 Storytelling As A Method of EFL Teaching

Storytelling is the original form of teaching. There are still societies in which it is the only form of teaching. Though attempts have been made to imitate or update it, like the electronic storytelling of television, live oral storytelling will never go out of fashion. A simple narrative will always be the cornerstone of the art of teaching. Colloquial or literary, unaffected or flowery—the full range of language is present in stories. develop in a unique way. The listeners benefit from observing non-polished speech created on-the-spot. While listening to stories, children develop a sense of structure that will later help them to understand the more complex stories of literature. In fact, stories are the oldest form of literature. Through traditional tales, people express their values, fears, hopes, and dreams.

Oral stories are a direct expression of a literary and cultural heritage; and through them that heritage is appreciated, understood, and kept alive. Through a story, listeners experience a vicarious feeling for the past and a oneness with various cultures of the present as they gain insight into the motives and patterns of human behaviour. “People have always told stories; it is the oldest form of remembering. In ancient times, long before written language was developed, people told stories to preserve the history, traditions, desires, and taboos of their social groups. Each generation told their stories to the next, which in turn told the stories to the youth of the generation that followed them. Since prehistory, all cultures have passed along such tales through the oral tradition, and they have always been an essential part of our humanness. Some stories were told just for entertainment.

Others were used to share the history of a group of people and also to teach lessons and transmit values and beliefs. Still others were intended to explain natural phenomena—such as the changing of the seasons and the cycle of night and day—and usually involved the people’s
gods and other religious beliefs. Certain stories were accompanied by music and were sung instead of recited. These stories remained in a constant process of variation, depending on the memory, talent, or purpose of the storytellers” (Anderson, 2005, 81).

However, many storytellers feel that cognitive enrichment is not the primary aim of their art. Stories have numerous affective benefits for social and emotional development. A story session is a time to share feelings. A relaxed, happy relationship between storyteller and listener is established, drawing them together and building mutual confidence. Stories help children to know themselves and to know others so they can cope with the psychological problems of growing up. Storytelling is also a living art. Like music and dance, it is brought to life in performance. A story will be altered by the storyteller's background: his/her choice of setting and detail, and the rapport established with the audience.

The storyteller's building materials are words, sounds, and language patterns. The tools are the voice, face, and hands. The product is the creation of a shared human experience based on words and imagination. Storytelling is an individual art, and an imposed method or ready-to-use plan will prove inadequate. Beginning storytellers must go beyond the rules. They must know their personal strengths and develop their own unique style. The most important advantages of storytelling may be summarized as follows:

i. Stories are motivating and fun and can help develop positive attitudes towards the foreign language and language learning. They can create a desire to continue learning.

ii. Stories exercise the imagination. Children can become personally involved in a story as they identify with the characters and try to interpret the narrative and illustrations. This imaginative experience helps develop their own creative powers.

iii. Listening to stories in class is a shared social experience. Reading and writing are often individual activities; storytelling provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up child’s confidence and encourage social and emotional development.

2.31 Storytelling is Interactive

Storytelling involves a two-way interaction between a storyteller and one or more Listener. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience. In particular, storytelling does not create an imaginary barrier between the speaker and the
listeners. This is part of what distinguishes storytelling from the forms of theatre that use an
imaginary “fourth wall.” The interactive nature of storytelling partially accounts for its
immediacy and impact. At its best, storytelling can directly and tightly connect the teller and
audience.

2.31.1 Storytelling Uses Words

Storytelling uses language, whether it be a spoken language or a manual language such
as American Sign Language. The use of language distinguishes storytelling from most forms
of dance and mime.

2.31.2 Storytelling Uses Actions such as Vocalization, Physical Movement
and/or Gesture

These actions are the parts of spoken or manual language other than words. Their use
distinguishes storytelling from writing and text-based computer interactions. Not all nonverbal
language behaviors need to be present in storytelling. Some storytellers use body movement
extensively, for example, whereas others use little or none.

