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**ASSESSING THE ROLE OF STORYTELLING WITH USE OF
ILLUSTRATED E-STORYBOOKS ON DEVELOPING WRITING
SKILLS OF YOUNG EFL LEARNERS**

MASTER'S THESIS

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ETİK SÖZLEŞME

Tokat Gaziosmanpaşa Üniversitesi Lisansüstü Eğitim Enstitüsü tez yazım kılavuzuna göre, Dr. Öğr. Üyesi Elham ZARFSAZ danışmanlığında hazırlamış olduğum “Assessing the Role of Storytelling with Use of Illustrated E-Storybooks on Developing Writing Skills of Young EFL Learners” adlı Yüksek Lisans tezimin bilimsel etik değerlere ve kurallara uygun, özgün bir çalışma olduğunu, aksinin tespit edilmesi halinde her türlü yasal yaptırımını kabul edeceğimi beyan ederim.

27/11/2024

Merve BAŞKUTLU

ETHICAL STATEMENT

In this thesis study, which I prepared in accordance with the Tokat Gaziosmanpaşa University Graduate Education Institute Thesis Writing Guide, I declare that the Master's thesis entitled “Assessing the Role of Storytelling with Use of Illustrated E-Storybooks on Developing Writing Skills of Young EFL Learners”, which I have prepared under the supervision of Asst. Prof. Dr. Elham ZARFSAZ, is an original work in accordance with scientific ethical values and rules, and that I will accept any legal sanctions if it is determined otherwise.

27/11/2024

Merve BAŞKUTLU

JURY ACCEPTANCE AND APPROVAL

The study titled “Assessing the Role of Storytelling with Use of Illustrated E-Storybooks on Developing Writing Skills of Young EFL Learners” prepared by Merve BAŞKUTLU under the supervision of Asst. Prof. Dr. Elham ZARFSAZ and presented in front of the following committee on 27/11/2024, was unanimously accepted as a thesis for the degree of Master of Arts in English Language Teaching Program of Department of Foreign Language Education in Tokat Gaziosmanpaşa University, Graduate Education Institute.

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Merve BAŞKUTLU
Tokat, November 2024

DEDICATION

This thesis is dedicated to my parents, who taught me that it's never too late to chase my passions. Thank you for believing in my dreams, for your constant love and support.



ÖZET

RESİMLİ ELEKTRONİK HİKAYE KİTAPLARININ KULLANILMASIYLA HİKAYE ANLATIMININ İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÇOCUKLARIN YAZMA BECERİLERİNİN GELİŞTİRİLMESİNDEKİ ROLÜNÜN DEĞERLENDİRİLMESİ

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Teknolojinin modern yaşamın ayrılmaz bir bileşeni olarak artan önemi, dijital yerlilerin ilgisini çeken ve onları teşvik eden hızlı ve etkili yazma eğitimi ve öğretim yaklaşımlarına ihtiyaç doğurmuştur. Sınıfta öğretmenler tarafından benimsenen yeni bir teknolojik araç olan dijital hikaye anlatımı, sağladığı avantajlar nedeniyle eğitimciler tarafından yaygın olarak kabul görmektedir. Teknolojiyi kullanan yeni bir yöntem olan dijital hikâye anlatımı, öğretmenler ve öğrenciler tarafından kullanılabilir. Bu araştırma, dijital hikâye anlatımının öğrencilerin yazmalarını nasıl etkilediğini belirlemeyi amaçlamaktadır. Özellikle, resimli e-hikâyelerin genç öğrencilerin yazma becerilerini nasıl etkilediği incelenmektedir. Bu çalışmada, yabancı dil öğrenen küçük yaştaki öğrencilerinin yazmalarını geliştirmek için dijital hikaye anlatımı ve geleneksel hikaye anlatımı karşılaştırılmıştır. Bu çalışmada ön test-son test yarı deneysel bir yaklaşım benimsenmiştir. İki grup yabancı dil öğrenen küçük yaştaki öğrenci dijital hikaye anlatımı ve geleneksel yazma kullanılarak test edilmiştir. Öğrencilerin yazma tutarlılığı, dil bilgisi, kelime bilgisi ve yaratıcılıkları ön test ve son test olarak test edilmiştir. Yedi haftalık yarı deneysel çalışmada Diyalekt uygulamasından seçilen e-hikâyeler uygulanmıştır. Bu çalışmaya Kars'taki iki devlet ortaokulunun altıncı sınıf öğrencileri katılmıştır. Deney grubu (25 öğrenci) Fevzi Paşa İlköğretim Okulu'nda, kontrol grubu (25 öğrenci) ise Yenişehir İlköğretim Okulu'nda öğrenim görmektedir. Deney ve kontrol gruplarına uygulanan ön test ve son test araştırmacı tarafından hazırlanmıştır. Sınavda öğrencilerin Milli Eğitim Bakanlığı müfredatında yer alan kazanımlara uygun olarak toplam 6 yazma görevi bulunmaktadır. Her hedef için iki görev hazırlanmıştır. Uygulama süresi 7 hafta olup deney grubu dijital öyküleme yoluyla, kontrol grubu ise

geleneksel yöntemlerle yazmayı öğrenmiştir. Deney ve kontrol grubu katılımcılarının test sonuçlarını değerlendirmek için Uysal Yıldırım'ın (2023) çalışmasından bir dereceli puanlama anahtarı alınmıştır. Bu dereceli puanlama anahtarı, Savaş (2013) ve Tokdemir Demirel (2009) tarafından geliştirilen dereceli puanlama anahtarları incelenerek araştırmacı tarafından bu yüksek lisans tez çalışması için kullanılmıştır. Ön test ve son testlerden elde edilen verilerin analizi IBM SPSS 25.0 paket programında gerçekleştirilmiştir. Elde edilen verilere göre yazma becerileri deney grubunda kontrol grubuna göre daha fazla gelişmiştir. Dijital hikaye anlatımı öğrencilerin yazma, özgünlük ve hikâye becerilerini geliştirmiştir. Bu tez, İngilizce Dil Öğretimi literatürüne katkıda bulunarak yabancı dil olarak İngilizce öğrenen sınıflarda dijital hikaye anlatımını teşvik etmektedir. Öğretmenlerin dijital teknoloji eğitimini vurgulamakta ve dijital hikaye anlatımının küçük yaştaki öğrencilerin yazma, yaratıcılık ve kültürel bilgilerini geliştirebileceğine inanmaktadır.

Anahtar Kelimeler: Dijital Hikaye Anlatımı, E-hikaye Kitaplar, Çocuklar, Yazma Becerisi, Çocuklara İngilizce Öğretimi

ABSTRACT

ASSESSING THE ROLE OF STORYTELLING WITH USE OF ILLUSTRATED E-STORYBOOKS ON DEVELOPING WRITING SKILLS OF YOUNG EFL LEARNERS

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The growing importance of technology as an integral component of modern life has generated a need for rapid and efficient writing training and instructional approaches that engage and encourage digital natives. Digital storytelling, a recent technological tool adopted by teachers in the classroom, is widely acknowledged by educators for its immediate advantages. Digital storytelling, a novel method that uses technology, is available to teachers and students. This research aims to determine how digital story telling affects students' writing. In particular, it examines how illustrated e-stories affect young learners' writing skills. Digital storytelling and conventional storytelling are contrasted in this study to improve young EFL learners' writing. A pretest-posttest quasi-experimental approach was adopted in this investigation. Two groups of young EFL learners were tested using digital storytelling and conventional writing. Student writing coherence, grammar, vocabulary, and inventiveness were tested pre- and post-test. The seven-week quasi-experimental study implemented chosen e-stories in the Diyalekt application. This study comprised sixth-grade students from two state secondary schools in Kars. The experimental group (25 students) was in Fevzi Paşa Elementary School and the control group (25 students) was in Yenişehir Elementary School. The pretest and posttest that was given to the experimental and control groups were prepared by the researcher. There were a total of 6 writing tasks in the exam in accordance with the objectives of the students in their curriculum by the Ministry of National Education. Two tasks were prepared for each objective. The intervention duration was 7 weeks; experimental group learned writing through digital storytelling while control group learned through traditional methods. A rubric was taken

from the study of Uysal Yıldırım (2023) in order to evaluate the test results of the experimental and control group participants. This rubric was used by the researcher for this master's thesis study by examining the rubrics developed by Savaş (2013) and Tokdemir Demirel (2009). The analysis of the data obtained from the pretests and posttests were performed in IBM SPSS 25.0 package programme. According to the data obtained writing skills improved more in the experimental group than the control group. DST improved writing, originality, and story structure skills of the students. This thesis promotes digital storytelling in EFL classrooms by contributing to the literature of ELT. It emphasizes teacher digital technology training and believes DST may improve young learners' writing, creativity, and cultural knowledge.

Keywords: Digital Storytelling, E-storybooks, Young Learners, Writing Skill, Teyl

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SYMBOLS AND ABBREVIATIONS

Abbreviations	Descriptions
ACOT	Apple Classrooms of Tomorrow
CALL	Computer-Assisted Language Learning
CD	Compact Disk
DVD	Digital Versatile Disk
DST	Digital storytelling
EDS	Educational Digital Storytelling
EFL	English as a Foreign Language
ESL	English as a Second Language
ICC	Intercultural Communicative Competence
IT	Information Technologies
FL	Foreign Language
L1	First Language
L2	Second Language
PET	Preliminary English Test
PSA	Public Service Announcement
SPSS	Statistical Package for the Social Sciences
T1	Task 1 - Write a short text about Micheal's holiday looking at the pictures
T2	Task 2 - Write a text about your last summer holiday, travel, accommodation and feelings.
T3	Task 3 - Write the fairy tale of "Snow White and Seven Dwarfs" looking at the pictures
T4	Task 4 - Write a text about your last weekend.
T5	Task 5 - Write about the room and the location of things in the picture
T6	Task 6 - Write about your own bedroom and location of things
VYL	Very Young Learners
YL	Young Learners

Symbols	Descriptions
$\bar{x}$	Mean
S	Standard deviation
df	degrees of freedom
W	Shapiro-Wilk test istatistiği
Z	Wilcoxon signed rank number test
T	Dependent samples t-test



CHAPTER I

INTRODUCTION

1.1. Background of the Study

“Tell your children
who you were before them.
Teach them your middle
name and how you spent
summers as a kid. Tell
them what your biggest
and craziest dreams were,
what you liked to do after
school. Teach your
children all about you and
share all those moments
with them.”

-Jessica Jocelyn

As every area of our lives has changed with the changes in technology in recent years, language education has also changed in recent years and we are faced with many new methods and techniques that we are not sure whether they are useful or not. “Globalization and technology require English proficiency besides one-quarter of humanity speaks English” (De Swaan, 2001). English is the worldwide language of communication in several fields, including science, commerce, and technology which makes English a compulsory language nearly for everyone living on Earth. To raise global citizens in Turkey, in order to equip our students, who are our future, with the skills appropriate to their age, Turkish Ministry of National Education (MoNE) schools, private schools and kindergartens have EFL instruction. Motivation to provide students with the best English proficiency has inspired educators to use technology to improve language learning and create diverse learning settings.

The use of technology in education has led to new teaching approaches in ELT. Digital technology must be used in language classes as computers can teach, especially with the help of internet technology. Technology in education improves materials, learning environment, motivation of both teachers and students, language skills, and most importantly, student attention and language learning attitudes. Computers help

language learning by making it learner-centred rather than teacher-centred, which is exactly what contemporary approaches want and the time we are in requires. Technology provides several language learning tools and opportunities for language education fostering motivation, engagement and curiosity, improving teaching and learning. Ilter (2009) suggests that technology can provide effective learning strategies for poorer learners by providing real and relevant resources.

Technological advances in education have changed language teaching into technological excursions, a growth that is also seen in storytelling. Stories have been the main way cultures communicated before the written word, passing on culture, beliefs, history, and customs affecting us emotionally and helping us remember. Stories engage kids, improve their interpretation, and relate characters to the actual world (Barab et al., 2005). Visual descriptions, cultural knowledge, critical thinking, and mindfulness are also promoted by storytelling. Stories are good language teaching tools because of these qualities.

Traditional storytelling of old times has become digital storytelling today due to innovations in technology and evolution of mass media. Digital storytelling began in the early 1990s with pioneers like Joe Lambert, co-founder of the Center for Digital Storytelling (CDS) in Berkeley, California. Combining creative writing with digital media technologies, CDS has enabled digital narrative production and sharing (Flood et al., 2015), even novices could generate captivating digital media stories, making the technique accessible to learners.

For EFL classrooms and beyond, digital storytelling helps traditional and unorthodox communication improving student-teacher communication and encourages students to learn and abandons rational instruction, enhancing all aspects of language learning (Hung et al., 2012). It also integrates natural elements from logical explanations and lets students converse differently. Digital narratives enhance learning, instructional programs, and experiences (Sadik, 2008).

Digital technology in language learning contexts has garnered attention in recent years due to its potential to engage students and improve language skills. Digital storytelling is effective for language instruction because it uses multimedia, audio and video recordings, and graphics (Ohler, 2006). This method lets students have

meaningful interactions and learn about other cultures. Entertainment should adjust to the demands of 21st-century learners. Digital storytelling inspires, develops technology skills, boosts self-esteem, and promotes social learning and critical thinking (Abdel-Hack & Helwa, 2004). A new narrative style uses technology and creativity to improve EFL students' writing skills. Students can create and write their own stories for self-evaluation using digital storytelling (DST).

Using digital storytelling to teach young learners creativity, self-expression, and current skills is novel. Since interactive language learning approaches have replaced conventional ones, digital storytelling is a promising technique for language and creative development (Robin, 2008). Digital storytelling is a popular way to engage kids and enhance their education. Goodfellow and Lea (2013) found that digital storytelling uses multimedia to create engaging, interactive, and personalized narratives. Technology in storytelling may make classes more engaging and relevant for students and encourage active language acquisition. Digital storytelling boosts creativity and self-expression in language learning. EFL learners' vocabulary, grammar, and phonetics increase with the DST program demonstrating that DST helps English language learners build creativity and linguistic skills (Godwin-Jones, 2015). Digital storytelling may engage students by providing a genuine and relevant language learning framework (Sadik, 2008).

Connecting students to their studies and subject matter can boost motivation and engagement. Digital storytelling engages students by having them create multimedia narratives. Students creating digital narratives must use sound, music, and visuals to convey meaning. According to Sadik (2008), digital storytelling improves communication, cooperation, problem-solving, research, and higher-order thinking. In addition, digital storytelling promotes digital literacy, critical thinking, and teamwork. Ohler (2008) says digital storytelling requires students to create appealing stories and critically consider how to utilize photos, video, and voice to portray their experiences. Digital storytelling initiatives increase teamwork and communication, aiding students down the road. Sharing digital stories online enables students to assess their own and others' work, improving emotional and social skills (Robin, 2019).

As well as in any other matter, of course, digital storytelling components and technical assistance are debated. Some academics think digital storytelling should incorporate images, videos, slides, and music or the narrator's voice, while others think visuals are enough (Esen, 2019). Thus, digital storytelling is flexible and can be tailored to students' requirements, encouraging them to study and helping teachers identify the best approaches.

The role of digital storytelling in 21st-century language teaching is expanding and digital storytelling may aid language learning; thus, its effects on language learning, curricular integration, and classroom use have been studied extensively by researchers and educators. The influence of digital storytelling on writing abilities, especially in young learners, is poorly studied. This study examines the improvements in young learners' writing skills when digital storytelling is utilized in foreign language classes. EFL students seldom have time to improve their writing skills due to exam-focused curricula, limited class time, poor teaching methods, and little resources. Digital stories require students to integrate information, assess their audience, make representation decisions, and reflect on their learning (Kajder, 2004). Digital storytelling promotes cooperative learning, advanced cognitive abilities, and writing, listening, and speaking skills, according to Yang and Wu (2012). Digital storytelling (DST) connects traditional storytelling with new digital platforms to improve accessibility, customization, and collaboration (Robin, 2008). Learning English using DST in class is helpful. Writing stories helps students practise English meaningfully. Storytelling helps students use language. Digital storytelling makes language learning more engaging than traditional exercises. Godwin-Jones (2015) says DST can teach language and culture by having students write about their experiences.

1.2. Statement of the Problem

Traditional language teaching methods often prioritize a result-oriented approach, focusing heavily on grammar drills, rote memorization, and standardized tests, where success is measured by examination scores rather than genuine language development. For example, in a typical writing lesson, students may be asked to complete fill-in-the-blank exercises or rewrite sentences to practice correct grammar forms. This approach leaves little room for creativity or meaningful engagement, which can make writing tasks feel monotonous and uninspiring for EFL learners, leading to a

lack of motivation (Asmali, 2017). In contrast, process-oriented approaches to language learning emphasize creative and interactive learning activities that focus on the stages of developing language skills, particularly writing. For instance, a process-oriented writing lesson may involve brainstorming sessions, drafting, peer feedback, and revision, allowing students to explore ideas and construct their narratives with guidance. Such methods encourage active participation and a sense of ownership in writing, motivating learners to write more freely and confidently. Given these contrasting approaches, there is a need for innovative methods, like storytelling with illustrated e-storybooks, that combine the engagement of process-oriented learning with visual aids. This could enhance motivation and help young EFL learners develop writing skills more effectively.

Technology has made digital storytelling a powerful tool for language classroom communication using visuals and sounds. It engages students by relating to their academics and letting them show their knowledge, voice ideas, and actively learn (Robin, 2016). Digital storytelling is adaptive, as it allows for personalized and flexible learning experiences that can be tailored to different learning paces and styles, keeping learners engaged and imaginative. For instance, learners can manipulate visual and audio elements, revisit story segments, and progress at their own pace, creating an interactive environment that aligns with their individual needs and preferences (Gils, 2005). This adaptability makes digital storytelling particularly effective for sustaining engagement and fostering creativity in language learning. Many approaches exist to include digital storytelling into the curriculum and digital storytelling lets teachers customize curriculum for students. Technology must be included into language classrooms to promote autonomous, sociable, and creative learners who can profit from modern education. Digital storytelling should be designed to satisfy learners' different demands and improve all language skills.

With the development of technology, digital storytelling has been included in every aspect of our lives. It is frequently used especially in the field of education of young learners. Because DST is liked by children, who have a profound appreciation for storytelling and as research has shown, it increases the motivation of young learners. (Aljaraideh, 2022; Alemi & Rezanejad, 2022; Huang et al., 2012, Sever, 2014; Yang & Wu, 2012; Yoon, 2013) At this point, it seems possible to transfer the positive effect of

DST on young learners to writing skills, but how DST improves writing skills, especially for young learners, has not yet been sufficiently researched and this issue needs further research. It should not be forgotten that, while digital storytelling offers many advantages and potential benefits, it also presents challenges (Jakes, 2006). These include the need for reliable technology, digital literacy skills among both teachers and students, and time-consuming preparation. Additionally, ensuring that digital content aligns with learning objectives can be complex, requiring careful planning and adaptation to meet diverse learning needs. Therefore, understanding the language learning effectiveness of DST is key in language teaching and this study seeks the effectiveness of digital stories in improving writing skills of young learners.

1.3. Aim of the Study

The main purpose of this study is to investigate the impact of storytelling on students' writing skills such as vocabulary usage, sentence structure, coherence, and creativity. Specifically, the study aimed to evaluate the impact of digital storytelling on young learners' writing skills using illustrated e-stories. Hence, foreign language teachers can decide whether or not to make use of digital stories when teaching writing to young learners in their classrooms, who are the reason for the existence of the education system, can improve their writing skills to higher levels. The ultimate aim of this study is to address a gap in the literature by providing empirical evidence on the impact of digital storytelling, specifically through the use of illustrated e-stories, on young learners' writing skills. This research aims to offer valuable insights into foreign language teaching practices, helping educators understand how DST can effectively support young learners' writing development.

1.3.1. Research questions

To better understand the effect of storytelling on young learners' writing skills this study seeks an answer to this research question:

1. How does the use of digital storytelling impact the writing skills of young EFL learners in areas such as vocabulary usage, sentence structure, coherence, and creativity in writing compared to traditional teaching methods?

1.4. Significance of the Study

This study is important in several aspects. Firstly, the results of the study have the potential to be used to improve the writing skills of young foreign language learners. Teachers who prefer technological methods can benefit from DST in language learning and writing instruction. This study will help educators to understand the effectiveness of digital storytelling, its pros and cons, and to incorporate DST into their lessons in the light of this information. The fact that the study compares DST with traditional methods further demonstrates its effectiveness in terms of its potential to teach writing skills better.

Secondly, it fills an important gap in the literature on CLT (Communicative Language Teaching) and young learners' writing. Despite the recent increase in research on language learning technology, there are few studies of CLT (Communicative Language Teaching) activities, especially illustrated e-stories. Studies on the impact of CLT on young learners' writing skills are even fewer and insufficient to fully grasp the topic. This research is important in filling this gap and advancing language teaching technologies.

Finally, the results of this study will also provide some insights to curriculum developers and educational policy makers. The results of the study on the effectiveness and success of the use of CLT in young learners' writing instruction compared to traditional methods can be used in curriculum design. Educational technologies such as CLT can be incorporated into young learners' writing skills acquisition and textbooks to make language learning more modern and successful. To summarize, this study is important in terms of strengthening the methods and techniques used in English language teaching, directly affecting teachers and especially students, providing interesting and productive lessons, improving young learners' writing skills, increasing student motivation, supporting digital and technological education for future generations, improving students' digital literacy, and providing insights for educational policy makers and curriculum designers.

1.5. Limitations of the Study

As stated in the importance of the study section, this study is of great importance for both language teaching practices and language teaching literature, however, it has serious limitations that should be taken into account when evaluating the results of this study:

1. **Generalizability and Sample Size:** This study covers 50 sixth grade students from two secondary schools located in the centre of Kars, Turkey. Due to the small sample size and the location of the schools, the findings may not be applicable to other educational contexts.
2. **Duration of the Study:** The research implementation lasted seven weeks. Although seven weeks is a moderate timeframe, the results of the study may not reflect the longer-term writing benefits of digital storytelling. Longer-term research spanning years may show how DBT also affects writing development.
3. **Pre/post-test design:** The researcher took the opinions of two colleagues and three 6th grade teachers regarding the pre-tests and post-tests prepared by the researcher, prepared these tests according to the students' achievements in the curriculum in the intervention weeks, and piloted the tests, so many measures were taken to increase the validity and reliability of the tests. Nevertheless, it should be taken into consideration that these tests may inaccurately measure students' writing skills. Since writing is difficult and affected by many factors, standardized assessments may overlook students' progress in the process or different difficulties that affect the process.
4. **Possible Story Selection Bias:** In this study, e-stories from the student-friendly dialect.eba.gov.tr website were used during the implementation. Although all of these e-stories were selected with the students' curriculum and level in mind, variations in the story material, topics, and quality may affect the research results. For instance, stories with engaging visuals or familiar themes may enhance student motivation and comprehension, leading to stronger writing outcomes. Conversely, stories that are less relevant or of lower quality might reduce engagement or hinder comprehension, potentially limiting improvements in students' writing skills.

5. Teachers' influence: Digital storytelling can be positively or negatively influenced by teachers' technical skills and curriculum integration. For example, teachers with strong technical skills can effectively guide students in using digital tools, enhancing their engagement and ability to create high-quality stories. Conversely, if a teacher lacks technical proficiency, it may lead to frustration and a lack of confidence among students, hindering their learning experience. In fact, regardless of the method used, teacher attitude and the relationship between the teacher and the student also affect the lesson results. The passion and competence of teachers in both groups, those who will use DBT and those who will use traditional methods, can affect the study results.
6. Background of Students and Parents: Although the study matched the economic and educational backgrounds of children and parents in the experimental and control groups, unaccounted variables may still influence children's writing and digital storytelling skills. For instance, factors such as parental involvement in education, students' health and well-being, prior exposure to digital tools, and individual learning differences can all play significant roles. Additionally, the presence of supportive learning environments at home or school and varying levels of motivation among students may further impact their engagement and performance in writing tasks.
7. Motivation and engagement: Student engagement is essential for digital storytelling. Students' intrinsic motivation and the frequency of their exposure to digital tools may alter their engagement and writing development, which the study may have overlooked.

This study acknowledges these limitations in order to evaluate the effects of digital storytelling on young EFL learners' writing skills, which have been itemized. Larger, more diverse samples, longer study durations, and more factors influencing digital storytelling in language acquisition may improve these limitations in future research.

1.6. Assumptions of the Study

There are several important assumptions that led to the emergence of this study and guided the study. These assumptions form the basis of the research approach and the interpretation of the results. First, the students in the experimental and control groups began the study with similar academic performance, English proficiency, and socioeconomic backgrounds. This equivalence was determined through several criteria: the schools involved were located in similar neighborhoods with comparable family types, ensuring that socioeconomic factors were aligned. Additionally, students' e-school English grades were assessed and found to be similar, indicating that their academic success levels were equivalent prior to the intervention. Establishing this equivalence is essential to attribute any observed improvements in writing skills directly to the intervention rather than to pre-existing differences. Both groups used the same teaching strategies except for the WST (Writing Skill Training) intervention. Experimental and control group teachers used the same methodologies and curriculum to maintain comparability.

Secondly, it is assumed that the e-stories taken from Diyalekt.eba.gov.tr can meet the language needs and interests of the learners. The criteria used to determine this include alignment with the English curriculum for the students and appropriateness for their English proficiency levels, ensuring that the stories are relevant and accessible for effective learning. It is assumed that e-stories contribute to young learners' writing skills. In addition, it is assumed that the pre-test and post-test are sufficient in collecting data and revealing students' writing skills accurately. It is also assumed that the students in the experimental group have sufficient access to computers, the internet, and technology, and find the selected digital stories appropriate for their level. E-stories contribute to writing skills by increasing student engagement through interactive and visually appealing content, which motivates them to participate actively in writing activities. Additionally, exposure to well-structured narratives and varied vocabulary within these stories enhances their language acquisition, providing models for effective writing. All these assumptions support the concept and implementation of the study and ensure that the research results are reliable and relevant to digital storytelling. Access to technology was verified through school resources, confirming that students in the

experimental group had sufficient access to computers and the internet necessary for engaging with the selected digital stories.

1.7. Definition of the Terms

Apple Classrooms of Tomorrow (ACOT): ACOT is a technology-based classroom enhancement program developed by Apple in the early 1990s, aimed at transforming teaching and learning through effective technology integration. The program focuses on professional development for educators, equipping them with the skills to incorporate technology into their teaching practices.

Computer-Assisted Language Learning (CALL): Software, multimedia, and internet-based language learning. It can be defined as “the search for and study of applications of the computer in language teaching and learning” (Levy, 1997, p. 1). Examples of CALL include:

- **Duolingo:** An interactive app that gamifies language learning through exercises and quizzes.
- **Rosetta Stone:** A software program that emphasizes immersion in language through audio and visual cues.
- **Babbel:** An online platform offering structured courses with a focus on conversation skills and vocabulary.
- **Quizlet:** A tool for creating digital flashcards and interactive games to reinforce vocabulary and concepts.
- **Skype or Zoom:** Video conferencing tools that enable language learners to practice speaking with native speakers or tutors in real time.

Digital storytelling (DST): Digital storytelling combines traditional storytelling elements—such as narrative, character, and plot—with digital tools like text, images, audio, and video. This multimedia approach allows individuals to create and share engaging stories. In educational settings, DST enhances student learning by increasing engagement, fostering critical thinking and creativity, promoting collaboration, developing language skills, and encouraging cultural awareness.

Intercultural Communicative Competence (ICC): refers to the ability to communicate effectively and appropriately with individuals from diverse cultural backgrounds. It involves essential language skills for understanding and using the target language, cultural knowledge about norms and values, and attitudes such as open-mindedness and respect for diversity. Additionally, ICC encompasses social skills like adapting communication styles and active listening, as well as critical thinking to evaluate one's own cultural biases. Developing these skills enables individuals to engage in meaningful and effective intercultural interactions.

Preliminary English Test (PET): Intermediate-level English reading, writing, listening, and speaking exam conducted by Cambridge Assessment English.

Very Young Learners (VYL): aged 3 to 6, develop foundational language skills through early schooling. They enhance listening skills by engaging with stories and songs, and practice speaking through conversations and role-play. Vocabulary development occurs through exposure to everyday language and thematic lessons. While formal reading isn't emphasized, they are introduced to letters and sounds through picture books, laying the groundwork for literacy. Basic writing skills are also fostered through activities like tracing and drawing. These skills are nurtured through play-based and interactive learning experiences.

Young Learners (YL): aged 7 to 12, develop key language skills through various learning activities. They enhance listening comprehension through discussions, lectures, and multimedia resources. Speaking skills are strengthened through presentations, group work, and structured conversations, promoting vocabulary expansion and fluency. Reading skills improve as they engage with diverse texts, fostering critical thinking and comprehension. Writing skills are developed through exercises such as creative writing, essays, and journaling, encouraging grammar and punctuation awareness. Overall, these skills are cultivated through interactive and collaborative learning experiences.

CHAPTER II

REVIEW OF LITERATURE

2.1. Teaching English to Young Learners

To effectively educate and engage young learners in language acquisition, one must grasp their identity, traits, and requirements. Scholars classify young learners by age, with each group having different traits and cognitive capacities. Educators must recognize these variances to adapt their instruction, create goals, and manage expectations along the learning experience. Young learners of English, usually ages 3–12 and starting formal school during these years, start learning English early. Very young learners (VYL) are preschoolers aged 3–6, young learners are 7–9 (1st–3rd grades), and late young learners are 10–12 (4th–6th graders) (Oktaviani & Fauzan, 2017). Harmer (1991) calls children under nine "young children" and those 10 and older "adolescents" till maturity. Scott and Yteberg (1990) split young learners into five- to seven-year-olds and eight- to ten-year-olds. This categorization recognizes substantial developmental differences and helps educators comprehend age-related traits. Despite these generalizations, each child is unique and develops differently. This research includes ten- to eleven-year-olds with adult and childlike traits. They grasp linguistic rules, abstract notions, symbols, generalize language, and organize it (Scott & Yteberg, 1990).

Several traits of young learners affect their learning environment. First, their short attention span and rapidly changing interests require dynamic class activities (Williams, 1998). Second, they struggle with abstract concepts as tangible learners (Cameron, 2001). Thirdly, they demonstrate indirect or peripheral learning by investigating their environment through touch, smell, taste, and hearing (Larson-Hall, 2008). Young learners like talking, dancing, singing, playing games, drawing, colouring, and watching cartoons, learning by repetition and sound imitation. Therefore, teaching young learners English requires considering these traits (Harmer, 2008). Colourful visuals and objects, involving students in creating them, transitioning quickly between activities due to short attention spans, thematic teaching for meaningful

language context, classroom routines, using mother tongue when necessary, involving community helpers, and maintaining professional connections for updated teaching trends and ideas are effective teaching strategies for young learners (Shin, 2006). Therefore, teaching young learners English requires a holistic strategy that considers several factors.

Halliwell (1992) states that young learners bring instincts, talents, and traits to the classroom, laying the groundwork for language development. Therefore, language teachers must recognize and comprehend these features to help young learners and improve their language learning experience. Young learners have a different learning style than teens, and adults, according to Harmer (1991):

- Receptive to Meaning: Young learners respond to meaning even if they cannot comprehend words.
- Indirect Learning: They learn from their environment rather than specialized topics.
- Multi-sensory Understanding: They use sight, sound, and touch to understand.
- Enthusiastic and Curious: They are curious about their surroundings and the globe.
- Individual Attention: Young learners want personalized attention, approval, and appreciation from teachers.
- Personal Engagement: They enjoy discussing themselves and respond well to personal themes.
- Short Attention Span: If activities do not attract them, they lose interest after 10 minutes.

Harmer (1991) compares the learning methods of young learners to teenagers and adults. Awareness of meaning without word comprehension stresses context and early language development. Indirect learning emphasizes the comprehensive teaching function of the environment, showing that early learners learn best from a range of situations. Multi-modal approaches “sight, hearing, and touch” support the idea that early learners benefit from sensory interaction. These passionate and inquisitive learners demonstrate children's inherent curiosity, which can promote learning. Young learners need individualized attention, praise, and appreciation, stressing the interpersonal

component of education. Short attention spans require dynamic and interesting activities to keep children engaged and learning. Besides, young learners have a distinct learning style, according to Halliwell (1992):

- Meaning Interpretation: Children can grasp words without fully understanding it.
- Creative Language Use: They utilize limited language creatively.
- Indirect Learning Preference: Children like indirect learning.
- Enjoyment of Fun: They enjoy and generate enjoyment in their actions.
- Vivid Imagination: The imagination of children is vibrant and remarkable.
- Love for Communication: They like conversing.

The unique learning style and cognitive processes of young learners should be understood, according to Halliwell (1992). Children may see words without comprehending them, which challenges language acquisition models and stresses contextual meaning in early learning. Language imagination allows young learners to express themselves imaginatively with few words hence; instead of strict, compartmentalized teaching, children thrive in engaging, holistic situations for indirect learning and playful and enjoyable learning boosts engagement and motivation for young learners. A vivid and fantastic imagination supports the idea that creativity is essential to their evolution. The passion of young learners for communication stresses social learning and the value of interpersonal connection. Halliwell's findings emphasize the need for a flexible education system for young learners.

In addition, The Critical Period Hypothesis suggests that young learners acquire second languages better than adults. This hypothesis suggests that young learners use their maximum brain function to acquire a foreign language like their mother tongue before puberty. Thus, early English instruction is important. Young learners have unique demands and traits that affect English language learning (Scott & Ytreberg, 1990). The early years of school allow teachers to influence students' needs, expectations, and imaginations. This chance comes with great responsibility. The requirements, traits, natures, cognitive processes, and language achievements of young learners affect how teachers conduct classes (Erdogan, 2014). This understanding also helps teachers set realistic expectations and goals that match students' capacities to

handle varied activities (Prosic-Santovac, 2017). Teachers should consider students' personalities and learning styles while designing lessons (Kersten & Rohde, 2013).

Teachers must offer various and enriching activities given the above features and individual considerations of young learners. Given that students are digital natives, using technology in the classroom is crucial to meeting their demands and learning styles. Teachers should plan a variety of fun activities including games, arts and crafts, stories, singing, physical activity, and creativity to keep students' attention.

2.2. Teaching Writing to Young Learners

Writing, whether in one's native language (L1) or a second or foreign language (L2/FL), is a focus in curriculum design throughout educational fields (Azarfam & Kalajahi, 2012). Writing is a complicated cognitive activity that requires careful examination and various layers of thought. In essence, Writing goes beyond translating language into symbols and it demands prolonged, purposeful intellectual effort (White & Arnt, 1995). It is referred to be a problem-solving process wherein authors utilize various cognitive and linguistic abilities to ascertain a purpose, produce and formulate ideas, and enhance language. (White & Arnt, 1995). Writing encourages initiative since, unlike reading, it requires the student to produce everything. An effective literary composition combines organizational structure, meaning, substance, unity, and form. The writer must choose a topic, brainstorm, draft, edit, and share whether writing in L1 or L2 (White & Arnt, 1995).

Writing, the most difficult skill for first, second, and foreign language learners, requires combining the above elements. It is a heavy burden for ESL/EFL learners to deal with complicated language structures, vocabulary, meaning, organization, and content. Learners also face environmental distractions, time limits, and stress (Turgut, 2010). Therefore, educators, practitioners, and researchers have been actively studying ways to help children write and perform better in language education.

Teachers must examine young students' learning techniques in addition to motivation such as identifying a group or individual student's techniques and assist them adopting new ones. According to Cook (2013) Effective learning tactics encompass identifying a compatible learning style, engaging actively in the language acquisition

process, cultivating an understanding of language as both a system and a communicative tool, and perpetually enhancing linguistic knowledge. Cook says that young learners acquire second languages better than adults, thus they should start early. Cook (2013) supports Lenneberg's critical period hypothesis by arguing that youngsters who start learning English are almost identical to native speakers.

Writing abilities, which are vital to English communicative competency, are greatly affected by writing instruction. Brown (2001) stresses well-designed writing teaching adapted to students' abilities. Astrini et al. (2020) emphasize the importance of teaching techniques in writing classes, stating that choosing the proper strategy is crucial to learning. Appropriate tactics excite students and increase writing quality, especially for young learners. Designing instructional materials like handouts helps English beginners learn, according to research. Games also boost young students' writing class involvement and teachers must examine young learners' intellectual and cultural elements, such as culture, environment, gender, and parental impact, according to Bakhsh (2016). Phillips (1993) further classifies early learners by age, describing the traits of five- to seven- and eight- to ten-year-olds. Teachers must consider age-specific qualities to create successful teaching tactics that meet young learners' requirements.

Elmahida et al. (2021) found that students' traits, pleasant learning, and peer feedback influence writing instruction. Understanding students' traits is crucial to creating a successful writing technique, especially for young learners struggling with English. Teachers must use interesting, active activities to measure students' writing skills. A vibrant and pleasant writing session is essential to pique students' interest in English. For young learners, using movies, flashcards, and storybooks promotes learning. Orlich et al. (2009) also noted that effective teaching tactics must incorporate social, emotional, curricular, and collegial settings. Hertiki (2018) examines regulated and semi-controlled writing methods for young learners, emphasizing the teacher's position as a role model and states that teachers must customize techniques to students' intellect and traits.

Elmahida et al. (2021) suggest that effective strategies for teaching writing to young learners involve careful consideration of several key elements. Firstly, teachers must identify the most effective means to enhance the quality of writing skills within young learners' classrooms. Secondly, teachers should be attuned to three critical

aspects when engaging with young learners: understanding students' characteristics, developing enjoyable learning strategies, and incorporating peer feedback strategies. Thirdly, it is crucial for teachers to assess the success of their strategies and their impact on achieving optimal learning outcomes for students. A comprehensive understanding of these facets empowers teachers to discern and implement the most appropriate strategies for teaching writing. Recognizing the challenges of teaching writing to young learners, it becomes essential for educators to comprehend their students' interests, particularly their engagement with writing, a task often perceived as challenging for this age group. Instead of overwhelming students with numerous strategies, a focused and developed approach is recommended. While concentrating on a single strategy can enhance effectiveness, teachers have the flexibility to combine multiple strategies in the writing learning process, as long as they synergistically contribute to the overarching educational goals. This underscores the institution-specific nature of success criteria for evaluating the applicability of teaching strategies.

Writing is unique for each student due to individual differences. Thus, even when given comparable materials or themes, students' results will vary. In this dynamic writing process, teachers motivate students to experiment and find what works for them. Teachers must understand the objective outcomes of a writing program and the processes necessary for excellent writing to identify and use appropriate techniques and resources while assessing their students' needs and progress.

2.2.1. Approaches to Teaching Writing

Four major methods have influenced the evolution of ESL/EFL writing: the product approach, the process approach, the genre approach, and the post-process approach to writing education.

The product approach is rooted in behaviourist principles that link language training to linguistic form, specific language abilities, and habit building in the product approach to writing. This method believes language has different portions that should be acquired progressively. The product approach includes the audio-lingual technique, where students follow the teacher's directions (Turuk, 2008). This method emphasizes students' final writing, frequently in silence and under time pressure. Students' written products are the emphasis of the product approach. The conventional, text-based

product strategy emphasizes linguistic form, according to Tribble (2009). Lexical knowledge, vocabulary, syntax, and coherent devices are emphasized in the product approach (Yang, 2005). Students copy teacher-provided writing models and are graded on punctuation, spelling, and use. The teacher gives mechanics and grammar homework in a certain period, and students typically write about their summer vacation or semester break. The product approach considers qualified writing correct and mistakes to be rectified or deleted. Language knowledge, vocabulary, syntax, and coherent devices are stressed by the teacher to promote accuracy and consistency. The product method includes familiarization, controlled writing, guided writing, and free writing, according to Pincas (1982, cited in Badger & White, 2000). The product method emphasizes linguistic knowledge but neglects process skills like planning, drafting, and editing, which may underestimate learners' knowledge and skills. However, its strength is providing teachers with precise standards for teaching text-related language knowledge and modelling (Badger and White, 2000).

The process approach to teaching writing originated in the 1970s and 1980s to overcome the drawbacks of older techniques. Process writing, according to Shih (1986), helps students learn writing methods through pre-writing, drafting, and revising. Teachers and students meet individually during the writing process to evaluate writing processes rather than products. Process writing acknowledges micro- and macro-writing talents. Micro-skills include utilizing proper grammar, vocabulary, and writing quickly, according to Brown (2007). Macro-skills include employing coherent devices, communicating with written material, linking events, distinguishing literal and inferred meanings, and using writing methods. Process writing stresses pre-writing, drafting, and revision. Harmer (2001) said that investing time with students on pre-writing, revising, redrafting, and finishing their work helps them build writing abilities. Pre-writing activities like extensive reading, skimming, scanning, outside research, brainstorming, or conversations can help students employ diverse language, complicated structures, and innovative sentences. Editing lets students check grammar, punctuation, and spelling, repair errors, and restructure ideas with teacher help. Drafting procedures include peer review, teacher input, and error correction, but it takes time. The process approach sees writing as a multistage cognitive process that includes pre-writing, drafting, revising, and editing (Zeng, 2005). This method stresses production and the writing process, studying how students write sentences, paragraphs, and sentences. With

teacher assistance, students create numerous versions and modify their work based on feedback to become competent writers. Process approach students write more and receive more comments from the teacher than product approach students. Atkinson (2003) believes process writing helps students write more and better via pre-writing, drafting, revising, and editing. Based on socio-cultural theory by Vygotsky (1978), process writing stresses systematic thinking and the Zone of Proximal Development (ZPD) as a fundamental educational concept. ZPD compares what a person can do alone and with aid (Turuk, 2008). Process writing is popular globally, however it has drawbacks including less grammar and structure, longer writing periods, and difficulties integrating it in writing exams. Process writing encourages systematic thinking and a deep knowledge of cognitive development (Badger and White, 2000).

Authoritative and anchored on text and context research, Vygotsky's (1978) collaborative learning underpins the genre approach to teaching writing (Hyland, 2003). Genre writing promotes linguistic expertise by having students copy teacher texts, according to Badger and White (2000). Genre writing emphasizes discourse community interaction between writers, texts, and readers. It examines writing from a linguistic and social standpoint to prepare students to write essays, assignments, and other items. The genre method is new and related to the product approach, or perhaps an augmentation of it (Badger and White, 2000). Paltridge (2004) notes that the genre method teaches certain genres, such as essays and assignments, allowing students to write in different styles.

McComiskey (2000) views the post-process approach to teaching writing as an outgrowth of the process movement. The post-process method recognizes that learners may benefit from product, process, and genre approaches, unlike the process approach, which emphasizes many writing phases. Badger and White (2000) propose an integrated method that integrates product, process, and genre approaches to help learners, recognizing the diversity of L2 writing theories. McComiskey believes the post-process approach enhances writing teachers' instructional methods.

Teachers must consider L1 and L2 writing disparities when teaching writing. L1 writers are better at communicating aims and plans than L2 writers, who plan less, use fewer words, and make more mistakes (Silva, 1993). Motivation in target language writing requires student-centred approaches due to the difficulty of L2 writing. Process

writing is popular, although it may have drawbacks including less grammar and structure, longer writing durations, and difficulty applying it to projects and exams. Process writing emphasizes abilities, prior knowledge, and student contributions to the writing classroom, notwithstanding its drawbacks (Badger and White, 2000). The genre method, which emphasizes linguistic understanding and writing purpose preparation, is a good writing training tool. Finally, the post-process method combines product, process, and genre approaches to serve learners. The process of writing in a second language and how training affects it are still unclear, according to Cumming and Riazi (2000), highlighting the need for further study.

2.3. Storytelling

In storytelling, a narrator uses words to create a mental image for the audience, or listener. This constant communication is maintained by facial expressions, body language, or speech (Roney, 1996). The structure of Storytelling according to Roney (1996) is shown in Figure 1.



Figure 1. Structure of Storytelling (Roney, 1996)

According to Duran and Topbaşoğlu (2017), listening to a storyteller or narrator can boost our imagination. When reading a book, our inner voice is usually our own, but when listening to a narrative, we hear a narrator and contemplate their speech and actions. Duran and Topbaşoğlu suggest that narrative has a crucial role in helping learners internalize and retain information, especially during specific developmental stages.

Only wealthy people had writings, mostly for teaching the alphabet, and narratives were told orally. Van Gils (2005) notes this early use of narrative in teaching. Books, made possible by publishing and printing, made narrative more accessible. Stories used to teach young learners values and lessons, but they now entertain (Van Gils, 2005). Being limited to kindergartens due to worries about its impact on scholastic abilities, storytelling eventually acquired respect for its benefits.