2.31.3 Storytelling Presents a Story

Storytelling always involves the presentation of a story—a narrative. Many other art
forms also present story, but storytelling presents it with the other four components. Every
culture has its own definition of story. What is recognized as a story in one situation may not
be accepted as one in another. Some situations call for spontaneity and playful digression, for
example; others call for near-exact repetition of a revered text. Art forms such as poetry
recitation and stand-up comedy sometimes present stories and sometimes do not. Since they
generally involve the other four components, they can be regarded as forms of storytelling
whenever they also present stories.

2.31.4 Storytelling Encourages the Active Imagination of the Listeners

In storytelling, the listener imagines the story. The storytelling listener’s role is to actively
create the vivid, multi-sensory images, actions, characters, and events—the reality—of the
story in his or her mind, based on the performance by the teller and on the listener’s own past
experiences, beliefs, and understandings. The completed story happens in the mind of the
listener, a unique and personalized individual. The listener becomes, therefore, a co creator of the story as experienced. Storytelling can be combined with other art forms. The fruit born by the vital, contemporary storytelling movement includes the development of ways to combine storytelling with drama, music, dance, comedy, puppetry, and numerous other forms of expression.

### 2.31.5 The Benefits of Storytelling with Children

The tradition of storytelling with children is not limited to entertainment but has also been shown to be an important component of literacy skill development. Pictorial storytelling is a method of teaching foreign languages. Pictorial storytelling lessons use a mixture of reading and pictorial storytelling to help students learn a foreign language in a classroom setting. Pictorial story is a visual medium used to express ideas via images, often combined with text or visual information. Cartooning and similar forms of illustration are the most common image-making means in storytelling. The history of pictorial storytelling has followed divergent paths in different cultures. Scholars have posted a pre-history as far back as the Lascaux cave paintings.

Huang (2006) investigated the effects of contextualized storytelling as a teacher intervention on EFL young readers’ reading comprehension and word recall. Drawing on Dual-Code Model and the multiple sensory approaches, it was hypothesized that the multisensory approach, by means of storytelling, would be a better intervention than Dual-code Model in EFL reading and word retention. Elaf Abdulla (2012) deals with the importance of using storytelling as a new technique in language teaching. English language learners faced many problems in learning vocabulary since they have to memorize a large number of vocabularies day by day. So, this study aims at helping students to improve their vocabulary learning and retention skills. According to Mauro (2014) storytelling is the art of narrating a tale from memory rather than reading it is one of the oldest of all art forms, reaching back to prehistoric times. Moreover, storytelling can provide a motivating and low anxiety context for language learning.

### 2.32 Previous Studies

**El-Sadig Y. Ezza (2013)** Integration of the Internet in a Sudanese EFL Classroom, University of Khartoum, Sudan.
This study explores the integration of the web resources into the EFL classroom activities at the University of Khartoum, Sudan. In this connection, the study aims at achieving three objectives. Firstly, it sets out to give insight into the nature of the Internet as a rich educational resource that can provide EFL classrooms with authentic situations of language use. Secondly, it intends to popularize webogogy in the traditional educational system not only in the EFL classroom but also in all disciplinary tracks. Thirdly, and most importantly, it calls on Sudanese tertiary institutions to take on either or both forms of web-based learning, i.e. e-learning and blended learning, since they have been proved to accommodate all types of learners unlike traditional education which is conceived to put a good deal of learners at a disadvantage. The study made three predictions about the use of the Internet in the EFL classroom: 1. Most EFL teachers use web-based materials to enrich courses content; 2. Most EFL teachers integrate their students’ Internet skills into the classroom activities; and 3. Regardless of gender, most teachers integrate web-based materials into the EFL course content.


This research project aimed to create a constructivist learning environment with digital storytelling. The research investigated the pedagogical aspects of digital storytelling and the impact of digital storytelling on student learning when teachers and students use digital stories. A multi-site case study was conducted in one Australian school at primary and secondary levels. In selected classrooms, students and teachers had the opportunity to engage in innovative learning experiences based on digital storytelling.

The findings from this study suggest that digital storytelling is a powerful tool to integrate instructional messages with learning activities to create more engaging and exciting learning environments. It is a meaningful approach for creating a constructivist learning environment based on novel principles of teaching and learning. Thus, this approach has the potential to enhance student engagement and provide better educational outcomes for learners.

Mohammad Khatib: Enhancing Reading Comprehension through Short Stories in EFL classroom. Faculty of Foreign Languages and Literature, Allameh Tabatabai University, Tehran, Iran
This study tries to test using literary text in improving reading comprehension ability of foreign language learners. A group of 26 students majoring in English at the Islamic Azad University Babol Branch and Amol Branch has been sampled for the purpose of this study. The students were then divided into two groups— the control group and the experimental group. Both the groups were administered identical Pre-Test and Post-Test which consists of selected reading passage from different TOEFL books. Contrary to the previous researches the result of the present study shows that the experimental group did not show a significant improvement over the control group. So the using of literary texts seems unsatisfactory for Iranian EFL learners.
CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discussed the method of the study, population and sample of the study with a description of the questionnaire, validity and reliability of research, data analysis procedure and summary for the chapter.

3.1 Population of the Study

The populations of this study are English language student teachers at the Open University of Sudan. There are 50 student teachers will be taken randomly as a sample for this study.

3.2 Sample of the Study

The sample of the study has been selected from EFL student teachers of the Open University of Sudan. The questionnaire will be distributed to 50 of them to fill.

3.3 The Tool of the Study

The study will use a questionnaire as a tool for collecting data. It composed of fourteen statements for EFL student teachers. Each statement has three options, they are: agree, neutral and disagree. For the presentation of the results the researcher used percentages, tables and figures for more explanation. This tool will be analyzed statistically with SPSS Program.

3.4 Procedure

The data obtained by means of a questionnaire which had been analyzed by using calculation statistical procedures. The collected data is analyzed by computing percentages and tables were used to convey statistical information.

3.5 Reliability of Questionnaire

The study uses the SPSS programme for statistical and analytical operation. The research use present correction and the results options of followers.
3.6 Validity of Questionnaire

The questionnaire is said to be valid if it measures what it is intended to measure. Three lecturers judged the questionnaire and confirmed its validity. They confirm every question separately. Based on their comments, the questionnaire was put in its final draft. Thus the questionnaire is valid and reliable.

\[ r_{xy} = \frac{N(\Sigma XY) - (\Sigma X\Sigma Y)}{\sqrt{[N(\Sigma X^2) - (\Sigma X)^2][N(\Sigma Y^2) - (\Sigma Y)^2]}} \]

Where

\( r \) = correlation

\( R \): Reliability of the test

\( N \): number of all items in the test

\( X \): odd scores

\( Y \): even scores

\( \Sigma \): Sum

\[ R = \frac{2 \times r}{1 + r} = \frac{2(0.87)}{1 + 0.87} = \frac{1.74}{1.87} \]

\[ = 0.93 \]  

Reliability

\[ \text{Validity} = \sqrt{\text{Reliability}} = \sqrt{0.93} = 0.96 \]
CHAPTER FOUR
DATA ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter describes data analysis. For presentation of the results the researcher used SPSS percentages, tables and figures for more explanation.

4.1 The Analysis of the Questionnaire Statements

Statement (1) Digital storytelling technique assists learning process in EFL classrooms

Table (4.1)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>6</td>
<td>12.0</td>
</tr>
<tr>
<td>Agree</td>
<td>42</td>
<td>84.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.1) shows that, digital storytelling technique can assist learning process in EFL classrooms. According to the statistical analysis of statement, most respondents (84%) agree that, digital storytelling technique can assist learning process in EFL classrooms. Only (12%) neutral and (4%) disagree with the statement. Therefore this statement is accepted.
Statement (2): Through storytelling EFL learners are enabled to share knowledge and gain cultural values

Table (4.2)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>3</td>
<td>6.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Agree</td>
<td>45</td>
<td>90.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.2) shows that, through storytelling EFL learners are able to share knowledge and gain cultural values. (90%) of the sample agree, (4%) neutral and (6%) disagree that, through storytelling EFL learners able to share knowledge and gain cultural values.