Keshta (2013) observes that storytelling was first seen as an engaging method, raising concerns about its potential to impair education. Storytelling became a wonderful educational tool as its many benefits were discovered. Hemmati et al. (2015) found that stories provide a stress-free atmosphere, boost good feelings, and remove emotional filters in language acquisition. This affects students' subject learning. Additionally, Green (2004) argues that the inherent links of stories between events and concepts make them useful tools. Like remembering a melody from a single bar, mentioning one portion of a narrative might bring up others.

2.3.1. A Brief History of Storytelling

Storytelling uses verbal and physical language in colourful ways to create scenes in the listener's mind, according to Gere et al. (2002). Storytelling is describing an incident or sequence of events using words and gestures (Roney, 1996). No matter its form, narrative of a story transfers meaning, according to Behmer (2005). Storytelling is a potent, significant, pleasurable, and innovative method to augment education and learning according to Wang and Zhan (2010).

A brief history of storytelling shows how Digital Storytelling (DST) entered education. Stories have been important to humans since communication began. To understand the world, our ancestors told tales, first verbally and then on walls, about values, events, experiences, and knowledge (Cherry, 2017). The urge to share experiences, entertain, preserve history, and communicate social norms led to storytelling (Pellowski, 1990). Early storytelling used cave paintings, traditional dances, poetry, songs, and chants to pass on important historical or cultural knowledge. Storytelling is used to convey knowledge more simply (Li & Hew, 2017).

From its beginning, storytelling has nurtured listeners' imaginations as well as communicated events. It helps analyse circumstances and experiences and develop new meaning and information, which is linked to learning. Stories help organize and recall information and build brain connections (Hamilton & Weiss, 2005). When it comes to education and using storytelling, Eades (2006) notes that nineteenth-century trainee teachers were trained in storytelling which clearly showcases that narrative is important in teaching.

2.3.2. Teaching English via Storytelling

Every culture has told stories using speech, facial expressions, gestures, eye contact, and interaction (Hsu, 2010). Bruner (2003) states that this ancient tradition is not limited to any nation and transmits values and education (Andrews et al., 2009, p. 6). The earliest style of education holds that all information gained via hearing and reading is related to stories (Green, 2004). Thus, language teachers use narrative frequently.

In foreign language training, storytelling is used alongside games, music, and role-playing (Tsou et al., 2006). Language education researchers like Brewster et al. (2002), Brumfit et al. (1991) and Wood (2003) recommend storytelling to improve language skills and interest, especially in young English language learners. Likewise, Wright (2004) suggests that narrative connects classroom language to real-world application. Many works on using storytelling in English instruction emphasize the importance of real stories in enhancing the target language in a relevant setting. Stories are a good way to teach English language skills.

Traditional storytelling is one of the most popular teaching and learning methods in school. Stories allow both interaction and construction of knowledge simultaneously (Combariza et al., 2013) and are universally adopted and valued in language training. Language teachers and students benefit from its friendly and collaborative classroom atmosphere (Sever, 2014). It also improves native and target language abilities with numerous benefits embedded in stories independent of age or culture (Khodabandeh, 2018). Researchers say storytelling in language learning engages students, fosters enthusiasm, reduces stress, stimulates imagination, improves language competency in

listening, speaking, and writing, and creates lasting memories as students personalize and construct their own meaning from the stories themselves.

Octaviana (2017) offers numerous convincing arguments to use stories in early childhood education:

- Stories inherently attract kids.
- A lesson might revolve on stories to explain words and phrases.
- Children like repeating stories, which helps develop revision skills.
- Teachers may use stories to create fun classroom activities.
- Stories add variation to courses and provide a new teaching style.
- Stories and songs help kids hear and understand English better than other techniques.

2.4. Digital Storytelling

Globalization promotes a borderless world by increasing information exchange. This has made cross-cultural ties necessary to promote tolerance, respect, and appreciation for cultural diversity. The need for a more linked world requires improving learners' Intercultural Communicative Competence (ICC). Global education has advocated for digital mediums that boost ICC, creativity, productivity, analytical thinking, and collaboration. Digital storytelling stands out because of its collaborative and inter-communicative character. Storytellers use voice, face, and hands to create a shared human experience based on words and imagination (Dujmovic, 2006). However, digital technology revolutionized narrative, coining the phrase DST. This modern method is popular in education, business, and marketing.

Over the past few decades, EFL and ESL scholars and authors have defined and connected DST with numerous terminologies. DST is interactive narrative entertainment given to the public through media, the internet, online tools, and DVDs, according to Miller (2004). Davis (2005) defines digital stories as short stories told in first-person and shown as movies on TVs and computers. DST is a narrative-technological art genre, according to Lathem (2005). DST is a sophisticated kind of oral storytelling that offers personal importance and real experiences in a contextual framework, according to Bruner (1996), Kearney & Schuck (2006), and Lambert

(2006). Alexander (2011) proposes that DST might help students create and share personal tales, learn digital literacy, and bond. graphics, and background music. These two- to ten-minute stories cover a wide range of topics. Digital stories combine audio, video, and picture components with conventional narrative. Burgess (2006) calls digital storytelling an accessible instrument for creating personal autobiographies that can be shared online or on TV. The Digital Storytelling Association (2011) defines digital storytelling as the current embodiment of the old art of storytelling. Norman (2011) defines a digital story as any mix of a spoken narrative, graphics, potentially music, and new editing and sharing capabilities. Jakes and Brennan (2005) define digital storytelling as creating a visual story using voice,

Yoon (2013) compared traditional oral storytelling versus DST in many sectors. Traditional oral storytelling uses voice, words, and printed or painted paper. In contrast, DST uses multimedia, technology, and storage. Modern technology makes DST more enticing for language learners as digital media grows more popular than conventional techniques and improves foreign language teaching and entertains younger generations.

Robin (2008) defines DST as using graphics, music, and video with conventional narrative aspects. The goal of this teaching method is to tell interesting stories. Robin (2008) defines DST as using technology to convey tales. DST includes students writing stories in the target language to demonstrate their language skills and cultural awareness. Lambert (2013) claims that DST lets people express themselves, transmit ideas, and share personal experiences through numerous media types. Robin's well-established description of DST has spurred different EFL definitions and viewpoints. DST involves combining storytelling with audio, video, and computer information. Beckett (2018) defines DST as using modern technologies in education to teach. These definitions show that DST has been theorized with similar terminology and concepts in the literature. This thesis describes DST as a potent technology-mediated learning technique to add to the literature. By adding video clips, visuals, intonation patterns, and the storyteller's accent to traditional storytelling, it adds emotive elements to words.

It depicts digital storytelling that captures the storyteller's memories, experiences, and narratives and this category typically involves narrating personal incidents (Cigerci, 2015). Written narratives are converted to digital format utilizing multimedia technologies to generate this sort of digital story. Digital narratives on historical events fall into the second type. The visuals and voiceovers of these digital stories should accurately reflect the historical event (Normann, 2011). The story and digital components are skillfully integrated to immerse the spectator in the historical event and its period. The third category is educational storytelling (Cary, 1998). The target audience receives a complete presentation of instructional narrative content with appropriate visuals, sound, and music (Baki, 2015). This type of digital storytelling uses visual and audio aspects to make the subject matter more relatable (Tsou, Wang & Tzeng, 2006).

The process of digital storytelling is equally significant as the final output. According to researchers, creating digital stories helps students gain modern skills including teamwork, communication, creativity, and critical thinking. Scholarly studies show that DST is becoming more popular as an instructional and learning technique in foreign language teaching (Miller, 2014). Ohler (2008) notes that combining multimedia and storytelling strategies helps students develop complex and compelling stories that improve linguistic and cultural knowledge. Kajder (2004) claims that digital storytelling improves foreign language acquisition and intercultural understanding. Learners use real cultural resources and create personal narratives from their experiences and viewpoints.

StoryCenter (2005) developed the "Seven Elements of Digital Storytelling." According to Moradi and Chen (2019), these factors are:

1. Point of view: Finding the core idea of the story and comprehending the author's perspective. Lambert (2006) stresses that every story has a purpose. This goal may be to express a desire, illustrate an issue, send a message, or express a need. Following the narrative acts, exposing an awareness, and comprehending the characters' experiences and their links to the aims of the storyteller is the essence of a story.

2. A dramatic question: A question that grabs the spectator and is answered by the story. Skillfully designed storylines generate suspense early on to keep readers engaged until the finish.
3. Emotional content: Connecting with the audience by personalizing and conveying significant concerns. Arousing audience emotions and leading them on a touching or sad journey is vital. A story that emotionally engages the audience is more likely to keep their attention and interest. Tragedy, action, and romance stories create emotional content when people suffer for their deeds and faults, sacrifice themselves for the greater good, or experience near-death for love. To engage the audience, pictures, effects, music, and tone of voice enhance this emotional impact.
4. The gift of your voice: Use your voice to personalize the story and provide context. Lambert (2003) states that DST enhances the power of narrative, allowing the listener to imagine or participate with the story. The audience considers the ideas of the story and reacts to the story positively or negatively when the speaker uses a communicative tone. When the storyteller uses a melodic tone, the audience thinks about their own lives and finds parallels.
5. Soundtrack power: Adding music or other sounds to enhance the plot. Strategically used music may emphasize key times and complicate narrative activities. Music may also affect how people view photos and videos. A soft musical tune may indicate a love interaction, helping the viewer identify the protagonist. Conversely, rising tense music may predict a disaster.
6. Economy: Displaying enough material to tell the story without overpowering. DST enhances meaning using visual and audio features, reducing verbal need. A digital narrative that opens with "Once upon a time in a land far away, there was a princess..." uses graphics to support the text, reducing the need for character and setting details.
7. Pacing: Setting the pace of the story whether fast or slow. Lambert (2006) suggests that well-paced stories employ well-timed pauses and a steady or rhythmic speed to keep audiences engaged. Digital goods improve by starting slowly to grab attention, gradually speeding to develop tension, then selectively slowing down to let the audience breathe.

Moradi and Chen's (2019) paper showcases these seven digital storytelling aspects as shown in Figure 2.



Figure 2. Aspects of storytelling (Morardi and Chen, 2019)

2.4.1. Digital Storytelling Categories

Robin (2016) found three main forms of digital stories:

Personal Narratives: Videos of three to five minutes usually chronicle the experiences of an individual, a region, or an occurrence. These narratives allow students to explore varied origins. Personal narratives are classified by the Center for Digital Storytelling (CDS) as character stories, memorial stories, stories about events, places, what we do, recovery stories, and love stories. Many of these narratives honour people or events and highlight common experiences, successes, struggles, and recovery. The interactive story uses Katherine Hwu's personal experience to illustrate Asian-American childhood struggles.

https://digitalstorytelling.coe.uh.edu/view_story.cfm?vid=487&otherid=featured&d_title=Featured%20Digital%20Stories (Nazlı, 2022).

Stories That Inform or Instruct: Informative stories explain a topic. Maths, art, language, medical education, and other disciplines can be presented using this story structure. Autobiographies, personal narratives, and historical stories can include informational or instructive stories. This narrative structure may help teachers explain geometry, science, social sciences, geography, history, IT, music, and language arts.

Heather Moore uses a digital story to portray bullying as a clinical case and propose answers.

https://digitalstorytelling.coe.uh.edu/view_story.cfm?vid=406&categoryid=4&d_title=Health/Medical (Nazlı, 2022).

Stories That Examine Historical Events: Digital stories often examine historical events to illuminate them. This category lets students see historical events from many angles, connecting them to the past. Students may create this digital story using antique newspapers, archive resources, films, and historical images. Digital productions by University of Kragujevac students tell the story of the first Serbian revolt.

https://digitalstorytelling.coe.uh.edu/view_story.cfm?vid=483&categoryid=16&d_title=History (Nazlı, 2022).

2.4.2. How to Choose Digital Stories

Technology is increasingly used in English language teaching, and stories help children develop vocabulary, reading, speaking, listening, and writing skills in their native language and foreign language (Xu et al., 2011). Teachers must carefully choose digital stories for classroom usage. Brewster and Ellis (1991) suggested many factors for choosing digital stories:

- Stories should be unique and compelling.
- Stories must use genuine language and context in the classroom.
- Stories should inspire kids.
- Learners should be intrigued by stories.
- Stories should avoid political prejudice and be truthful.
- Stories should not promote bigotry or prejudice.
- The length and language difficulty of the stories should match students' competency.

2.4.3. The Process of Creating a Digital Story

Digital storytelling researchers say it helps students develop 21st-century abilities (Howell, 2003; Jakes, 2006; Robin, 2015). Understanding the development process is key. Jakes and Brannon (2005) provide six phases for developing digital stories: Writing, Script, Storyboarding, Locating Multimedia, Digital Story Creation and Sharing. The author starts writing, chooses a theme, and begins the story. After finishing the plot, the author writes a screenplay explaining how multimedia would further the story. Storyboarding structures the narrative of the movie by identifying multimedia elements that are integrated according to the screenplay. Finally, the digital narrative is presented to an audience to publicly recognize each individual's effort. (Jakes & Brennan, 2005; Paull, 2002).

A thorough comprehension of these phases is necessary to appreciate how DST benefits students and develops skills. Besides, Robin (2016) outlined a comprehensive 12-step process for crafting a digital story, serving as a valuable guide for educators incorporating DST into their lessons. These steps include:

- Choosing the topic: Selecting a theme or subject for the digital story.
- Conducting research: Gathering relevant information on the chosen topic.
- Writing the first draft of the script: Drafting the initial narrative for the story.
- Receiving feedback on the script: Seeking input and suggestions for improvement.
- Revising the script: Making necessary adjustments and enhancements to the narrative.
- Finding, creating, and adding images: Sourcing or generating visuals that complement the story.
- Respecting copyrights: Ensuring compliance with copyright regulations when using external content.
- Creating a storyboard: Planning and organising the sequence of images and script.
- Recording audio narration: Capturing the spoken component of the story.
- Adding background music (optional): Incorporating music to enhance the storytelling experience.

- Building the digital story: Assembling all elements into a cohesive digital format.
- Publishing the digital story: Making the completed digital story available for viewing.

Pitler et al. (2007) elucidated a series of steps for creating a movie that may serve as a valuable resource for pupils embarking on the journey of DST. These steps include writing the script, storyboarding, shooting the video, importing video and images, video editing, adding music, and saving and sharing the movie. Moradi and Chen (2019) suggested that DST is a methodical approach that fosters an efficient learning atmosphere. This process is classified into four steps, as seen in Figure 3.



Figure 3. Phases of Storytelling (Morardi and Chen, 2019)

2.4.4. Digital Storytelling and Writing Skill

Narrative scripts help students improve their writing and exhibit creativity beyond typical language exercises. Language learners can improve their listening and reading abilities by reading digital stories from peers or other sources. According to Vinogradova et al. (2011), these stories are captivating and provide realistic, information-rich resources, improving language acquisition. Digital stories add another layer to language acquisition, making it more relevant to the digital era.

Since creating a digital story requires planning, reworking, storyboarding, scriptwriting, and editing, school districts and states are using it to teach writing. Students' writing skills and instructional effectiveness can be improved by DST (Banaszewski, 2005; Paull, 2005). In his case study of three adult students, Paull (2005) found that DST makes students feel more comfortable and empowered to write. Additionally, one benefit of using DST in writing teaching is its relationship to the writing process. Writing is the backbone of DST, and a good screenplay is essential to its success. Writing keeps digital storytellers focused and motivated (Brennan & Jakes, 2005). DST helps students prepare and express their ideas, making writing more real and engaging (Banaszewski, 2005). Banaszewski's study shows that DST might help even academically failing primary kids choose themes to write about (Banaszewski, 2002).

The multimedia and technology elements of DST motivate writing (Salpeter, 2005). A pilot program used digital storytelling to help health students create addiction PSAs, English students create visual poetry, and history students conduct parent interviews about their high school years. DST, while primarily about writing, uses technology and multimedia to motivate students to write (Salpeter, 2005). Besides, DST smoothly interacts with writing, one of the most common language skills involved, since stories are based on texts and scripts. According to Sarica and Usluel (2016), writing is the first stage in constructing a digital story. They also remark that students may collaborate, review, and make adjustments while writing. Rahimi and Yadollahi (2017) note that DST fosters collaboration, as student writers benefit from peers' creativity and writing tips to organize ideas, convey viewpoints, and create cohesive tales.

Storyboarding, which allows many rounds of editing, writing, revising, and verifying before the final document, helps students analyse their audience and goal, according to Yamaç and Ulusoy (2016). Digital stories are interactive, letting users influence language and literacy acquisition by exploring and repeating them, according to Nguyen (2017). DST improves students' word choice, sentence fluency, concept organization, writing quality, motivation, and technology literacy, according to Yamaç and Ulusoy.

According to Puspitasari (2019), digital narrative graphics help students retain and link relevant language, making writing easier and more engaging. According to Rong and Noor (2019), writing about photos on Storybird enhanced students' language and punctuation. Digital narrative writing by Abdel-Heck and Helwa (2014) weaves history and present into a meaningful story. They also say peer review and digital media help writers express thoughts creatively.

Digital storytelling assignments improve students' grammar, punctuation, and word capitalization better than traditional teaching approaches (Atwan, 2018). Using digital media tools for storytelling reduces spelling errors through computer correction and teacher correction (Girmen et al., 2019). DST enhances authentic multi-modal writing, according to Balaman (2018). Digital writing activities promote metalinguistic knowledge and writing engagement in students (Christiansen & Koelzer, 2016).

DST, a technology-based writing genre (Oskoz & Elola, 2014), emphasizes writing. story authoring is essential to DST since a digital story is about the narrative. A good script is the key to a good digital story (Doğan & Robin, 2008), with technology coming second (Banaszewski, 2005). However, teachers should avoid overemphasizing technology in narratives (Banaszewski, 2005). While acknowledging multimedia technologies, writing should be prioritized. Technology makes digital stories more powerful. Students are more motivated by technical narrative (Salpeter, 2005). Thus, multimedia should be used as complementary tools.

Digital storytelling complements conventional writing abilities. This unique process-oriented writing education includes pre-writing, drafting, revising, editing, and publishing (Foley et al., 2014). Students carefully and actively participate in most writing phases (Flihan, 2013). After brainstorming, the digital story is written in numerous drafts. Student storyboards show the elements of the story after the final draft. Storyboarding provides a visual roadmap for the digital story (Gakhar, 2007). Digital storytellers may organize visuals, audio, and speech to match the story. In the production phase, students build technology components, add voice overs, and organize project folders per the storyboard. After creating the digital story, share these multimodal writings (Gakhar, 2007).

In DST, texts are often first-person narrated stories. (Klaebe & Bolland, 2007) through multiple media channels. Writing is mostly narrative and new components beyond traditional storytelling make this education a different narrative writing genre (Oskoz & Elola, 2014). It is a method to integrate 21st-century technology into the existing robust process of narrative composition. The digital storyteller can animate their narrative more effectively than using traditional pencil and paper. DST prioritizes narrative writing, which conveys a tale, articulates emotions and personal experiences, provides comments and interpretations, recounts autobiographical accounts, and clearly depicts individuals, locations, and objects. DST also encourages narrative for introspection and self-exploration according to Abdel-hack and Helwa (2014).

2.4.5. Digital Storytelling and Other Language Skills

Digital storytelling transforms learners' language ability across the four competencies and builds diverse literacies (Brenner, 2014). DST can increase listening, speaking, reading, and writing, according to Miller (2014). DST helps children improve their linguistic skills (Robin, 2008). Vurdien (2013) suggests that students improve their speaking and pronunciation by narrating their experiences and writing the script. Digital stories from peers or different sources can improve listening and reading skills by offering authentic and information-rich materials (Vinogradova et al., 2011). DST develops several linguistic skills and encourages creativity and involvement. Miller (2014) found that DST improves language acquisition abilities including listening, speaking, reading, and writing.

2.4.5.1. Listening Skills

Language teachers emphasize listening because it helps create communication skills and process inputs. Multifaceted listening requires learners to relate auditory cues to prior knowledge (Pangaribuan et al., 2017). Previously considered passive, hearing is now deemed active (Walker, 2014). Therefore, it is important to distinguish between hearing and listening, perceiving noises versus making meaning of them (Guettal, 2008).

Despite the significance of listening skills, learners have traditionally been expected to develop them individually. Language laboratories used audio recordings to improve students' hearing and language abilities. Computer-Assisted Language Learning (CALL) uses multimedia to promote student autonomy, creativity, and efficiency (Meskill, 1996). Computer technology in language learning now includes multimedia and digital engagement, making DST a realistic way to improve listening and other language abilities. Digital storytelling exercises that promote critical thinking while listening and meet instructional objectives improve understanding (Datko, 2014). Multimedia improves learners' cognitive skills and hearing perception by combining words, sounds, visuals, and images (Meskill, 1996).

DST improves concept analysis and critique by listening and viewing better than conventional storytelling. It improves sentence formulation and helps students organize their thoughts for narrative recounting (Tabieh et al., 2021). DST helps people remember and understand knowledge through hearing and pictures, making it more permanent (Türe Köse, 2019). Tubail (2015) claims that offering a unique way engages students and that using graphics, sounds, and videos improves listening comprehension.

2.4.5.2 Speaking Skills

DST engages students and improves their language abilities. Narrating their stories improves students' speaking and pronunciation skills by creating digital narrative scripts. Robin (2008) found that creating digital stories provides a solid language improvement foundation. Vurdien (2013) also emphasizes that DST may improve speaking and pronunciation skills by giving students a relevant and fun way to practise.

Speaking to tell a story is an oral performance. Sometimes underestimated in language instruction, speaking adds to a fixed perspective regarding language learning. According to Esen (2019), DST improves oral competency and creates an anxiety-free speaking atmosphere by having students peer-review and evaluate one other's presentations. Storytelling encourages students to share their tales and improves their speaking abilities (Abdolmanafi-Rokni, Qarajeh, 2014).

DST improves verbal skills, pronunciation, vocabulary, and sentence formation, developing a good attitude about speaking (Kim, 2014). Digital media encourages speaking subconsciously by creating a stress-free environment, according to Putri and Ardi (2013). Digital media platforms allow students to actively participate in speech creation in the classroom and beyond (Abdelmageed & El-Naggar, 2018). Similarly, Mohamed Salama Eissa (2019) found improvements in learners' grammar, punctuation, emphasis, tone, and intonation when they spoke. Pop (2012) offers digital storytelling exercises for students with speaking anxiety since they allow for correction and rehearsal. DST creates a non-threatening environment that motivates even silent kids to talk (Wei et al., 2018).