Statement (3): Lack of access to computers at schools is an obstacle that hinders English language teachers from making

Table (4.3)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>4</td>
<td>8.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Agree</td>
<td>44</td>
<td>88.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.3) shows that, lack of access to computers at schools is an obstacle that hinders English language teachers from making. According to the statistical analysis of statement (3) most respondents (88 %) agree that, lack of access to computers at schools is an obstacle that hinders English language teachers from making (4%) neutral and (8%) disagree. Therefore, this statement is a accepted.
Statement (4): The use of narrative is strongly indicative for the success of social interaction

Table (4.4)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>1</td>
<td>2.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>3</td>
<td>6.0</td>
</tr>
<tr>
<td>Agree</td>
<td>46</td>
<td>92.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.4) shows that, the use of narrative is strongly indicative for the success of social interaction, (92%) of the respondents agree with the statement, (6%) of the sample’s answer neutral and (2%) of the sample disagree with the statement.

Statement (5) EFL learners are not motivated through traditional methods of learning.

Table (4.5)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>3</td>
<td>6.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Agree</td>
<td>45</td>
<td>90.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

According to the statistical analysis of table (4.5) most respondents give positive responses. Table (4.5) shows that, (90%) of the respondents agree, (4%) of the sample choose the answer neutral and (6%) disagree with the statement. The statement is accepted.
Statement (6) Storytelling is entertaining and informative across nations and cultures

Table (4.6)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>3</td>
<td>6.0</td>
</tr>
<tr>
<td>Agree</td>
<td>45</td>
<td>90.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.6) shows that, storytelling is entertaining and informative across nations and cultures. According to the statistical analysis of statement (6) most respondents (90%) agree with the statement. Only (4%) disagree and (6%) neutral. Thus this statement is accepted.


Table (4.7)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>4</td>
<td>8.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Agree</td>
<td>44</td>
<td>88.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.7) shows that, digital story telling enhances EFL learners’ performance. According to the statistical analysis of statement (7) most respondents (88%) agree with the statement. Only (8%) disagree and (4%) neutral. Thus this statement is accepted.
Statement (8): Digital story telling does not motivate EFL learners to interact

Table (4.8)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>43</td>
<td>86.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>5</td>
<td>10.0</td>
</tr>
<tr>
<td>Agree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.8) shows that, digital story telling does not motivate EFL learners to interact. According to the statistical analysis of statement (8) most respondents (86%) disagree that, digital story telling does not motivate EFL learners to interact (10%) of the sample answer neutral and (4%) agree with the statement. Therefore this statement is not accepted.

Statement (9): Computerized educational programs enable distance learners to interact.

Table (4.9)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>6</td>
<td>12.0</td>
</tr>
<tr>
<td>Agree</td>
<td>42</td>
<td>84.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.9) shows that, computerized educational programs enable distance learners to interact. According to the statistical analysis of table (4.9), most respondents (84%) of the sample agree with the statement, (12%) of the sample disagree and (8%) answer neutral. This statement is accepted.
Statement (10): EFL learners are able to design stories after listening to digital stories

Table (4.10)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral</td>
<td>6</td>
<td>12.0</td>
</tr>
<tr>
<td>Agree</td>
<td>44</td>
<td>88.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.10) shows that, EFL learners are able to design stories after listening to digital stories. According to the statistical analysis of statement (10) the majority of respondents (88%) agree with the statement. Only (12%) neutral. Thus this statement is accepted.

Statement (11) Digital story telling improves EFL learners’ productive skills.

Table (4.11)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>5</td>
<td>10.0</td>
</tr>
<tr>
<td>Agree</td>
<td>43</td>
<td>86.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.11) shows that most respondents (86%) agree while (10%) of the sample neutral and (4%) disagree that, digital story telling improves EFL learners’ productive skills. According to the statistical analysis of statement (11) most respondents (86%) agree with the statement. Thus, this statement is accepted.
Statement (12): EFL learners can be motivated to learn English language through digital story telling.