2.4.5.3. Reading Skills

Students need to grasp each word in a book and extract meaning from varied scripts to master reading comprehension. According to Anggeraini and Afifah (2017) learners grasp digital stories superior to paper-based resources, and pre-reading activities facilitate. Bakar (2019) asserts that DST facilitates pupils in cultivating their own comprehension and explore issues that interest them in reading and learning since digital stories make learning fun, and pictures help students understand abstract concepts (Aprilya, et al., 2016). Additionally, visual hints help students remember text because visuals make DST fun for students, which boosts reading engagement (Christiansen & Koelzer, 2016). Digital storytelling collaborative assignments inspire students to produce and read more stories for an audience, increasing course engagement (Menezes, 2012). Students read their collaborative digital stories to classmates, boosting their reading skills.

2.4.6. Benefits and Advantages of Digital Storytelling

In recent decades, scholars and educators have focused on DST. DST has been studied as an independent variable on learners' language, social, and individual development. The studies in the literature show that DST is a powerful digital learning method that benefits students and teachers. When learners are encouraged to integrate material into meaningful visual and rhetorical representations that match their perceptions, they learn deeply (Mayer, 2003). DST encourages learners to use graphical, aural, and written evidence during production and grasp concepts and messages through

written, auditory, and visual channels during demonstration. Authors must reflect on their experiences and manipulate information and technology to write a digital story (Barrett, 2006). Designers transmit their ideas using pictures and significant statements (Walters et al., 2011). DST impacts the audience by offering real experiences inside a narrative, allowing the merging of layers of multimedia information with target messages that traditional storytelling may not capture (Brushwood Rose, 2009).

Besides, DST improves language competency, student engagement, and cross-cultural understanding in language learning (Kearney, 2011; Yang & Wu, 2012). Multimedia and narrative methods may provide engaging and genuine teaching experiences that accelerate language and intercultural learning (Ohler, 2013). DST is a transformational instructional technique that benefits language acquisition (Kearney, 2011; Yang & Wu, 2012). Technology and narrative provide an immersive learning environment that promotes linguistic and cultural understanding. Conversely, DST improves language abilities dramatically. As students write their stories, Kajder (2004) says it improves their writing. Additionally, it helps students improve their listening and speaking skills. The narration of their stories helps students develop pronunciation, intonation, and tempo (Vinogradova et al., 2011). They improve their comprehension by digesting and interpreting spoken language as spectators (Hafner & Miller, 2011). DST is adaptable in education, suitable to numerous disciplines and grade levels from early childhood to graduate school. Miller (2010) offers other reasons to use DST in the classroom:

Students of all levels are engaged and empowered by digital storytelling, which boosts writing commitment.

- Digital storytelling initiatives foster classroom community.
- It raises audience awareness.
- Digital storytelling initiatives are powerful while being brief.
- Digital stories are curriculum-wide.
- Writing and technological skills are taught through projects, so procedure is key.
- Using students' past knowledge can alter the plot and moviemaking process.

DST also motivates students. Yang & Wu (2012) show that it boosts critical thinking, academic achievement, and learning motivation. Students get more engaged when they create a digital story (Godwin-Jones, 2015). Yang and Wu (2012) say DST motivates students by providing an interesting and genuine language learning atmosphere. According to Kearney (2011), the collaborative and creative components of DST can motivate students to take ownership of their learning and actively participate in storytelling. Technology and multimedia suit modern learners who choose digital platforms, improving the educational experience and relevance (Kukulska-Hulme, 2009). Keeping language learners motivated is difficult, but Yang and Wu (2012) suggest DST. Creating digital stories requires active participation and imagination, making learning interesting and rewarding. Kearney (2011) emphasizes that the involvement and creative flexibility of DST boost intrinsic motivation, which is crucial since students with inner drive participate more in learning, take responsibility for their education, and do better. DST lets students express their creativity and share their ideas, creating individuality and fulfillment. As indicated by Kukulska-Hulme (2009), using technology and multimedia into language instruction makes it more engaging and less scary for modern learners. Robin (2008) noted that the vibrancy and dynamic nature of digital stories motivate students, especially when they share them and receive feedback. Socializing encourages teamwork and communication, which boosts motivation. Sadik (2008) adds that DST ties students' learning to real-world situations, creating an authentic learning experience that enhances motivation by showing how their learning is relevant and applicable. Paull (2002) discovered that DST empowered and engaged adult students when they wrote with multimedia. Paull found in a case study of three adult students that the introspective and creative options of DST empowered them more than their educational experience. Adult students were engaged and motivated while creating digital stories. DST advocates say active participation in the creation process develops 21st-century skills like visual literacy, multimedia literacy, technology literacy, and information literacy. Language, regulated by linguistic and paralinguistic principles, is essential for communication. Motivating and immersing learners in authentic interactions are key to language learning. DST boosts early learners' motivation and communication skills. Digital stories that combine textual, visual, and aural aspects engage learners (Foelske, 2014; Liu et al., 2019; Yang & Wu, 2012). The multi-modality of DST engages students, boosting their motivation (Chan et al., 2017). Notably, students who may be reluctant to speak up in class are willing to do so in

digital storytelling. Encouragement to reflect on their experiences increases desire to communicate their opinions (Kim, 2014).

DST relies on the author as the director from the start (Paull, 2002). This lets students express themselves through moviemaking. Research shows that DST, especially personal narratives, is excellent in representing an individual's voice and facilitating identity creation (Banaszewski, 2005). In interviews with teachers and DST teachers and workshops for middle and high school students, Banaszewski (2005) found that digital story creation can help students express themselves and build identities. DST lets students create, perform, and generate their own stories. Students become engaged learners by developing digital stories (Howell, 2003). It is effective in personalizing learning by teaching students to ask some questions. Digital stories empower and alter students by letting them express themselves through media, especially minority students (Weis et al., 2002).

Students' media and visual literacy improves when they create digital stories. Students learn about copyright and protecting personal work by consuming media (Howell, 2003). DST improves students' technical abilities and gives them new methods to tell stories (Jakes & Brennan, 2005; Weis et al., 2002). Visual, media, and technical abilities are highlighted while sharing digital stories created using multimedia technologies (Banaszewski, 2005). Some believe that students use digital cameras, scanners, microphones, and multimedia tools to build their technical abilities. Digital stories require students to actively investigate and gather content, which improves research abilities (Robin, 2015). DST improves digital literacy and multimedia abilities for 21st-century learners (Alismail & McGuire, 2015). Story creation and editing software unintentionally teaches digital skills. The digital world requires students to communicate effectively utilizing varied media (Goodfellow & Lea, 2013). Robin (2015) states that engaging students in digital story production can improve social and learning skills and 21st-century literacy.

Digital story production gives students authorship and control over their work (Dumova, 2008). Authorship and ownership drive students to reach an audience online, boosting self-esteem and motivation. DST activities help students enhance communication skills with this motivated boost. Digital stories encourage communication with text and peers for learning, fun, and cultural preservation (Zipes,

2013). Digital story development involves research, views, comments, questions, tales, and elegant storytelling. They can improve their communication abilities (Robin, 2008). In the vocalization phase, repeating stories enhances speech (Kim, 2014). Digital storytelling improves organization, communication, presentation, interview, interpersonal, problem-solving, and evaluation abilities. While most purported advantages are based on observational insights, frequently unmeasured assumptions, qualitative studies like Banaszewski (2005) and Paull (2002) seek to record them. However, more systematic and thorough research is needed to fully assess student benefits.

DST boosts students' enthusiasm, speaking skills, and bravery to deliver cross-cultural stories. Digital technology increases semiotic qualities for story construction, speeds distribution, and provides a multilingual approach through subtitles and voice recordings. This strengthens cross-cultural storytelling through inter-culturality (Anderson & Macleroy, 2017). This narrative style helps adolescents understand their own culture, learn about others, compare their cultural identity to others, and form a cohesive worldview. DST promotes cross-cultural understanding by incorporating learners' personal and cultural experiences (Ohler, 2006). Stories reflect their authors' beliefs, history, and viewpoints, offering unique cultural insights (Lambert & Hessler, 2018). Young people may investigate, challenge, and change modern society, forming their multicultural identities (Anderson & Macleroy, 2017). This complex technique improves learners' Intercultural Communicative Competence (ICC) and fosters intercultural stance. Figure 4 demonstrates the necessary needs and potential effects of DST as teaching content.



Figure 4. The convergence of digital storytelling in education (Robin, 2008)

Figure 4 shows how digital storytelling engages students and fosters student-teacher interaction, fostering 21st-century abilities. It also improves students' reading, writing, listening, and speaking. Leveraging technology improves foreign language instruction compared to conventional and uninteresting approaches (Raffone, 2017), helping English Language Learners improve their language abilities. In conclusion, DST makes learning immersive, engaging, and individualized, which boosts motivation. It motivates language learners with its dynamic, interactive, and creative features, social engagement, and real-world application.

DST can help students understand cultural themes, beliefs, and views (Ohler, 2013). Lambert (2013) claims that DST encourages reflective practice and deep learning. DST encourages self-reflection, critical thinking, and meaningful relationships by having students create and share personal narratives. This immersive method improves topic comprehension and learning. Thus, producing and sharing stories online helps students understand culture. The interactivity of DST lets students explore different cultures and views. Alismail and McGuire (2015) emphasize global understanding and cultural literacy in 21st-century schooling. DST helps students appreciate global and multicultural narratives and comprehend culture. Through collaborative creation in DST, Del-Moral-Pérez et al. (2019) found that learners gain insights into diverse perspectives and improve their cultural competence. DST can help

language learners understand other cultures, according to Godwin-Jones (2015). DST assignments that use several media forms help students comprehend and traverse other cultures. DST encourages self-reflection, critical thinking, and meaningful connections, which improves topic knowledge and learning. Kajder's (2004) research emphasizes the personal impact of DST on cultural understanding. Personal narratives help students develop their voices and understand their peers' different perspectives and cultures. Thus, DST promotes empathy, cultural understanding, and diversity. DST helps language development by developing 21st-century abilities including critical thinking, creativity, cooperation, and digital literacy (Jenkins, 2009; Robin, 2008). Digital story research, design, and production need critical thinking, problem-solving, and decision-making. In a world where technology dominates daily life and the business, this skill development emphasizes peer collaboration and digital tool use. To produce digital stories, students must think critically, solve issues, and make educated decisions while working cooperatively and competently using digital tools and resources (Robin, 2008). Student engagement in DST projects provides a realistic and engaging framework to practise and improve these abilities. Girmen & Kaya (2019) highlight how using digital stories and games in a flipped classroom format helps students develop language skills, creativity, and critical thinking. Hafner & Miller (2011) show how a group digital video project in a technologically sophisticated learning environment may boost learner autonomy, critical thinking, and problem-solving. DST also teaches digital literacy, including ethical use of digital tools and platforms. Godwin-Jones (2015) emphasizes how DST, curating and creating digital narratives, builds digital literacies in language learners. When sharing their digital stories on multiple platforms, students learn about online collaboration, content development, and safety (Goodfellow & Lea, 2013). DST helps students practise and improve 21st-century abilities for academic and digital professions. Creating digital stories fosters critical and imaginative thinking, collaborative work, and digital citizenship, improving students' learning experience.

2.4.7. Challenges and Obstacles in the Implementation of Digital Storytelling

Digital storytelling in the classroom has several obstacles, according to literature. Not all Scott County teachers immediately adopted DST, demonstrating early hesitancy and reservations about its suitability (Salpeter, 2005). Some teachers adapted the strategy to their requirements. Technical skill among teachers and students is a

major barrier to DST implementation. Dogan and Robin (2008) found that many teachers lack digital competency and feel unprepared to utilize DST. Students often need help with digital story technology, which can be frustrating. DST is popular, but various studies have found challenges to its use in academia. Insufficient technical experience, training, technological accessibility, and time restrictions were noted by Hew and Cheung (2010). Addressing these problems is necessary to maximize DST for language learners and teachers. The school environment, including insufficient financing for instructional technology tools, lack of administrative support, or lack of appropriate technological tools, makes technology integration difficult. Even if teachers attend technology integration seminars, endorse them, and feel adept with certain digital tools, school preparation or support may prevent them from using technology in the classroom (Sandholtz, 2001).

DST in language teaching may confront technological, pedagogical, and readiness issues. Limited digital resources, software, and hardware might be technological impediments (Moradi & Chen, 2019). Some schools and teachers may need additional technology or funds for DST (Aljaraideh, 2020). Integrating DST into the English class curriculum, designing practical activities that meet learning objectives, and helping teachers use DST alongside traditional teaching methods to meet diverse learning needs are pedagogical challenges (Tabieh et al., 2021).

Another important issue is teacher and student readiness. Teachers may require more training, abilities, or confidence to apply DST (Demirbas & Sahin, 2020). The diverse digital literacy of students, as stated by Leong et al. (2019), might also hamper DST engagement and advantages. To overcome these obstacles, educators need assistance and training, digital resources, and practical methods for integrating DST into the curriculum.

Few studies examine teacher digital story difficulties. The introduction of new technical techniques or the incorporation of technology into the curriculum may hinder DST. DST is a technical tool, therefore teachers' issues with it correlate with multimedia use in instruction. Lack of technical assistance, software malfunctions, hardware difficulties, time limits, and restricted access to technological devices are common issues for teachers using technology.

Multimedia integration is more common in classrooms if teachers overcome these hurdles (Sandholtz, 2001). Insufficient time to investigate new technology tools hinders classroom technology application (Rodriguez & Knuth, 2000). The ACOT research underlines that teachers who have more time to examine a technological tool are more likely to accept and use it (Apple Inc., 1995). Sandholtz (2001) used a comparative case approach to evaluate Apple Classrooms of Tomorrow (ACOT) and a Southern California public school technology professional development program. ACOT gave 600 teachers and students access to technology for a decade starting in 1985. Sandholtz (2001) found that teachers need time after professional development to absorb new information and try new strategies. Planning, skill practice, experimentation, and reflection on new ideas are needed to master new abilities and teach innovatively (Rodriguez & Knuth, 2000; Sandholtz, 2001). Schools struggle with digital accessibility, both software and hardware. The Center for Children and Technology found a strong correlation between teachers' technology access and implementation rates in a 2003 survey of 4,233 teachers. The research also found that teachers with software and hardware are more likely to use technology in their lessons (Sandholtz, 2001).

Teachers typically receive digital tools but little training on how to use them effectively (Banaszewski, 2006). Teacher professional development programs on technology use in instruction are essential for engaging students in technology-based learning. One of the seven phases of the U.S. Department of Education (2004) National Educational Technology Plan is improving teacher training, despite abundant resources. Professional development programs may help teachers use new technology. Thus, teachers need training to use digital storytelling effectively. Without coaching in DST, students may not learn much, so Banaszewski (2006) suggests that story coaches, not technology teachers, can improve students' diverse literacy skills through DST. Since DST is a new educational technology tool, teachers must provide more classroom implementation instruction.

Technical support is crucial to teachers' successful adoption of new digital tools. Technology integration in the classroom requires high-quality technical and instructional assistance (Bhatt, 2005; Ronnkqvist et al., 2000). The availability of comprehensive technical assistance positively correlates with teachers' frequency,

diversity, and progressive usage of technology. Technology integration is improved by online communication or communities, resource availability, home technology access, and coaching teams. Due to the complex nature of assistance, a complete and ongoing technical support infrastructure is necessary to integrate technological tools in educational settings.

2.5. Related Studies

A study conducted by Azmi Zakaria and Aziz (2019) is part of a larger study on using digital storytelling to teach narrative writing. Writing proficiency is essential to understanding English through all its aspects. Students can improve their writing abilities by using technology in class. Malaysian students' test performance has declined in recent years due to the heavy weight-age assigned to written evaluations. The effects of DST on Malaysian secondary school students' content, grammar, vocabulary, and performance will be examined in this study. Additionally, it examines students' DST opinions. The quasi-experimental study comprised 52 Form four students from a Melaka fully-residential institution. Convenient sampling divided participants into controlled and experimental groups. Pre- and post-tests and semi-structured interviews collected data. Mean analysis, Wilcoxon Signed Rank Test, and Independent t-Test were used to analyse quantitative data, while thematic analysis was used for qualitative data. Results show a substantial change in scores before and after the intervention, but not between experimental and control groups. Participants said Digital Storytelling stimulates writing progress.

Alkaaf and Al-Bulushi (2017) examined how storytelling as a teaching method improves narrative writing skills in seventh-graders in an Oman public school. Randomly selected 243 students were separated into experimental and control groups. The study collected data using a pre-post test design for equivalent groups throughout one semester. The experimental groups learned through storytelling, whereas the control groups followed the teacher's instructions. The researchers found that storytelling improved narrative writing skills in the experimental group compared to the control group. This implies that the storytelling technique improves students' narrative writing skills. Important educational ramifications are also discussed in the study.

Rong and Noor (2019) integrated a digital narrative tool into Writing for English Form 1 to determine its features that might improve students' writing skills. In a pre-experimental study, fifteen Form 1 students completed four time-series exams. Students' performance in each therapy was evaluated using the Rubrics to Assess Digital Stories and Friedman Ranks Test. After four DST therapies, students' performance improved significantly. Student writing abilities were affected by DST aspects including Overall Purpose of the Story, Dramatic Questions, Choice of Content, Pacing of the Narrative, Quality of Images, and Good Grammar and Language Usage. After four Storybird sessions, student post-test scores improved. It was found that all parts of the digital storytelling tool correlated with students' post-test writing performance except Dramatic Questions.

Alkaaf's (2017) study examined teacher and students' views on the influence of storytelling strategy on Omani seventh-graders' narrative writing skills. The research included 120 grade 7 students and 5 teachers. Two surveys were given to participants: one of the advantages of storytelling strategy for students and one for teachers who used it. The five study teachers also had semi-structured interviews. The technique was beneficial to 93.4% of participants, 92% preferred it, and 92.4% said they organized thoughts and created conceptual maps while preparing to write the tale. Teachers also agreed that the technique had benefited them.

Castillo-Cuesta et al. (2021) examined how DST affects pre-service English as a Foreign Language teachers' writing skills. 101 19–22-year-old Ecuadorian private university students took four English Major distance courses for the study. In a quasi-experimental mixed-method design, participants were separated into a control (49) and experimental (52) group. The study used a pre-questionnaire, pre-test, post-questionnaire, and post-test. Key findings showed students' writing abilities improved, notably grammar and vocabulary. Digital storytelling with Storybird was also found to improve EFL writing abilities by encouraging participants to create narrative projects and demonstrate their expertise.

After implementing the storytelling technique with grade 7 students, Alkaaf (2018) examined its durability and generalizability. In the experimental groups, thirty students were randomly selected and four teachers participated. A semester-long mixed-methods approach collected data via narrative writing skills exams and teacher and

student interviews. The follow-up test outperformed the original data collecting posttest in mean scores. Female students had a statistically significant advantage in the follow-up test mean scores. The qualitative data showed that the four teachers used the method in their written composition sessions, suggesting it for the teacher's guide of Ministry.

Carillo et al. (2019) investigated how storytelling improves writing coherence. Sixth-grade students at the Cambridge Language Center extension of the Escuela Superior Politécnica de Chimborazo were tested before and after this technique from September 2018 to February 2019. The examinations focused on Cambridge PET writing. The guide focusing on pre-writing, writing, and review used narrative, visual storytelling, problem/solution, conversation, hero, and opponent. Pre- and post-intervention pre- and post-test data were evaluated and interpreted. The T-student mathematical test in SPSS was used to analyse the findings. Implementing the Storytelling method increased students' written text interest and quality. Thus, Storytelling improved students' writing and coherence. The research advised English teachers to use the Storytelling technique to help students learn English.

DST was tested on young EFL learners' writing skills and motivation by Alemi and Rezanejad (2022). The study used quantitative and qualitative approaches, including pre- and post-writing exams and 22 EFL student interviews. Students created digital narratives derived from textbook subjects, vocabulary, and grammatical structures throughout 10 weeks. The influence of DST on student motivation was assessed using structured interviews. DST improved writing abilities, and theme analysis of the interviews showed that it improved students' writing attitudes and motivation. The study found that DST makes teaching young EFL learners writing more fun.

In 2023, Ergül Sönmez and Urfalı Dadandı investigated the influence of DST on creative writing abilities and self-efficacy in 15 6th-grade students in Turkey. The researchers collected secondary school students' "Writing Self-Efficacy Scale" and "Creative Writing Evaluation Scale" data using a one-group pretest-posttest approach. Students learned Wevideo and made digital stories weekly for a month. Digital storytelling posttest scores increased significantly, demonstrating creative writing growth. Writing self-efficacy levels did not change much. These findings inform the suggestions of the study for practitioners and researchers.

In a recent case study by Meletiadiou (2022), 50 multilingual and multicultural ESL student-teachers took an undergraduate digital story program. Students created digital stories using text, photographs, videos, podcasts, and infographics in Canva. The objective was to enhance academic achievement and motivation while evaluating their perspectives regarding this new learning-oriented teaching technique. This semi-experimental study challenged monolingual prejudice and promoted integrated and inclusive learning to prepare university students for positive engagement with different cultural viewpoints and global networks. Quantitative (paired and independent samples t-tests of test scores) and qualitative (anonymous comments, lecturer observations, and focus group discussions) data indicated enhancements in students' writing, critical thinking, self-confidence, and intercultural awareness. Students took pride in creating digital narratives and enjoyed the Educational Digital Storytelling (EDS) intervention. Non-traditional students have technical issues. Learners wanted to try digital storytelling in additional units. The study has ramifications for higher education teaching and learning and gives ideas for tertiary EDS implementation.

CHAPTER III

METHODOLOGY

This chapter covers the design of the study, environment, and participants. It describes the data gathering methodology, equipment, and analytic methodologies. In order to promote transparency and reproducibility, each part provides a full explanation.

3.1. Research Design

A pretest-posttest quasi-experimental approach was adopted in this investigation because it allows for the assessment of changes in students' writing skills before and after the intervention. This design is particularly suitable for educational research where random assignment may not be feasible. By comparing the results of the pretest and posttest within the same group of participants, the study can effectively measure the impact of the digital storytelling intervention while controlling for pre-existing differences. This design combines control and experimental groups and measures the dependent variable before the intervention and researchers often use quasi-experimental study designs to examine how researcher-determined variations affect dependent variables according to Creswell (2002). Comparing pretest-posttest results helps determine cause-and-effect linkages. Pretest-posttest designs are extensively employed in behavioural research to compare groups and measure changes resulting from experimental treatments (Dimitrov & Rumrill Jr, 2003).

This study did not randomly assign participants to groups and therefore adopted a non-randomized control group pretest-posttest design because random assignment was not feasible due to practical constraints within the educational setting. Factors such as pre-existing classroom structures, scheduling conflicts, and the need to maintain consistency in instruction limited the ability to randomly assign students. This approach was chosen since it works with intact groups and does not disrupt the study environment. This decreases experimental procedure reactive effects and boosts design external validity. A reactive effect occurs when participants alter their behavior because they are aware they are part of a study. For example, if students know they are being observed for their writing skills, they might perform differently than they would in a typical classroom setting, possibly leading to inflated scores or altered engagement

levels. By using a non-randomized control group pretest-posttest design, the study minimizes this reactivity, allowing for a more authentic assessment of the intervention's impact on writing skills. With intact groups, a genuine experiment may be conducted without participants knowing, but not with random assignment. This approach is more prone to internal validity issues due to the interaction of selection, maturity, history, and pre-testing (Dimitrov & Rumrill Jr, 2003).

This research design must also be internally and externally valid. To ensure internal validity, the study controlled for potential confounding variables by matching participants in the experimental and control groups based on socioeconomic background and academic performance. To enhance external validity, the study utilized a diverse sample of participants from similar educational contexts, ensuring that the findings could be generalized to other young learners in comparable settings. Furthermore, the use of realistic classroom environments and instructional methods strengthens the applicability of the results to real-world teaching scenarios.

Internal validity measures how much the experimental treatment changes certain experimental circumstances. External validity is how well the treatment effect is generalizable across people, locations, factors, and measuring instruments. History, maturation, pretest effects, instruments, statistical regression to the mean, differential participant selection, mortality, and factor interactions threaten internal validity, while selection biases and treatment interaction effects, reactive pretesting effects, reactive experimental procedures, and multiple treatment intervention threaten external validity (Dimitrov & Rumrill Jr, 2003).

Here, the dependent variable is "writing skills of young learners." Digital storytelling served as the seven-week treatment for the experimental group. Writing skills were measured using a combination of pretest and posttest assessments that evaluated various aspects of writing, including content organization, vocabulary usage, grammar, and overall coherence. Additionally, a rubric was employed to ensure consistent and objective evaluation of student writing samples, allowing for a comprehensive assessment of the impact of digital storytelling on their writing skills. However, the control group maintained traditional writing training. This quasi-experimental approach enabled comparison of the impacts of digital storytelling on

writing abilities to assess the efficacy of the intervention to experimental group using the e-stories.

3.2. Participants

This study created and implemented a writing achievement assessment test as pretest and posttest. The seven-week quasi-experimental study implemented chosen e-stories in the Diyalekt application. This study comprised sixth-grade students from two state secondary schools in Kars. The experimental group was in Fevzi Paşa Elementary School and the control group was in Yenişehir Elementary School.

Over seven weeks, pre-test and post-tests evaluated the intervention. This application of digital stories to writing lessons was undertaken in Fevzi Paşa Secondary School. The experimental group used diyalekt.eba.gov.tr graphics to learn instructional digital storytelling activities. Normal teaching approaches were used by the control group.

Fevzi Paşa and Yenişehir Elementary Schools were chosen for this study for similar academic and English competency of students. For fairness, socio-economic and educational backgrounds of parents and students in both experimental group and control group were similar. This careful pairing of participants and schools avoided extraneous factors, linking digital storytelling to improvement of writing skill. The group allocations were justified because the pretest exam results of both groups were similar. Distribution of participants of both groups regarding gender is presented in Table 1.

Table 1. Distribution of Participants Regarding Gender

Group	Gender		Total
	Female	Male	
Experimental	13 %52	12 %48	25
Control	13 %52	12 %48	25
Total	26	24	50

Table 1 shows information about the gender of the students in the experimental and control groups. In each group of 25 students, there were 13 females and 12 males, i.e. %52 and %48. Due to this equal distribution, the experimental and control groups can compare the effects of digital storytelling on writing skills without gender discrimination. In total, there were 50 students in both groups, 26 females and 24 males.

3.3. Data Collection Tools

This study analyses how digital storytelling affects young EFL writers employing pretest-posttest as data collection tools. The experimental and control sixth-graders received these tools prepared by the researcher. The research began with a writing pretest for both groups. There are a total of 6 writing tasks in the exam in accordance with the achievements of the students in their curriculum. Two tasks were prepared for each objective. Task 1 and Task 2 measure the objective "E6.7.W1. Students will be able to write short and simple pieces in various forms about holidays." Task 3 and Task 4 measure the objective "E6.8.W1. Students will be able to write about past events with definite time." Task 5 and Task 6 measure the objective "E6.8.W2. Students will be able to write about the locations of people and things." Writing pretests tested grammar, coherence, inventiveness, and vocabulary. A rubric was needed to compare writing performance before and after the intervention. The rubric was taken from the study of Uysal Yıldırım (2023). This rubric shown in Figure 5 was created by

the researcher for this master's thesis study by examining the rubrics developed by Savaş (2013) and Tokdemir Demirel (2009) in the literature.

Criteria		Poor (1 point)	Fair (2 points)	Neutral (3 points)	Very Good (4 points)	Excellent (5 points)
Originality	creativity to present the ideas					
Content	An appropriate title, a clear thesis statement, body, conclusion and insightful examples					
Organisation	Well-arrangement of ideas & well-connected and meaningful sentences, integrity					
Vocabulary	Effective, topic related word choice and usage					
Grammar & Mechanics	Correct use of language structures & spelling and punctuation					
Total:						
Student: Date:						
Do you have any general comments about the writing?						

Figure 5. Writing assessment rubric

Students took a posttest to assess writing improvement following the seven-week intervention. For consistency and dependability, the posttest was structured and content-based as the pretest. This study uses pretests and posttests to assess young learners' writing skills following digital storytelling. Uniform and controlled implementation among similar groups enhances results.

3.4. Data Collection Process

Pretests and posttests assessed the writing skills of sixth-grade students of experimental and control groups. The intervention was the greatest change across groups during seven weeks. One sixth-grade class from Fevzi Paşa Elementary School (experimental group) and another sixth-grade class from Yenişehir Elementary School (control group) were chosen. Schools assigned equal numbers of boys and girls to experimental and control groups. Both groups had similar academic records, English proficiency, and economic and educational backgrounds.

Each group took a writing pretest to begin the study. Pretests assessed writing vocabulary, grammar, coherence, and inventiveness. The pretest contrasted post-intervention progress. The experimental group studied digital storytelling for seven weeks. Children's language levels matched the illustrated e-stories of diyalekt.eba.gov.tr. Digital storytelling classes boosted writing with interactive and visual learning. Writing instruction for the control group did not incorporate digital storytelling. This standard training evaluated digital storytelling intervention efficacy.

Both experimental and control groups post tested after 7 weeks. Like the pretest, the structured, content-based posttest assessed the writing skills of the students before and after the intervention. The posttest assessed whether digital storytelling improved experimental group writing. Pretest and posttest scores investigated the effect of digital storytelling on experimental and control group writing. Statistical tools were utilized to determine if digital storytelling improves young writers. This controlled and extensive data gathering strategy allowed the study to adequately assess the influence of digital storytelling on writing skills, providing foreign language teachers with significant insights.

3.5. Data Analysis

This data-driven study examined how digital storytelling improves young learners' writing. Posttest and pretest results were rated similarly. Following these criteria, the researcher and two English teachers evaluated the vocabulary, grammar, coherence, and novelty of the writings. The researcher and two English teachers independently rated experimental and control group pretest and posttest writing

examples using the rubric. Three persons assessed each writing sample. Before grading, assessors calibrated rubric criteria comprehension for consistency and dependability.

Each student's mean pretest and posttest scores were calculated from the researcher and two teachers. This strategy reduced bias and improved writing assessments. Data analysis continues with experimental and control group pretest and posttest mean scores. The mean scores showed each group's pre- and post-intervention performance. We evaluated pretest and posttest mean scores to see if digital storytelling improves writing.

In order to analyze the data IBM SPSS 25.0 package program was utilized. Paired-sample t-tests compared pre- and post-test scores within each group. This statistical technique examined writing scores before and after the intervention for significant changes. To determine if digital storytelling was superior to traditional education, an independent-sample t-test compared posttest outcomes. Confounders included gender, socioeconomic status, and academic performance. Based on descriptive statistics and extra statistical tests, these factors did not substantially impact research findings. Data on the influence of digital storytelling on young learners' writing skills was supposed to be extensive. The initiative collected credible data on foreign language teaching using rubric-based assessments and statistical analysis.

CHAPTER IV

FINDINGS

4.1. The Results of the pretest and posttest

The analyses were performed in IBM SPSS 25.0 package programme. The significance level in the analyses was determined as 5%. Mean, standard deviation, minimum and maximum values were used as descriptive statistics. The suitability of the data for normal distribution was checked by Shapiro-Wilk normality test. Skewness and kurtosis coefficients were also analysed. Since the assumption of normal distribution was met, parametric methods were used in the analyses. Dependent samples t-test was used for intra-group comparisons. Independent samples t-test was applied for intergroup comparisons.

According to the Shapiro-Wilk normality test, the data obtained followed a normal distribution and this situation allowed parametric tests for more reliable results. According to the analysis, skewness and kurtosis were normal. To determine whether the 7-week intervention after the pretest assessment improved students' writing skills, a dependent samples t-test compared the pretest and posttest results in the experimental and control groups. The independent samples t-test compared the post-test results in the two groups to examine whether the digital storytelling training improved writing. These statistical studies provided a methodology for evaluating the impact of digital storytelling on young EFL learners' writing.

4.1.1. Descriptive statistics

Table 2 shows the descriptive statistics of the pre and post test scores of the control and experimental groups. From this table, readers can expect to gather insights into the mean scores, variations, and overall trends in writing skill development within each group. Specifically, they will be able to compare the effectiveness of the digital storytelling intervention on the experimental group against the control group, highlighting any significant improvements in writing skills that may have resulted from the treatment.

Table 2. Descriptive Statistics

		Pre Test	Post Test
Control (n = 25)	Mean	99.40	98.26
	Standard deviation	15.79	13.87
	Minimum	60.20	66.00
	Maximum	126.90	123.00
	Skewness	-0,479	-0,757
	Kurtosis	0,383	0,616
Experimental (n = 25)	Mean	104.72	141.20
	Standard deviation	10.38	4.31
	Minimum	87.00	132.00
	Maximum	123.00	149.00
	Skewness	-0,120	-0,223
	Kurtosis	-0,818	-0,166

As indicated in Table 2, the pre-test mean of the control group is $99,40 \pm 15,79$. The post-test mean of the control group is $98,26 \pm 13,87$. The pre-test mean of the experimental group is $104,72 \pm 10,38$. The post-test mean of the experimental group is $141,20 \pm 4,31$. As stated in Table 4.1, skewness and kurtosis coefficients are between -1 and +1. Therefore, it can be said that the data do not deviate too much from the normal distribution. Shapiro-Wilk normality test was applied to test the suitability of the data for normal distribution. Table 2 shows the results of the Shapiro-Wilk normality test.

The pre-test and post-test descriptive data for the control and experimental groups are given in Table 2. According to the data obtained, the control group did not show a significant writing skill development during the experiment with a mean score of $99.40 (\pm 15.79)$ and a posttest score of $98.26 (\pm 13.87)$. When the data obtained are analysed, it is seen that the experimental group, in which digital storytelling was applied, scored much higher than the control group. Compared to the pre-test scores of $104.72 (\pm 10.38)$, the post-test scores of $141.20 (\pm 4.31)$ showed a significant improvement in writing skills in the experimental group students. Both groups showed normal distributions with skewness and kurtosis between -1 and +1. The pre-test and post-test skewness values of the control group were -0.479 and -0.757, while those of the experimental group were -0.120 and -0.223. The pre-test and post-test kurtosis values of the control group were 0.383 and 0.616, while those of the experimental group

were -0.818 and -0.166. In the analyses, symmetric and peaked coefficient distributions show normality.

Table 3 shows the findings of the Shapiro-Wilk normality test confirming the normality of the data. The data distribution is normal, so parametric approaches work well.

Table 3. Shapiro-Wilk Normality Test Results

		Shapiro-Wilk		
		<i>W</i>	<i>df</i>	<i>p</i>
Pretest	Control	0,972	25	0,685
	Experimental	0,960	25	0,423
Posttest	Control	0,936	25	0,119
	Experimental	0,976	25	0,793

According to the results of the Shapiro-Wilk normality test in Table 3, the pre and post-test scores of the control and experimental groups were normally distributed ($p > 0.05$). Since the assumption of normal distribution was met, parametric tests were preferred in the analyses.

The Shapiro-Wilk normality test of Table 3 reveals a lot about the pretest and posttest findings of the control and experimental groups. According to the data obtained, the pretest and posttest Shapiro-Wilk values for the control group are 0.972 ($p = 0.685$) and 0.936 ($p = 0.119$). As seen in the table, the pre-test and post-test scores of the experimental group are 0,960 ($p = 0,423$) and 0,976 ($p = 0,793$). Since all p values are above 0.05, according to the analysis, the null hypothesis (normal distribution) cannot be rejected for this research. This means normal pre-test and post-test results for both groups.

Since all p -values > 0.05 in the data obtained from the analyses, none of the data sets deviated significantly from normality. Parametric tests such as dependent and independent sample t -tests require more work. Due to the normal distribution of the data, parametric tests will accurately measure how digital storytelling affects writing skills. The Shapiro-Wilk test validates the statistical methodologies of the study by showing that the data is normal.

4.1.2. Hypothesis Tests

This section includes hypothesis tests.

4.1.2.1. In-Group Comparisons

Dependent samples t-test was used for in-group comparisons. Table 4 shows the results of the dependent samples t-test.

Table 4. In-Group Comparisons (Dependent Samples T-Test)

		$\bar{x}$	S	t	df	p
Control (n = 25)	Pretest	99,40	15,79	1,200	24	0,242
	Posttest	98,26	13,87			
Experimental (n = 25)	Pretest	104,72	10,38	-25,151	24	< 0,001*
	Posttest	141,20	4,31			

* $p < 0,05$

According to the dependent samples t-test results presented in Table 4, there was no statistically significant difference between the pre-test and post-test scores of the control group ($t(24) = 1.200$, $p > 0.05$), indicating that traditional teaching methods did not lead to an improvement in writing skills.

Conversely, the experimental group, which received digital storytelling instruction, showed a statistically significant improvement in writing skills ($t(24) = -25.151$, $p < 0.001$). The mean score increased from 104.72 (± 10.38) in the pre-test to 141.20 (± 4.31) in the post-test. This demonstrates that digital storytelling had a positive impact on enhancing the writing skills of young learners.

Overall, while traditional methods did not yield notable improvements, the use of digital storytelling significantly enhanced the writing performance of the experimental group compared to the control group.

4.1.2.2. Comparisons between groups

Independent samples t-test was used for comparisons between groups. Independent samples t-test results are shown in Table 5.

Table 5. Comparisons Between Groups (Independent Samples T-Test)

	Group	n	$\bar{x}$	S	t	df	p
Pretest	Control	25	99,40	15,79	-1,409	48	0,165
	Experimental	25	104,72	10,38			
Posttest	Control	25	98,26	13,87	-14,778	28,592	< 0,001*
	Experimental	25	141,20	4,31			

* $p < 0,05$

According to the independent samples t-test result in Table 5, there is no statistically significant difference between the pretest averages of the control and experimental groups ($t(48) = -1,409$, $p > 0.05$). It can be said that the two groups were equal to each other before the experimental process. According to the independent samples t-test result in Table 5, there is a statistically significant difference between the posttest averages of the control and experimental groups ($t(28,592) = -14,778$, $p < 0.05$). The post-test average of the control group is 98,26. The post-test average of the experimental group is 141,20. The experimental procedure gave a result in favour of the experimental group. The fact that the skewness and kurtosis coefficients are between -1 and +1 indicates that the data do not deviate too much from the normal distribution. While checking the normal distribution, it was paid attention whether the skewness and kurtosis coefficients were between -1 and +1.

The writing scores of the control and experimental groups before and after the intervention are shown in Table 4.4 using independent sample t-test. The mean pre-test score of the control group was 99.40 (± 15.79), while that of the experimental group was 104.72 (± 10.38). Independent sample t-test ($t(48) = -1.409$, $p = 0.165$) showed that there was no difference in pre-test scores between the groups ($p > 0.05$). Since both groups had similar writing skills before the intervention, the differences in post-test scores are related to the intervention applied to the experimental group, namely the use of digital storytelling.

The post-test results showed large differences between the groups. The control group scored 98.26 (± 13.87) points in the posttest, while the experimental group scored 141.20 (± 4.31) points. Independent sample t-test ($t(28.592) = -14.778$, $p < 0.001$) reveals that there is a significant difference ($p < 0.05$) between the digital storytelling training and traditional techniques control groups. The skewness and kurtosis

coefficients of both groups were -1 and +1, indicating a normal distribution. Parametric test assumptions were confirmed by Shapiro-Wilk normality. Although the control and experimental groups started in the same way at the beginning of the experiment, as confirmed by the pretest data, the digital storytelling intervention greatly improved the experimental group's writing. This suggests that young EFL learners' writing skills are significantly enhanced through digital storytelling.

4.2. Results of the Comparison of the Control Group and the Experimental Group on the Basis of Tasks in the Pre-posttests

4.2.1. Normality test

Table 6 shows the normality test results for the department scores.

Table 6. Normality Tests for Department Scores (Shapiro-Wilk Test)

	Group	Shapiro-Wilk		
		<i>W</i>	<i>df</i>	<i>p</i>
T1 – Pretest	Control	0,903	25	0,022
	Experimental	0,935	25	0,113
T2 – Pretest	Control	0,966	25	0,541
	Experimental	0,960	25	0,424
T3 – Pretest	Control	0,806	25	< 0,001
	Experimental	0,880	25	0,007
T4 – Pretest	Control	0,915	25	0,040
	Experimental	0,912	25	0,034
T5 – Pretest	Control	0,836	25	0,001
	Experimental	0,450	25	< 0,001
T6 – Pretest	Control	0,861	25	0,003
	Experimental	0,643	25	< 0,001
T1 – Posttest	Control	0,856	25	0,002
	Experimental	0,812	25	< 0,001
T2 – Posttest	Control	0,947	25	0,212
	Experimental	0,930	25	0,089
T3 – Posttest	Control	0,850	25	0,002
	Experimental	0,462	25	< 0,001
T4 – Posttest	Control	0,913	25	0,035
	Experimental	0,889	25	0,011
T5 – Posttest	Control	0,684	25	< 0,001
	Experimental	0,703	25	< 0,001
T6 – Posttest	Control	0,751	25	< 0,001
	Experimental	0,357	25	< 0,001

According to the Shapiro-Wilk normality test results in Table 6, the assumption of normal distribution was only met for Task 2 (T2) scores in both the control and experimental groups ($p > 0.05$). As a result, parametric tests were used for T2 scores in the subsequent analyses, while nonparametric tests were applied for the other tasks.

The p-values for T2 were all above 0.05, indicating that both the pre-test and post-test scores of T2 followed a normal distribution. In contrast, tasks T1, T3, T4, T5, and T6 did not meet the normality assumption, with p-values below 0.05, suggesting non-normal distribution for both the control and experimental groups.

Given these results, parametric tests were conducted for T2 scores due to their normal distribution. For the remaining tasks (T1, T3, T4, T5, T6), nonparametric tests were used to ensure appropriate analysis given the non-normal data distribution. This

differentiation between parametric and nonparametric approaches ensured analytical robustness for all tasks, regardless of distribution

4.2.2. Hypothesis tests

This section includes hypothesis tests.

4.2.2.1. Intragroup Comparison of Section Scores

In Table 7, intra-group comparisons of the section scores were made. Dependent samples t-test was used for T2 scores. Wilcoxon signed-rank test was used for other section scores. (Median values are also shown in the table due to the non-normally distributed data).

Table 7. In-Group Comparison of Section Scores

			$\bar{x}$	<i>S</i>	<i>Median</i>	<i>Test statistic</i>	<i>p</i>
Control (n = 25)	T1	Pretest	19,44	2,59	18,30	Z = -0,530	0,596
		Posttest	19,38	2,48	18,00		
	T2	Pretest	15,28	3,90	15,60	t(24) = -0,221	0,827
		Posttest	15,40	2,94	16,00		
	T3	Pretest	20,18	3,92	21,60	Z = -1,376	0,169
		Posttest	19,72	3,39	21,00		
	T4	Pretest	14,57	5,33	15,60	Z = -0,925	0,355
		Posttest	14,40	4,90	15,00		
	T5	Pretest	16,13	2,56	15,00	Z = -2,807	0,005*
		Posttest	15,56	2,50	15,00		
	T6	Pretest	15,60	3,31	15,00	Z = -2,201	0,028*
		Posttest	15,20	3,04	15,00		
Experimental (n = 25)	T1	Pretest	17,68	2,78	18,00	Z = -4,403	< 0,001*
		Posttest	23,60	1,47	24,00		
	T2	Pretest	16,48	3,08	17,00	t(24) = -15,683	< 0,001*
		Posttest	22,80	1,44	23,00		
	T3	Pretest	20,00	2,65	21,00	Z = -4,389	< 0,001*
		Posttest	24,68	0,80	25,00		
	T4	Pretest	16,40	3,21	15,00	Z = -4,306	< 0,001*
		Posttest	22,16	1,70	22,00		
	T5	Pretest	15,36	0,91	15,00	Z = -4,314	< 0,001*
		Posttest	22,76	1,92	23,00		
	T6	Pretest	19,40	1,32	20,00	Z = -4,445	< 0,001*
		Posttest	24,48	1,69	25,00		

Z: Wilcoxon signed rank number test

t: Dependent samples t-test

* $p < 0,05$

For the **control group**, there were no significant changes in section scores T1, T2, T3, and T4 between the pre-test and post-test ($p > 0.05$). However, T5 and T6 scores decreased significantly after the intervention ($p < 0.05$), with mean T5 scores decreasing from 16.13 to 15.56 ($Z = -2.807$, $p = 0.005$) and mean T6 scores decreasing from 15.60 to 15.20 ($Z = -2.201$, $p = 0.028$). These results suggest that the traditional teaching methods used in the control group were not effective in improving writing skills and may have even hindered performance in some tasks.

In contrast, the **experimental group**, which received digital storytelling training, showed significant improvements in all section scores (T1-T6) from pre-test to post-test ($p < 0.05$). For example, the average T1 score increased from 17.68 to 23.60 ($Z = -4.403$, $p < 0.001$), and the T2 score increased from 16.48 to 22.80 ($t(24) = -15.683$, $p < 0.001$). This demonstrates that digital storytelling effectively enhanced the writing skills of students across all tasks, outperforming the traditional teaching methods used in the control group.