Table (4.12)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>1</td>
<td>2.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>5</td>
<td>10.0</td>
</tr>
<tr>
<td>Agree</td>
<td>44</td>
<td>88.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

According to the statistical analysis of table (4.12), (88%) of the sample agree while (10%) neutral and (2%) disagree that, EFL learners can be motivated to learn English language through digital story telling. Thus this statement is accepted.

Statement (13): Digital story telling is not applied in Sudanese EFL classes because it is costive

Table (4.13)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>3</td>
<td>6.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>4</td>
<td>8.0</td>
</tr>
<tr>
<td>Agree</td>
<td>43</td>
<td>86.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 413 shows that, digital story telling is not applied in Sudanese EFL classes because it is costive. According to the statistical analysis of table (4.13) most respondents (86%) agree, (8%) neutral while (6%) disagree that, digital story telling could not be applied in Sudanese EFL classes because it is costive. There, this statement is accepted.
Statement(14) Through digital storytelling, learners are enabled to become co-authors in the story writing process.

Table (4.14)

<table>
<thead>
<tr>
<th>Options</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>2</td>
<td>4.0</td>
</tr>
<tr>
<td>Neutral</td>
<td>4</td>
<td>8.0</td>
</tr>
<tr>
<td>Agree</td>
<td>44</td>
<td>88.0</td>
</tr>
<tr>
<td>Total</td>
<td>50</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table (4.14) shows that, through digital storytelling, learners are enabled to become co-authors in the story writing process. According to the statistical analysis of table (4.14), (88%) of the sample agree while (8%) neutral and (4%) disagree that, through digital storytelling, learners are enabled to become co-authors in the story writing process. Thus this statement is accepted.
4.2 Testing of Hypotheses

The topic tries to ensure and test the hypotheses that may answer previous question.

Hypothesis one: Digital story telling enhances EFL learners, narrative telling and writing.

According to the statistical analysis of table (4.7), most respondents (88%) agree with the statement. Only (8%) disagree and (4%) neutral, therefore, the hypotheses is accepted.

Hypothesis Two: EFL learners can be motivated to learn English language through digital story telling.

According to the statistical analysis of table (4.12), (88%) of respondents strongly agree while (10%) neutral and (2%) disagree that, EFL learners can be motivated to learn English language through digital story telling. Therefore, the hypothesis is accepted.

Hypothesis three: EFL learners able to design the stories after listening to digital stories.

According to the statistical analysis of table (4.10) most respondents agree with the hypothesis. According to the statistical analysis of statement (4.10) the majority of respondents (88%) agree with the statement, so it is accepted.

Hypothesis Four: Digital story telling improves EFL learners productive skills. According to the statistical analysis of table (4.11) most respondents (96%) agree with the hypothesis.

Hypothesis Five: Through storytelling, EFL learners expose to different language styles and cultures.

According to the statistical analysis of table (4.6) most respondents (90%) agree with the hypothesis. Thus it is accepted.
CHAPTER FIVE
CONCLUSION, FINDINGS AND RECOMMENDATIONS

5.0 Introduction

In this chapter the researcher states the conclusion, findings and recommendation.

5.1 Conclusion

The aim of the study is investigating the effectiveness of using digital story telling techniques in EFL teaching and learning and to find ways and techniques for improving learners’ interaction. This can be done through different modern media through modern teaching styles that can be used for improving EFL learners communication. The researcher used a questionnaire to fit the purpose, it were distributed to Open university Students of English language, the following are the results:

5.2 Findings

1. Digital storytelling technique can assist learning process in EFL classrooms.
2. Through storytelling EFL learners able to share knowledge and gain cultural values.
3. EFL learners are not motivated through the traditional methods of learning.
4. Storytelling is entertaining and informative across nations and cultures
5. Digital story telling improves EFL learners’ productive skills.
6. EFL learners can be motivated to learn English language through digital story telling.
7. Through digital storytelling, learners are enabled to become co-authors in the story writing process.

5.3 Recommendations

The study has the following recommendations:

1. Teachers need to adopt proper techniques and strategies of teaching storytelling.
2. Using Visual aids in class help learners to develop their story.
3. Digital story telling should integrated in EFL setting for improving learners interaction.
4. Digital story telling should be applied in Sudanese EFL classes.