Overall, the findings indicate that digital storytelling significantly improved the writing skills of young EFL learners in all tasks, whereas traditional methods did not yield comparable results. This suggests the superior effectiveness of digital storytelling as an instructional approach for enhancing writing performance.

4.2.2.2 Comparison of Section Scores between Groups

Table 8 presents the inter-group comparisons of the section scores between the control and experimental groups. The independent samples t-test was used for T2 scores (normally distributed), and the Mann-Whitney U test was used for other section scores (non-normally distributed). Median values are also provided for non-normally distributed data

Table 8. Comparison of Section Scores Between Groups (Independent Samples t-Test and Mann-Whitney U Test)

	Group	n	$\bar{x}$	S	Median	Test statistic	p
T1 – Pretest	Control	25	19,44	2,59	18,30	$U = 213,500$	0,054
	Experimental	25	17,68	2,78	18,00		
T2 – Pretest	Control	25	15,28	3,90	15,60	$t(48) = -1,211$	0,232
	Experimental	25	16,48	3,08	17,00		
T3 – Pretest	Control	25	20,18	3,92	21,60	$U = 255,000$	0,262
	Experimental	25	20,00	2,65	21,00		
T4 – Pretest	Control	25	14,57	5,33	15,60	$U = 276,500$	0,484
	Experimental	25	16,40	3,21	15,00		
T5 – Pretest	Control	25	16,13	2,56	15,00	$U = 254,500$	0,174
	Experimental	25	15,36	0,91	15,00		
T6 – Pretest	Control	25	15,60	3,31	15,00	$U = 95,000$	< 0,001*
	Experimental	25	19,40	1,32	20,00		
T1 – Posttest	Control	25	19,38	2,48	18,00	$U = 54,500$	< 0,001*
	Experimental	25	23,60	1,47	24,00		
T2 – Posttest	Control	25	15,40	2,94	16,00	$t(34,91) = -11,285$	< 0,001*
	Experimental	25	22,80	1,44	23,00		
T3 – Posttest	Control	25	19,72	3,39	21,00	$U = 11,500$	< 0,001*
	Experimental	25	24,68	0,80	25,00		
T4 – Posttest	Control	25	14,40	4,90	15,00	$U = 25,500$	< 0,001*
	Experimental	25	22,16	1,70	22,00		
T5 – Posttest	Control	25	15,56	2,50	15,00	$U = 17,500$	< 0,001*
	Experimental	25	22,76	1,92	23,00		
T6 – Posttest	Control	25	15,20	3,04	15,00	$U = 4,500$	< 0,001*
	Experimental	25	24,48	1,69	25,00		

U: Mann Whitney U test

t: Independent samples t-test

* $p < 0,05$

Pre-Test Comparisons: The pre-test results indicate that there were no statistically significant differences between the control and experimental groups for section scores T1, T2, T3, T4, and T5 ($p > 0.05$). This suggests that both groups had similar baseline performance in these sections. However, for T6, the experimental group had a significantly higher mean score than the control group before the intervention ($U = 95.000$, $p < 0.001$), indicating an initial advantage in this area.

Post-Test Comparisons: After the intervention, the experimental group significantly outperformed the control group across all sections (T1-T6), with p-values less than 0.001. For example:

- In **T1**, the experimental group showed a significant improvement compared to the control group ($U = 54.500$, $p < 0.001$).
- In **T2**, the independent samples t-test confirmed significantly higher scores for the experimental group ($t(34.91) = -11.285$, $p < 0.001$).
- Similar trends were observed for tasks **T3** to **T6**, where the Mann-Whitney U test showed significantly higher scores for the experimental group compared to the control group.

Summary: Prior to the intervention, the control and experimental groups were similar in most tasks (T1-T5), with the exception of T6 where the experimental group had an initial advantage. After the digital storytelling intervention, the experimental group significantly outperformed the control group in all tasks (T1-T6). These findings indicate that the digital storytelling intervention was highly effective in enhancing the writing skills of young EFL learners compared to traditional teaching methods.

CHAPTER V

DISCUSSION

5.1. Discussion

This study found that digital storytelling (DST) significantly enhances the writing skills of young EFL learners compared to traditional teaching methods. Specifically, the experimental group showed notable improvements in narrative coherence, creativity, and overall writing quality, while the control group did not demonstrate significant progress. The findings suggest that DST fosters greater student engagement, critical thinking, cultural awareness, and motivation. These results are now discussed in relation to the existing literature to highlight the implications for language teaching practices.

Writing Complexity and Cognitive Process: Writing is a complex cognitive process that requires deliberate intellectual effort, as stated by White & Arnt (1995). Storytelling can enhance writing by fostering imagination and creativity. The improved narrative coherence and originality of the participants in the experimental group, along with the significant enhancement of their writing skills, support this claim. Similar to conventional storytelling, DST engages students and enhances their writing skills, as noted by Brewster et al. (2002) and Tsou (2006). The higher post-test performance of the experimental group aligns with these earlier findings. Additionally, Elmahida et al. (2021) found that interactive and enjoyable learning increases writing proficiency, which was also observed in this study, as interactive digital storytelling led to more significant improvements in writing abilities compared to traditional approaches. The progress in the experimental group suggests that language acquisition can be made more enjoyable and engaging through DST.

Narrative Education: The literature (Sever, 2014; Khodabandeh, 2018) advocates for the use of narrative education, highlighting improvements in student engagement, language skills, and teamwork through both traditional and digital storytelling. This study confirmed that storytelling enhances language learning, aligning with research that emphasizes the positive effects of storytelling on creativity and learning (Duran & Topbaşoğlu, 2017; Hemmati et al., 2015). The notable increase in the

experimental group's writing skills demonstrates how storytelling engages students and enhances both language and cognitive abilities. DST has been shown to motivate and engage young learners, as stated by Yang & Wu (2012) and Kearney (2011). Robin and Sadik (2008) also found that DST, by integrating music, film, and images, enhances learning. This study confirms that DST improves writing skills, specifically in terms of structure, coherence, and creativity, as argued by Banaszewski (2005) and Rahimi & Yadollahi (2017).

Language Acquisition: The findings of this study also align with those of Vinogradova et al. (2011) and Kajder (2004), who found that DST enhances language acquisition. Multimedia immersive and interactive DST activities significantly boost language skills, including intercultural understanding (Kearney, 2011; Yang & Wu, 2012). This study emphasizes the importance of incorporating DST into multimodal writing instruction, supporting the literature that highlights the motivational benefits of multimedia on writing (Salpeter, 2005; Foelske, 2014). The results also suggest that DST not only enhances student achievement in writing but also fosters creativity and critical thinking, as previously noted by Barrett (2006) and Ohler (2008). This study's findings show how DST uses narrative elements to improve students' critical thinking and creativity.

Technological Literacy: Moreover, DST enhances technological literacy, as suggested by Robin (2015) and Alismail & McGuire (2015). The findings of this study confirm that DST helps young learners improve their writing skills while also acquiring technological skills. This is consistent with Alkaaf and Al-Bulushi (2017) and Castillo-Cuesta et al. (2021), who reported that DST enhances narrative writing, particularly in terms of writing mechanics, coherence, and originality. Lambert (2013) and Ohler (2013) further emphasized that DST encourages critical thinking and self-reflection, supporting this study's findings that DST improves writing and analysis. Through personal storytelling, students are able to reflect on core concepts and principles.

Motivation and Cultural Awareness: DST has also been found to increase student motivation and involvement, as reported by Alemi & Rezanejad (2022) and Ergül Sönmez & Urfalı Dadandı (2023). DST also enhances cultural knowledge and empathy, as described by Kajder (2004) and Del-Moral-Pérez et al. (2019). This study found that DST helps students embrace different cultures and ideas, and this is

confirmed by the literature. By fostering immersion and involvement, DST enables students to engage deeply with cultural narratives, enhancing critical thinking, creativity, and digital literacy (Jenkins, 2009; Robin, 2008), in line with the findings of this study.

Comparison with Traditional Techniques: Interestingly, traditional writing instruction did not improve writing skills and even hindered progress in some tasks, which contrasts with past research. This finding contradicts Brown (2001) and Astrini et al. (2020), who argued that well-designed traditional instruction can be effective. However, the lack of improvement among participants in the control group suggests that traditional approaches may need to be re-evaluated or adjusted. The results of this study suggest that DST is more effective than traditional storytelling, with digital elements, such as illustrated e-storybooks, providing enhanced interest and learning.

Writing Engagement and ICC: The influence of DST on writing engagement has been widely discussed in the literature (e.g., Banaszewski, 2005; Sarica & Usluel, 2016). However, this study provides a more nuanced perspective, highlighting improvements in planning and storyboarding—an aspect often overlooked by prior studies. The findings indicate that while DST enhances overall writing skills, its impact on different stages of the writing process requires further exploration. Furthermore, while studies like Ohler (2006) and Anderson & Macleroy (2017) have noted an increase in intercultural communicative competence (ICC) through DST, this study suggests that culturally relevant content and context may further enhance ICC. These findings differ from those of Azmi Zakaria & Aziz (2019), who found no significant differences between experimental and control groups, whereas this study found notable improvements in grammar, vocabulary, and writing skills. Differences in the duration, intensity, or customization of DST interventions could explain these contrasting results.

Customization and Learner Autonomy: Another important insight from this study is that customization and learner autonomy in DST can lead to improved writing outcomes. DST enables students to write about topics of personal interest, providing them with greater control over their learning. This aligns with Vygotsky's (1978) social constructivist theory that learning is more effective when students can relate new information to their existing cognitive frameworks. DST allows students to incorporate their cultural experiences, interests, and ideas into their writing, making language

learning more meaningful. This personalization enhances creativity, cognition, and language skills. The observed improvement in narrative coherence among the experimental group suggests that enabling students to create their own stories can help them understand story structure and coherence more effectively than teacher-driven methods. Learner autonomy has been shown to boost motivation and academic achievement in learner-centered approaches (Deci & Ryan, 2000).



CHAPTER VI

CONCLUSION AND IMPLICATIONS

In conclusion, this study demonstrates that DST is a more engaging, creative, and effective approach to improving the writing skills of young EFL learners compared to traditional writing instruction. DST fosters creativity, critical thinking, technological literacy, and cultural awareness, making it a valuable tool for addressing the diverse needs of learners. For optimal benefits, it is recommended that future research explores DST's impact on different stages of the writing process, as well as the influence of intervention duration and intensity. Overall, this study confirms that digital storytelling is superior to traditional language learning techniques, and it suggests that digital narratives have the potential to significantly improve the writing skills of young EFL learners. Further research is needed to expand on the benefits of DST, particularly regarding its effects on writing process engagement and intercultural competence (ICC), to better connect and enhance young EFL learners' writing skills.

6.1. Conclusion

This study explored the impact of digital storytelling (DST) on the writing skills of young EFL learners using a pretest-posttest quasi-experimental design. The aim was to determine whether DST, facilitated through illustrated e-storybooks, could enhance writing proficiency compared to traditional instructional methods.

The results indicate that digital storytelling significantly improved writing skills in the experimental group compared to the control group, which received traditional writing instruction. The experimental group demonstrated substantial gains, with a mean increase from 104.72 (± 10.38) in the pretest to 141.20 (± 4.31) in the posttest. In contrast, the control group showed no significant improvement in writing, with pretest and posttest scores of 99.40 (± 15.79) and 98.26 (± 13.87), respectively. Statistical analyses, including dependent and independent samples t-tests, confirmed these results, demonstrating that DST was more effective in enhancing students' writing skills.

Comparative analyses of the tasks showed that DST significantly enhanced various aspects of writing, including fluency, accuracy, narrative coherence, and creativity. While the traditional instructional methods did not lead to any notable improvements and even hindered performance in some tasks, DST had a positive effect across all evaluated writing tasks.

In conclusion, this study provides strong evidence that digital storytelling is an effective approach for improving the writing skills of young EFL learners. DST not only improved writing proficiency but also fostered creativity, narrative coherence, and critical thinking. The findings support the integration of DST into language classrooms as a powerful tool for enhancing language acquisition and writing skills. This study contributes to the existing literature by demonstrating the substantial benefits of DST over traditional writing methods, suggesting that DST can be an engaging and impactful approach for young learners in foreign language education.

6.2. Implications

This study offers several approaches to enhance digital storytelling (DST) in language learning, particularly for young EFL learners. Based on the findings, foreign language teachers are encouraged to integrate DST into their writing instruction. DST has been shown to support writing development in a creative and effective manner, making language learning more enjoyable while fostering critical thinking, creativity, and digital literacy.

It is also suggested that foreign language teachers receive training in narrative and digital technology to effectively use DST. Professional development for instructors should cover all aspects of DST implementation, from storyboarding to production. Such training would enable teachers to guide students effectively in leveraging DST to enhance their learning.

Additionally, schools should consider providing access to digital resources, such as films, photographs, music, and interactive software, to support DST. These materials can help promote creativity and language skills through multimodal learning, while also improving students' writing and comprehension. Teachers could also design DST activities that explore cultural topics, thereby enhancing students' global awareness.

Including cross-cultural themes in DST can broaden students' perspectives and improve their language skills as they learn about different cultures and values.

The findings also suggest that extended exposure to DST may lead to greater improvements in writing. Therefore, teachers should allocate more time for DST activities to allow students to practice writing, grammar, vocabulary, and reflection more thoroughly. Teachers can further encourage student engagement by incorporating collaborative DST activities, such as group storytelling projects, which can foster student collaboration, improve writing, and enhance communication skills.

Finally, continuous evaluation and feedback are crucial for maximizing the benefits of DST. Teachers should provide timely and constructive feedback to help students improve their writing and storytelling abilities. DST can support not only language learning but also the development of skills in other subjects, such as history, science, and social studies. By implementing these strategies, teachers can enhance the effectiveness of DST and create a more engaging and productive language learning experience.

Pedagogical implications are essential for this study:

1. **Practical Application:** Pedagogical implications translate the study's findings into actionable strategies for teachers. This helps educators understand how they can implement digital storytelling (DST) effectively in their own classrooms to improve students' writing skills.
2. **Guidance for Teachers:** The implications provide teachers with specific ways to incorporate DST, emphasizing how it enhances creativity, critical thinking, and digital literacy—all of which are valuable in modern education.
3. **Policy and Curriculum Development:** Pedagogical implications can inform curriculum designers and policy-makers on how DST can be integrated into language programs to address 21st-century learning goals, such as fostering digital literacy and cross-cultural competencies.
4. **Contribution to Teacher Training:** Including pedagogical implications can highlight the need for professional development, ensuring that teachers receive adequate training in DST techniques to maximize their effectiveness.

6.2.1. Suggestions for Further Research

1. **Longitudinal Studies on DST Impact:** Future research could involve longitudinal studies to investigate the long-term effects of digital storytelling (DST) on young EFL learners' writing skills. Examining how DST influences writing proficiency over an extended period would provide insights into its sustained impact and help determine the optimal duration for interventions.
2. **DST in Different Skill Areas:** While this study focused on writing skills, further research could explore the effectiveness of DST in enhancing other language skills, such as speaking, listening, and reading. Understanding the broader impact of DST on language acquisition would help determine its overall value in language education.
3. **Comparison Across Different Age Groups:** The current study targeted young EFL learners, but future research could compare the impact of DST across different age groups, such as adolescents or adults. This would help determine how effective DST is for learners of varying developmental stages and identify any necessary adjustments for specific age groups.
4. **Exploring the Role of Learner Autonomy:** Future studies could investigate the role of learner autonomy in DST and how personalization in storytelling influences writing outcomes. Understanding the impact of allowing students to select their own storytelling topics or incorporate personal experiences could help refine DST approaches to better support individual learners.
5. **DST and Intercultural Competence:** Since DST has shown potential in fostering intercultural competence, further research could explore its impact on developing cultural awareness and empathy in diverse contexts. This would help identify best practices for incorporating culturally relevant content in DST to enhance language learners' intercultural skills.
6. **Comparison with Other Multimedia Techniques:** To gain a deeper understanding of DST's effectiveness, future research could compare DST with other multimedia-based language teaching techniques. This would help determine if DST is uniquely effective or if similar outcomes can be achieved through other approaches.
7. **DST Implementation in Different Educational Settings:** It would be valuable to investigate the effectiveness of DST in different educational contexts, such as

rural vs. urban schools or low-resource vs. high-resource classrooms. This would provide insights into the feasibility of implementing DST in varied learning environments and help identify potential barriers to its successful integration.

8. **Teacher Perspectives on DST:** Further research could also focus on understanding teachers' perspectives on implementing DST, including the challenges they face and their perceived benefits. This could inform teacher training programs and help address barriers to adopting DST more broadly.
9. **Use of Advanced Technologies in DST:** Future studies could explore the integration of advanced technologies, such as augmented reality (AR) or virtual reality (VR), in digital storytelling to determine if these tools can further enhance the engagement and effectiveness of storytelling for language learning.
10. **DST and Collaborative Learning:** The potential of DST to support collaborative learning among students could also be investigated. Future research might explore how group-based digital storytelling projects influence learners' writing skills, motivation, and overall language development.

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APPENDICES

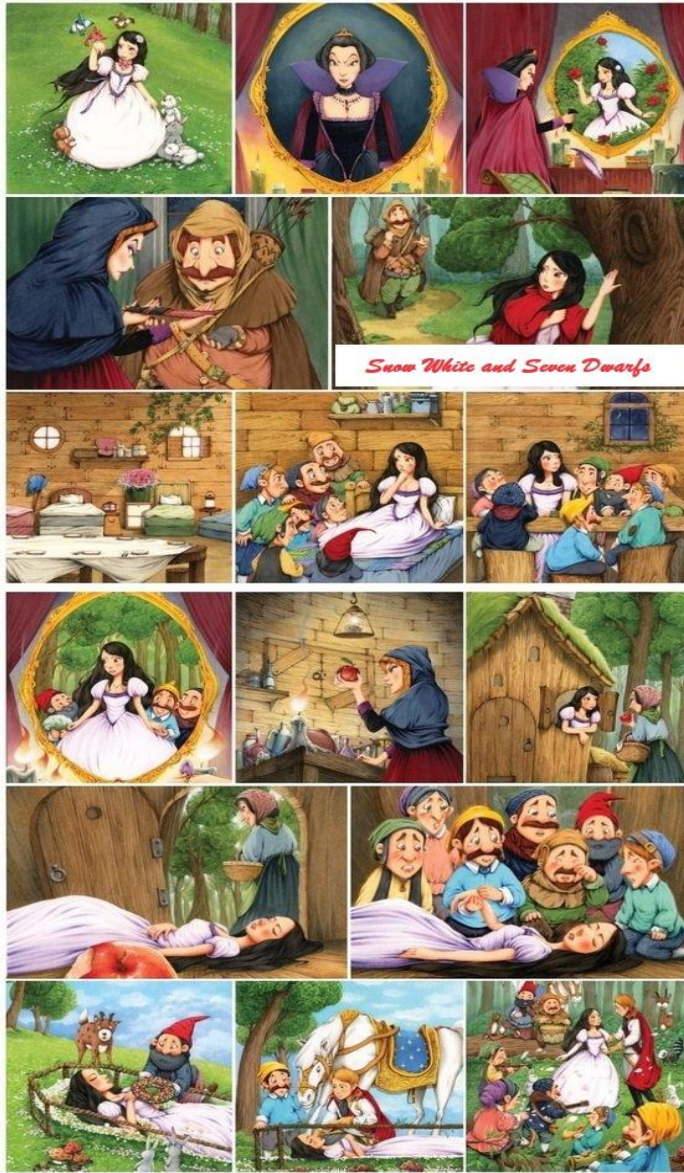
Appendix 1. Pretest and Posttest

Task 1: Write a short text about Michael's holiday looking at the pictures.
(Resimlere bakarak Micheal'ın tatilini anlatan küçük bir parça yazınız.)



Task 2. Write a text about your last summer holiday, travel, accommodation and feelings. (En son yaz tatilinizle, seyahatlerinizle, konakladığınız yerle ve duygularınızla alakalı bir parça yazınız.)

Task 3. Write the fairy tale of “Snow White and Seven Dwarfs” looking at the pictures. (Resimlere bakarak “Pamuk Prenses ve Yedi Cüceler” masalını yazınız.)



Task 4. Write a text about your last weekend. (Geçen hafta sonunuzla ilgili bir parça yazınız.)

Task 5. Write about the room and the location of things in the picture. (Resimdeki oda ve eşyaların yerleriyle ilgili bir parça yazınız.)



Task 6. Write about your own bedroom and location of things. (Kendi odanızla ve eşyaların yerleriyle ilgili bir parça yazınız.)

Appendix 2. Writing Assessment Rubric

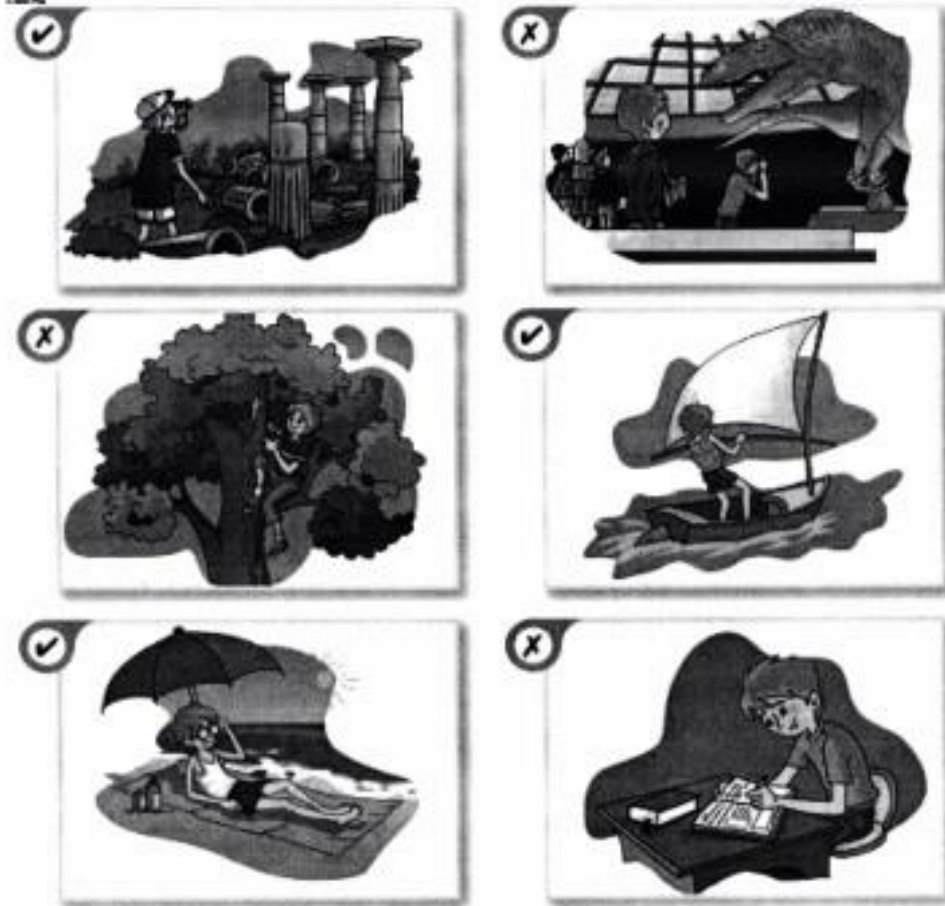
Criteria		Poor (1 point)	Fair (2 points)	Neutral (3 points)	Very Good (4 points)	Excellent (5 points)
Originality	creativity to present the ideas					
Content	An appropriate title, a clear thesis statement, body, conclusion and insightful examples					
Organisation	Well-arrangement of ideas & well-connected and meaningful sentences, integrity					
Vocabulary	Effective, topic related word choice and usage					
Grammar & Mechanics	Correct use of language structures & spelling and punctuation					
Total: Student: Date:						
Do you have any general comments about the writing?						

Appendix 3. Approval for the use of measurement tools

PRETEST AND POSTTEST(ÖNTEST VE SONTEST)

Evrakınızı <https://www.turkiye.gov.tr/kalkas-universitesi-ebys-linkinden-33f6cceb8xa-kodu-ile-dogrulayabilirsiniz>.

Task 1: Write a short text about Michael's holiday looking at the pictures. (Resimlere bakarak Micheal'in tatilini anlatan küçük bir parça yazınız.)



Task 2. Write a text about your last summer holiday, travel, accommodation and feelings. (En son yaz tatilinizle, seyahatlerinizle, konakladığınız yerle ve duygularınızla alakalı bir parça yazınız.)

Task 3. Write the fairy tale of "Snow White and Seven Dwarfs" looking at the pictures.
(Resimlere bakarak "Pamuk Prenses ve Yedi Cüceler" masalını yazınız.)



Task 4. Write a text about your last weekend. (Geçen hafta sonunuzla ilgili bir parça yazınız.)

Evrakınizi: https://www.turkiye.gov.tr/kalkas-universitesi-ebys linkinden 33F6CE06XA kodu ile dogrulanabilir. Bu belge, güvenli elektronik imza ile imzalanmıştır.

Task 5. Write about the room and the location of things in the picture. (Resimdeki oda ve eşyaların yerleriyle ilgili bir parça yazınız.)



Task 6. Write about your own bedroom and location of things. (Kendi odanızla ve eşyaların yerleriyle ilgili bir parça yazınız.)

WRITING ASSESSMENT RUBRIC (YAZMA DEĞERLENDİRME ÖLÇEĞİ)

Criteria		Poor (1 point)	Fair (2 points)	Neutral (3 points)	Very Good (4 points)	Excellent (5 points)
Originality	creativity to present the ideas					
Content	An appropriate title, a clear thesis statement, body, conclusion and insightful examples					
Organisation	Well-arrangement of ideas & well-connected and meaningful sentences, integrity					
Vocabulary	Effective, topic related word choice and usage					
Grammar & Mechanics	Correct use of language structures & spelling and punctuation					
Total:						
Student:		Date:				
Do you have any general comments about the writing?						
						
						

The researcher and two English teachers will assess the tests using the rubric above and mean scores will be calculated for both pretest and posttest. The rubric was taken from the study of Uysal Yıldırım (2023). This rubric was created by the researcher for this master's thesis study by examining the rubrics developed by Savaş (2013) and Demirel (2009) in the literature. (Araştırmacı ve iki İngilizce öğretmeni yukarıdaki değerlendirme tablosunu kullanarak testleri değerlendirecek ve hem ön test hem de son test için ortalama puanlar hesaplanacaktır. Rubrik Uysal Yıldırım'ın (2023) çalışmasından alınmıştır. Bu rubrik, araştırmacı tarafından

Appendix 4. Research application authorization documents

	T.C. KAFKAS ÜNİVERSİTESİ Dede Korkut Eğitim Fakültesi Dekanlığı	 
Sayı : E-90293528-199.01-13526 Konu : Çalışma İzni		02/04/2024

REKTÖRLÜK MAKAMINA
(Personel Daire Başkanlığı)

Fakültemiz, Öğretim Üyelerinden Arş. Gör. Merve BAŞKUTLU'nun yüksek lisans tezi için yürütmeyi planladığı "Assessing The Role Of Storytelling With Use Of Illustrated E-Story Books On Developing Writing Skills Of Young Efl Learners" başlıklı araştırma çalışmasına ilişkin Yabancı Diller Eğitimi Bölüm Başkanlığının vermiş olduğu 29.03.2024 tarih ve 13306 sayılı yazısı ve gerekli formlar ekte sunulmuş olup, söz konusu çalışmanın yapılabilmesi için İl Millî Eğitim Müdürlüğünden gerekli izinlerin alınması hususunda;

Gereğini bilgilerinize arz ederim.

Prof. Dr. Murat TAŞDAN
Dekan

Ek:
Yazı ve Ekleri (31 Adet)



T.C.
KARS VALİLİĞİ
İl Millî Eğitim Müdürlüğü



Sayı : E-91782061-605.01-100869555
Konu : Proje Bazlı Çalışma İzni

24.04.2024

KAFKAS ÜNİVERSİTESİ REKTÖRLÜĞÜNE
(Personel Daire Başkanlığı)
KARS

İlgi : a) 03.04.2024 tarih ve 13801 sayılı yazınız.
b) 22.04.2024 tarih ve 100862156 sayılı Valilik Makam onayı.

İlgi (a) sayılı yazınıza istinaden, Üniversiteniz Dede Korkut Eğitim Fakültesi Araştırma Görevlisi Merve BAŞKUTLU'nun "Resimli Elektronik Hikâye Kitaplarının Kullanılmasıyla Hikâye Anlatımının İngilizceyi Yabancı Dil Olarak Öğrenen Çocukların Yazma Becerilerinin Geliştirilmesindeki Rolünün Değerlendirilmesi" konulu tez çalışmasını İlimiz merkez ilçedeki ortaokullarda öğrenim gören öğrencilere okul idaresinin gözetiminde gönüllülük esas olmak koşuluyla uygulanması ile ilgili alınan ilgi (b) sayılı Valilik Makam onayı ve mühürlü veri toplama araçları ekte gönderilmiştir.

Gereğini bilgilerinize arz ederim.

Nevzat KAYA
İl Millî Eğitim Müdürü

Eki:

- Valilik makam onayı (1 Sayfa)
- Veri Toplama Araçları (4 Sayfa)



T.C.
KARS VALİLİĞİ
İl Millî Eğitim Müdürlüğü



Sayı : E-91782061-605.01-100862156
Konu : Proje Bazlı Çalışma İzni

22/04/2024

VALİLİK MAKAMINA
KARS

Kafkas Üniversitesi Dede Korkut Eğitim Fakültesi Araştırma Görevlisi Merve BAŞKUTLU'nun "Resimli Elektronik Hikâye Kitaplarının Kullanılmasıyla Hikâye Anlatımının İngilizceyi Yabancı Dil Olarak Öğrenen Çocukların Yazma Becerilerinin Geliştirilmesindeki Rolünün Değerlendirilmesi" konulu tez çalışmasına İlimiz merkez ilçedeki ortaokullarda öğrenim gören öğrencilere uygulanması ile ilgili Kafkas Üniversitesi Rektörlüğü Personel Daire Başkanlığı'nın 03.04.2024 tarih ve 13801sayılı yazılarında belirtilmektedir.

Tez çalışmasında uygulanacak veri toplama araçları müdürlüğümüzce oluşturulan komisyon tarafından Millî Eğitim Bakanlığı Yenilik ve Eğitim Teknolojileri Genel Müdürlüğü'nün "Araştırma, Uygulama İzinleri" konulu 2020/2 nolu Genelgeleri gereğince incelenmiş olup, çalışmanın 2023-2024 eğitim öğretim yılında, Türkiye Cumhuriyeti Anayasası, Millî Eğitim Temel Kanunu ile Türk Millî Eğitiminin Genel Amaçlarına uygun olarak, ilgili yasal düzenlemelerde belirtilen ilke, esas ve amaçlara aykırılık teşkil etmeyecek, 6698 sayılı Kişisel Verilerin Korunması Hakkındaki Kanun ile yürürlükte olan tüm yasal düzenlemeler gözönünde bulundurularak, eğitim öğretim faaliyetlerini aksatmayacak şekilde, okul idaresinin gözetiminde gönüllülük esas olmak koşuluyla İlimiz merkez ilçedeki ortaokullarda öğrenim gören öğrencilere mülhürü veri toplama araçlarının uygulanması, tez sahibi tarafından tezinin bitiminde sonuç raporunu CD ortamında müdürlüğümüz strateji geliştirme şubesine teslim edilmesi müdürlüğümüzce uygun görülmektedir.

Makamlarınızca da uygun görülmesi halinde olurlarınıza arz ederim.

Nevzat KAYA
İl Millî Eğitim Müdürü

OLUR
Muhammed Enes ÇIKRIK
Vali a.
Vali Yardımcısı



T.C.
KAFKAS ÜNİVERSİTESİ REKTÖRLÜĞÜ
Personel Daire Başkanlığı



Sayı E-76878310-903.07-15467
Konu: Proje Bazlı Çalışma İzni

26/04/2024

DEDE KORKUT EĞİTİM FAKÜLTESİ DEKANLIĞINA

İlgi : 02/04/2024 tarih ve E.13526 sayılı yazınız.

Fakülteniz Öğretim Elemanlarından Arş.Gör. Merve BAŞKUTLU'nun yüksek lisans tezi için yürütmeği planladığı "Assessing The Role Of Storytelling With Use Of Illustrated E-Story Books On Developing Writing Skill Of Young Efl Learners" araştırma çalışma talebine ilişkin Kars Valiliği İl Millî Eğitim Müdürlüğünden alınan 24.04.2024 tarih ve E.100869555 sayılı Valilik Makam Onayı ekte gönderilmiştir.

Bilgilerinizi ve ilgili öğretim elemanına tebliğini rica ederim.

Prof.Dr.Engin KILIÇ
Rektör V.

Ek: Valilik Makam Onayı (2 sayfa)

**MİLLÎ EĞİTİM BAKANLIĞINA BAĞLI OKUL VE KURUMLARDA
GERÇEKLEŞTİRİLECEK ARAŞTIRMA UYGULAMALARINA İLİŞKİN**

ARAŞTIRMA İZNİ BAŞVURU TAAHHÜTNAMESİ

1. Araştırmam boyunca anayasa/kanun ve yönetmeliklere uygun davranacağımı,
2. Araştırmayı yürüteceğim okulun/kurumun kurallarına uyacağımı,
3. Araştırmam boyunca hiç kimseyi araştırmama/çalışmam katılmaya zorlamayacağımı,
4. Araştırmayı/çalışmayı bana tahsis edilen mekan/sınıf ve zamanda gerçekleştireceğimi,
5. Araştırmamın olası fiziksel/ruhsal zararları konusunda katılımcıları bilgilendireceğimi,
6. Araştırmam/çalışmam sırasında topladığım kişisel bilgileri koruyacağımı,
7. Araştırmam/çalışmam için gerektiği kadar veri toplayacağımı,
8. Araştırma/çalışma sırasında öğrencilerin derslerinde/çalışmalarında herhangi bir kayıplarının olmayacağını,
9. Araştırmam/çalışmam sırasında herhangi bir ticari faaliyette bulunmayacağımı,
10. Araştırma izin evraklarını okul yönetimine teslim edeceğimi,
11. Araştırma/çalışma sırasında izni olan evrakları kullanacağımı,
12. Tıbbi araştırmalarda araştırma/çalışmanın uygulama sırasında etik kurallara uyacağımı,
13. Araştırma/çalışma sırasında topladığım ses ve görüntü kayıtlarını güvenilir ortamlarda saklayacağımı ve araştırma/çalışma sonrasında imha edeceğimi,
14. Genelge hükümlerine aykırı davranmam ve herhangi bir yanlış ifade, beyan ve maddi gerçeği gizleme gibi durumlarda adli ve idari işlemlerin yürütülmesini kabul edeceğimi,
15. İzin alınmış araştırmalarda/projelerde insanlarla ilgili yapılacak anket, görüşme, gözlem, alan araştırması, uygulama ve incelemelerde sağlık, güvenlik, insan hakları, mevcut mevzuat hükümleri, hukukun genel ilkelerini ihlal etmeyeceğimi ve etik ilkelere uyacağımı,
16. Araştırma ile ilgili sonuç raporlarımı çalışmanın bitiş tarihinden itibaren 30 gün içinde izin aldığım birime ulaştıracağımı,

Kabul ettiğimi beyan ederim.

Araştırmanın Adı : ASSESSING THE ROLE OF STORYTELLING WITH USE
OF PICTURED E-STORY BOOKS ON DEVELOPING WRITING SKILLS OF
YOUNG EFL LEARNERS

Araştırmacı : MERVE BAŞKUTLU

Tarih

İmza

FORM 115

Appendix 5. The Decisions of the Ethics Council

REPUBLIC OF TÜRKİYE
TOKAT GAZİOSMANPAŞA UNIVERSITY
THE DECISIONS OF THE ETHICS COUNCIL FOR THE RESEARCH
IN SOCIAL AND HUMAN SCIENCES

THE DATE OF THE DECISION	SESSION NO	THE NUMBER OF THE DECISION
12.03.2024	05	01-51

The University Ethics Council for the Research in Social and Human Sciences convened under the presidency of Prof. Dr. Nail YILDIRIM.

DECISION 05.47- The act dated 20.02.2024 and numbered 402428 by The Directorate of Graduate School of Education was discussed.

It was unanimously decided that the applications to be performed and the data collection tools to be used by the researchers whose details are given below conform to ethical principles.

THE TYPE OF THE RESEARCH STUDY	Master's Thesis
THE TITLE	Assessing the Role of Storytelling With Use of Illustrated E-Story Books on Developing Writing Skills of Young EFL Learners
THE THESIS ADVISOR/ AUTHOR	Assistant Prof. Dr. Elham ZARFSAZ Merve BAŞKUTLU (Department of Foreign Language Education)
THE OPINION OF THE REPORTER	ADEQUATE

Prof. Dr. Nail YILDIRIM
The Chairman of the Ethics Council
(Signature)

Prof. Dr. Mehmet Serkan UMUZDAŞ
Vice Chairman
(Signature)

Prof. Dr. Emine ÖĞÜK
Member
(Signature)

Prof. Dr. Muhittin DEMİRAY
Member
(Signature)

Prof. Dr. Mehmet KARGÜN
Member
(Signature)

Appendix 6. Author's Biography

ÖZGEÇMİŞ

Adı Soyadı

Kişisel Bilgiler

İletişim Bilgileri

Öğrenim Bilgileri

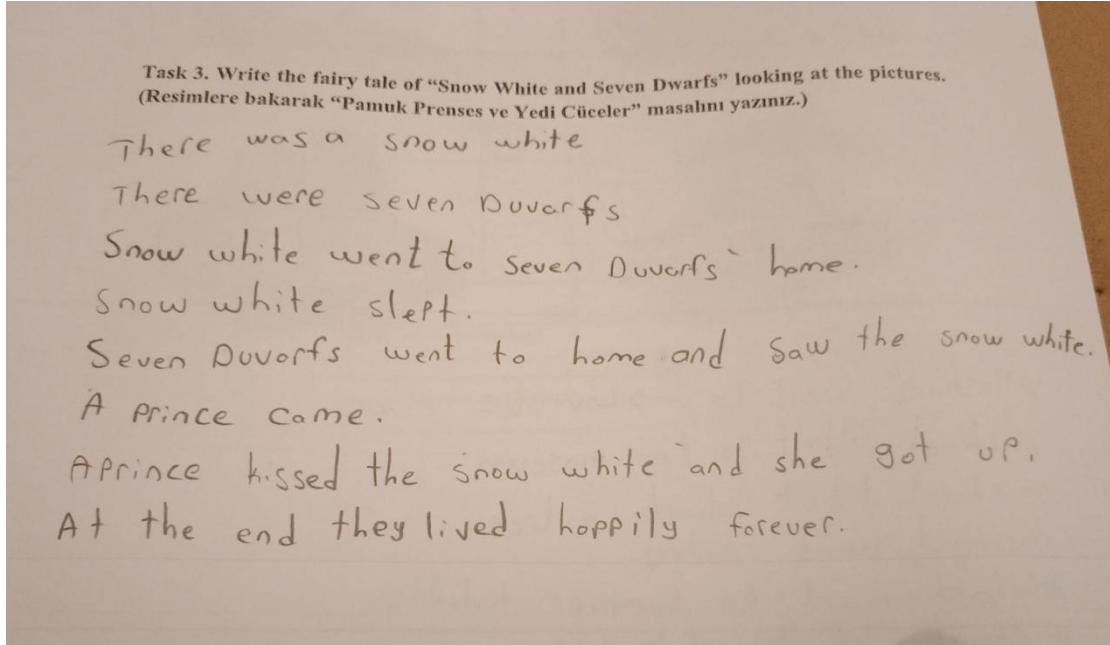
İş Deneyimi

[illegible]

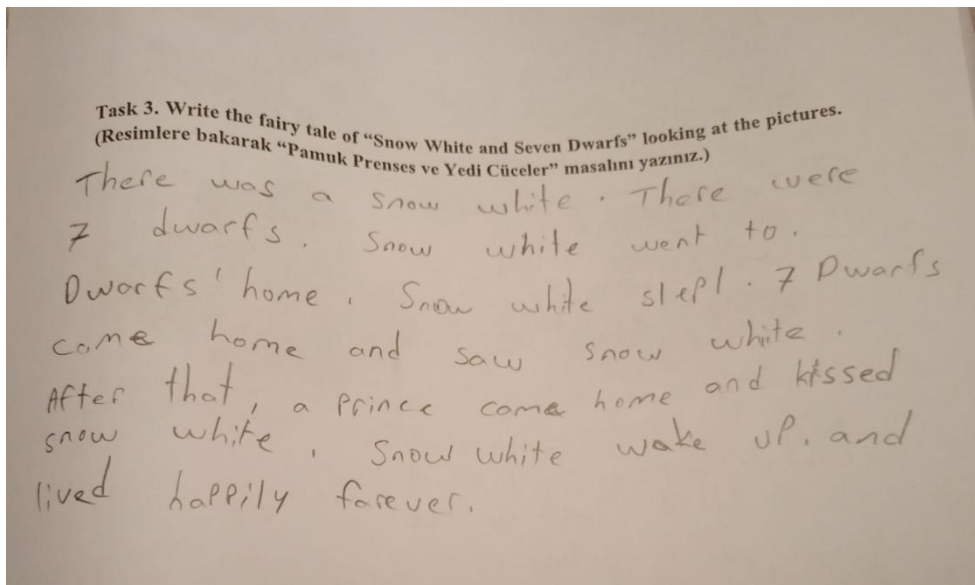
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Appendix 9. Yenişehir Elementary School Students' Tasks Samples