6. Using storytelling in FL classroom motivate students to learn, give the students a sense of a achievement and encourage independent learning.

7. Teachers encourage students practicing English through story telling.

5.4 Suggestion for Further Studies

The study suggests some topics for further studies in the same issue of enhancing EFL students creativity. The following topics are recommended by the researcher:

1. Improving EFL learners’ critical thinking through teaching poem.
2. Developing EFL learners creative thinking through using ICT in EFL teaching and learning process
3. Enhancing EFL learners language skills through novels.
4. Developing EFL learners critical thinking through short stories.
References

A Normann, Digital Storytelling in Second Language Learning, in Faculty of Social Sciences and Technology Management (Norwegian University of Science and Technology, 2011), p. 125 A Normann, Digital Storytelling in Second Language Learning, in Faculty of Social Sciences and Technology Management (Norwegian University of Science and Technology, 2011), p. 125.


88


Bouman, Retention of Learning: Student-led Classrooms or Traditional Classrooms? (Southwest Minnesota State University, 2012) K Bouman, Retention of Learning: Student-led Classrooms or Traditional Classrooms? (Southwest Minnesota State University, 2012)


Daniels, Vygotsky and pedagogy (Psychology Press, 2001) H Daniels, Vygotsky and pedagogy (Psychology Press, 2001)


Examining changes of preservice teachers’ beliefs about technology integration during student teaching. J Technol Teacher Educ 21(1).


Miller, Digital Storytelling, in Department of Curriculum and Instruction (University of Northern Iowa, 2009) E Miller, Digital Storytelling, in Department of Curriculum and Instruction (University of Northern Iowa, 2009)


Miller (2009), Digital Storytelling, in Department of Curriculum and Instruction (University of Northern Iowa, 2009) E Miller, Digital Storytelling, in Department of Curriculum and Instruction (University of Northern Iowa,


Pavlov IP(1972) Conditioned reflexes.


RK Yin, Case study research: Design and methods, 5th edn. (Sage Publications, Incorporated, 2009) RK Yin, Case study research: Design and methods, 5th edn. (Sage Publications, Incorporated, 2009)


Sternberg BJ, Kaplan KA, Borck JE: Enhancing adolescent literacy achievement through integration of technology in the classroom. Reading Res Q 2007, 42(3):416–420. 10.1598/RRQ.42.3.6View Article


Suhor, Charles. 1984 Report on Trends and Issues in English: A Summary of Reports from the NCTE Commissions. 10pp. ED 239 290


West Ed: Preparing tomorrow’s teachers to use technology (PT3), Integration of Technology Observation Instrument grant. 2002.


West Ed (2002) Preparing tomorrow’s teachers to use technology (PT3), Integration of Technology Observation Instrument grant.


Appendix

The Questionnaire

Dear colleges:

This questionnaire is designed to collect data for a PhD research in ELT, which entitled “Enhancing EFL Students’ Creativity through Digital Story Telling”. I would be grateful if you could give your opinions by putting a tick(✓) in the right scale.

Gwaryia Mohamed Taha 2017

<table>
<thead>
<tr>
<th>No</th>
<th>Statement</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Digital storytelling technique can assist learning process in EFL classrooms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Through storytelling EFL learners are enabled to share knowledge and gain cultural values</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Lack of access to computers at schools is an obstacle that hinders English language teachers from making use of computer technology in classroom instruction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The use of narrative is strongly indicative for the success of social interaction.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>EFL learners are not motivated through traditional methods of learning.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Storytelling is entertaining and informative across nations and cultures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Digital storytelling enhances EFL learners’ performance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Digital story telling does not motivate EFL learners to interact</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Computerized educational programs enable distant learners to interact.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>EFL learners are able to design the stories after listening to digital stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Digital story telling improves EFL learners’ productive skills.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>EFL learners can be motivated to learn English language through digital story telling.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Digital story telling is not be applied in Sudanese EFL classes because it is costive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Through digital storytelling, learners are enabled to become co-authors in the story writing process</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>