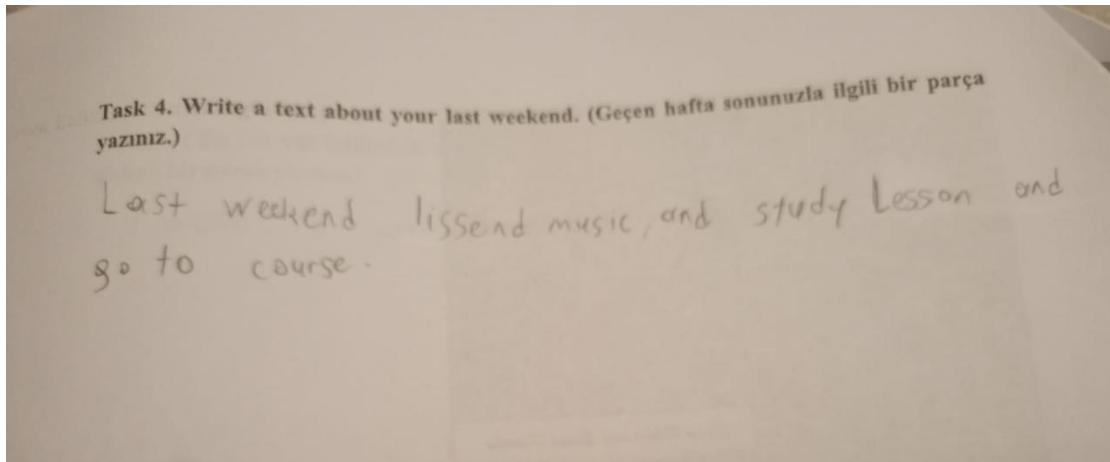
1- Task 3 Pretest



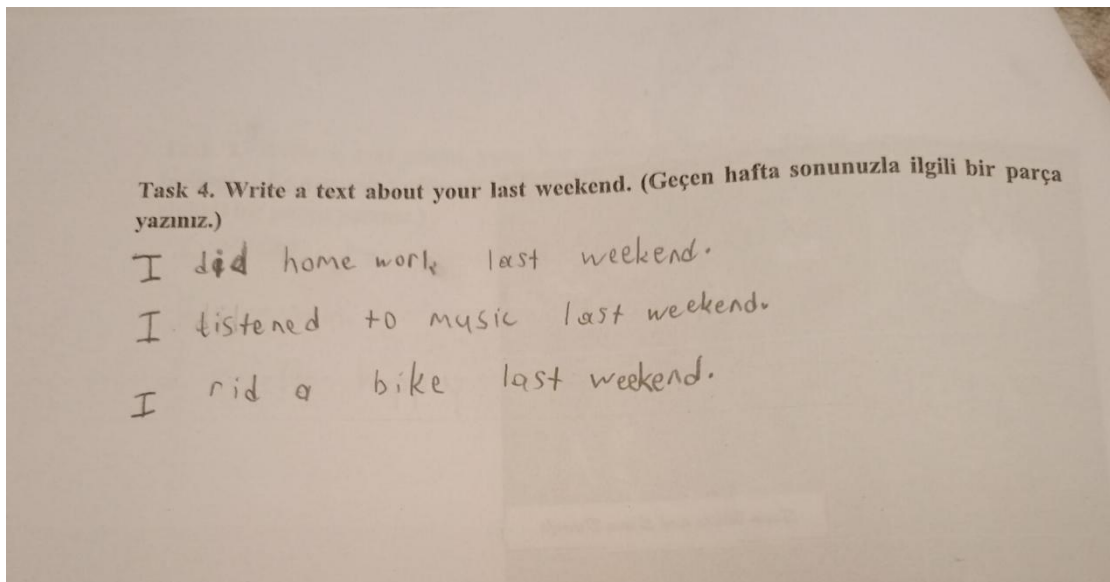
2- Task 3 Posttest



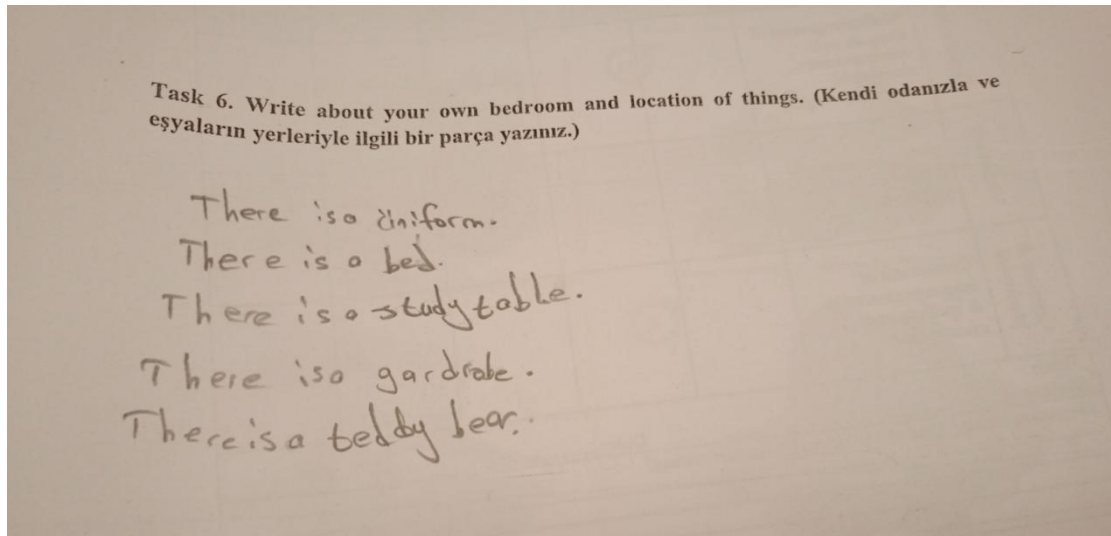
3- Task 4 Pretest



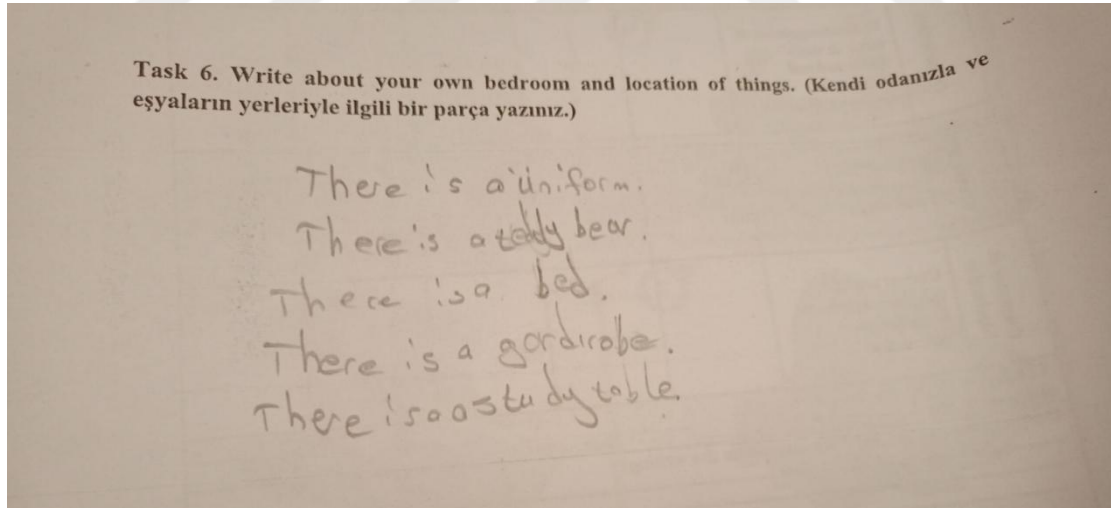
4- Task 4 Posttest



5- Task 6 Pretest



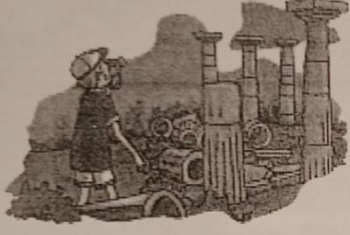
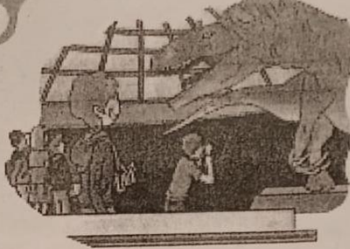
6- Task 6 Posttest



Appendix 10. Fevzi Paşa Elementary School Students' Tasks Samples

1- Task 1 Pretest

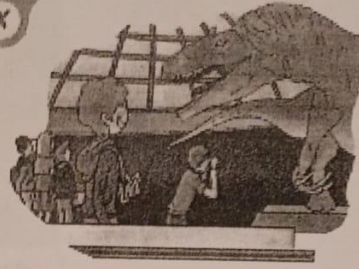
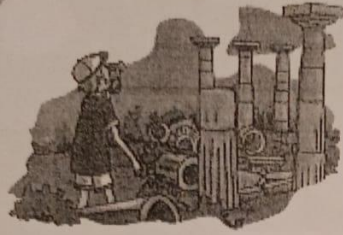
Task 1: Write a short text about Michael's holiday looking at the pictures. (Resimlere bakarak Micheal'ın tatilini anlatan küçük bir parça yazınız.)

☒ 	☐ 
☐ 	☒ 
☒ 	☐ 

Michael went to touriste places. He didn't go to museum. He didn't pick fruit. He went to sailing. He went to holiday. He didn't study.

2- Task 1 Posttest

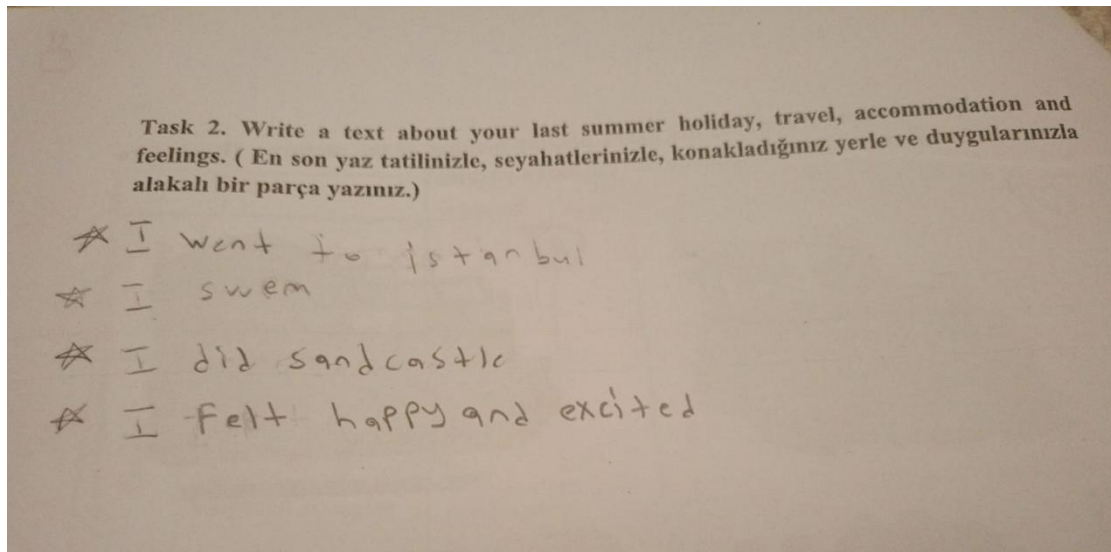
Task 1: Write a short text about Michael's holiday looking at the pictures. (Resimlere bakarak Micheal'ın tatilini anlatan küçük bir parça yazınız.)



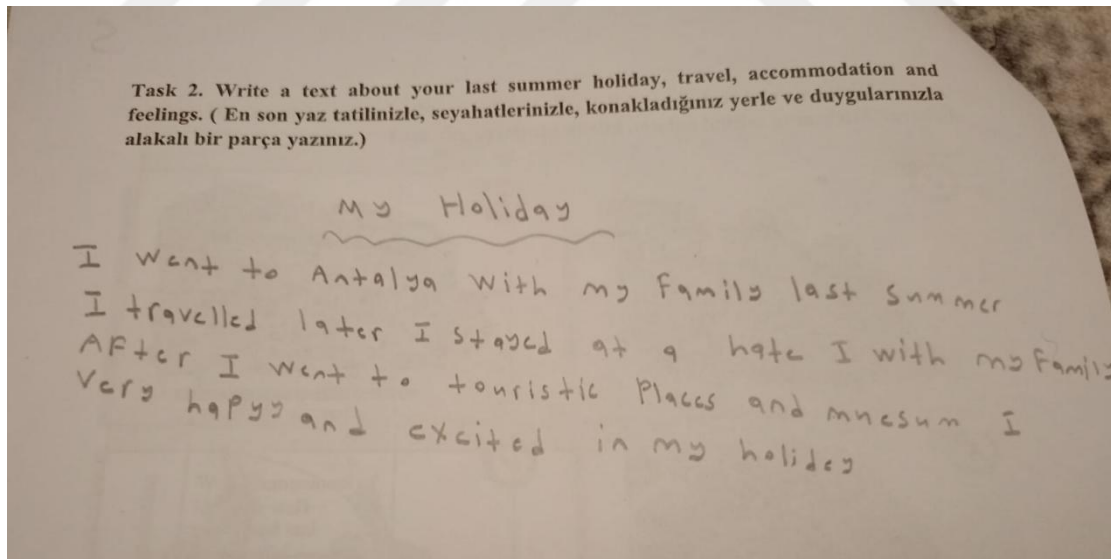
Michael's Holiday

Micheal's went to Izmir last summer. He went to touristic places. Later he went sailing, after that sunbathed on the seaside, but he didn't go to museum didn't climb a tree or didn't study lesson in the holiday.

3- Task 2 Pretest

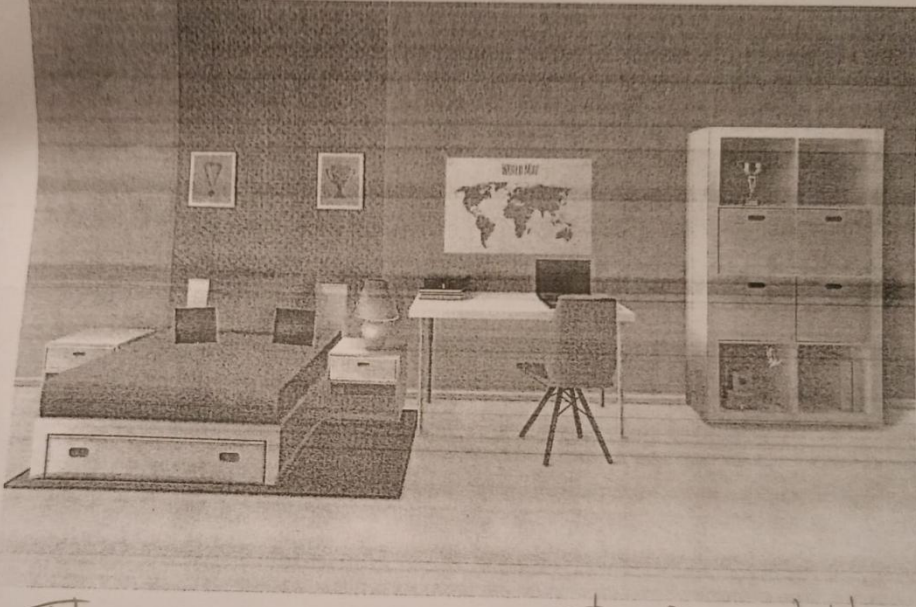


4- Task 2 Posttest



5- Task 5 Pretest

Task 5. Write about the room and the location of things in the picture. (Resimdeki oda ve eşyaların yerleriyle ilgili bir parça yazınız.)

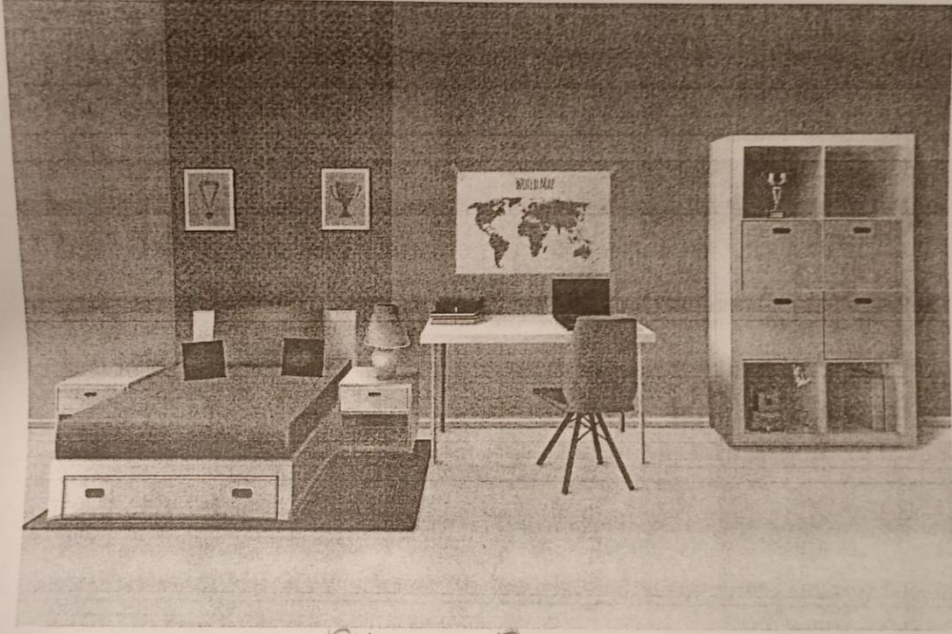


There is a computer.
There is a map.
There is a book.
There is a bed.
There is a chair.
There is a lamp.

There is a table.
There is a painting.
There are drawers.

6- Task 5 Posttest

Task 5. Write about the room and the location of things in the picture. (Resimdeki oda ve eşyaların yerleriyle ilgili bir parça yazınız.)



Nisa's Room

Nisa's room is big. Her room is white. There is a big bed between drawers. There is a lamp on the drawer. There is a big map on the wall. There is a study table between the lamp and bookcase. There are books in the bookcase. Nisa's room is very nice.

Appendix 11. Voluntary Participation Form

TOKAT GAZİOSMANPAŞA ÜNİVERSİTESİ SOSYAL VE BEŞERİ BİLİMLER GÖNÜLLÜ KATILIM FORMU

Bu araştırma, Hikaye anlatımının İngilizceyi yabancı dil olarak öğrenen 6.sınıf öğrencilerinin resimli elektronik hikaye kitaplarının kullanılmasıyla yazma becerilerinin geliştirilmesindeki rolünün değerlendirilmesini hedeflemektedir. İngilizceyi yabancı dil olarak öğrenen çocukların yazma becerilerini geliştirmek dil öğreniminde önemli bir hedeftir. Bu noktada, resimli e-hikâye kitapları gibi modern öğrenme araçlarının özellikle hikâye anlatımı yoluyla öğrencilerin yazma becerileri üzerindeki etkisi incelenmelidir. Bu bağlamda, resimli e-hikâye kitapları arasındaki farklılıklar ve benzerlikler değerlendirilerek hikâye anlatımının çocukların İngilizce yazma becerilerini nasıl etkilediği anlaşılmalıdır.

Bu değerlendirme sürecinde aşağıdaki sorulara odaklanılmıştır:

- 1) Resimli e-hikâye kitapları çocukların İngilizce yazma becerilerini nasıl etkilemektedir?
- 2) Bu süreçte hikâye anlatımı öğrencilerin yaratıcı yazma becerilerini nasıl geliştirmektedir?
- 3) Öğrencilerin dilbilgisi ve kelime dağarcığını geliştirmede ne tür farklılıklar gözlenmektedir?
- 4) Resimli e-hikâye kitapları öğrencilerin kültürelarası farkındalıklarını artırmada ne derece etkilidir?
- 5) Öykü anlatımı öğrencilerin dil öğrenmeye yönelik motivasyonlarını nasıl artırmaktadır?

İngilizceyi yabancı dil olarak öğrenen çocukların yazma becerilerini geliştirmede resimli e-hikâye kitapları ile hikâye anlatımının rolünü değerlendirmekteki temel amaçlarımız aşağıdaki gibi sıralanmaktadır;

- ☐ Etkili Dil Öğrenme Stratejilerinin Belirlenmesi
- ☐ Teknoloji Destekli Dil Öğreniminin Etkilerini Anlamak
- ☐ Yaratıcı Yazarlık ve İfade Özgürlüğünün Değerlendirilmesi
- ☐ Kültürelarası Bağlamın Öneminin İncelenmesi
- ☐ Motivasyon ve Katılımın Artırılması
- ☐ Etkili Dilbilgisi ve Kelime Dağarcığı Gelişiminin İncelenmesi

İngilizceyi yabancı dil olarak öğrenen çocukların yazma becerilerini geliştirmek, dil öğrenme sürecinde temel bir hedef olarak kabul edilmektedir. Bu noktada resimli e-hikâye kitapları gibi öğrenme araçlarıyla hikâye anlatımının rolünü değerlendirmek önemli avantajlar sunmaktadır.

Resimli e-hikâye kitapları, küçük yaşta öğrencilerin ilgisini çekmek ve onları öğrenme sürecine dâhil etmek için etkili araçlardır. Zengin görsel içerikleri ve ilgi çekici hikayeleriyle bu kitaplar öğrencilere yazma becerilerini geliştirmeleri için ilham verebilir.

Hikaye anlatımı öğrencilere yaratıcılıklarını özgürce ifade etme fırsatı verir. Resimli e-hikaye kitapları öğrencilere kendi hikayelerini yaratma ve yazma sürecini keyifli hale getirme fırsatı sunar.

Bu tür kitaplar dilbilgisi kurallarının ve kelime dağarcığının genişlemesine katkıda bulunur. Bununla birlikte e-hikâye kitapları, interaktif özellikleri sayesinde öğrencilere kelime dağarcıklarını etkileşimli bir şekilde güçlendirme fırsatı sunar.

E-hikaye kitapları, çocuklara teknoloji kullanımıyla bütünleşmiş bir dil öğrenme deneyimi sunar. Bu da öğrencilerin günlük hayatta karşılaşılabilecekleri dil kullanımlarını anlamaya ve üretmeye daha iyi hazırlanmalarına yardımcı olabilir.

Hikaye anlatımı, çocukların farklı kültürleri ve bakış açılarını anlamalarına katkıda bulunur. Bu tür kitaplar kültürlerarası bağlamı vurgulayarak dil öğrenimini daha zengin ve bağlam odaklı hale getirme potansiyeline sahiptir.

Hikaye anlatımı, öğrencilerin dil öğrenme motivasyonunu artırma ve yazma becerilerini geliştirmek için onlara güven verme potansiyeline sahiptir. Kendi hikayelerini paylaşmak, öğrencilere dil becerilerini güçlendirmede olumlu bir deneyim sağlayabilir.

Bu karşılaştırmalı değerlendirme, dil öğreniminde kullanılan farklı öğrenme materyallerinin etkilerini anlamak ve öğrencilerin yazma becerilerini geliştirmek için en etkili yöntemleri belirlemek açısından önemlidir. Resimli e-hikaye kitapları, çocukların dil öğrenimini desteklemek ve yazma becerilerini güçlendirmek için kullanılacak etkili araçlardır.

Yabancı dil olarak İngilizce öğrenen çocukların yazma becerilerinin geliştirilmesinde resimli e-hikaye kitapları arasındaki karşılaştırma sonuçları, hikaye anlatımının rolünün değerlendirilmesiyle bir dizi önemli bulguyu ortaya koymaktadır.

Resimli e-hikaye kitapları, görsel destekleriyle dilbilgisi kurallarını ve kelime dağarcığını anlama konusunda etkili olabilir.

E-hikaye kitapları interaktif özellikleriyle dilbilgisi kurallarını uygulama ve kelime dağarcığını genişletme konusunda avantaj sağlayabilir.

Bu tür kitaplar öğrencilere yaratıcı yazma fırsatı sunar ve resimli e-hikaye kitapları genellikle görsel öğelerle daha fazla ilham kaynağı olabilir.

E-hikaye kitapları, öğrencilere interaktif özellikleriyle kendi hikayelerini oluşturma ve anlatma şansı tanır.

E-hikaye kitapları, teknoloji kullanımını destekler ve öğrencilere günlük yaşamlarında karşılaşılabilecekleri dil öğrenimi bağlamını sunar.

Resimli e-hikaye kitapları, öğrencilere dil öğrenimini gerçek dünya bağlamında deneyimleme fırsatı verebilir.

Bu tür kitaplar, kültürlerarası bağlamı vurgulama potansiyeline sahiptir ve resimli e- hikaye kitapları genellikle daha belirgin bir şekilde farklı kültürleri tanıtmada kullanılabilir.

Hikaye anlatımı, öğrencilerin dil öğrenimine duydukları motivasyonu artırabilir ve öğrenme sürecine aktif katılımı teşvik edebilir.

E-hikaye kitapları, teknolojiye ilgi duyan çocuklar üzerinde daha fazla motivasyon yaratabilir.

Hikaye anlatımı, öğrencilere etkili iletişim becerilerini geliştirme fırsatı sunar.

E-hikaye kitapları, öğrencilere kendi hikayelerini interaktif bir şekilde paylaşma ve geri bildirim alma imkanı sağlayarak iletişim becerilerini destekleyebilir.

Sonuç olarak, bu tür kitapların öğrencilerin yazma becerilerini geliştirmede etkili olduğu görülmektedir. Ancak, öğretmenler ve eğitimciler, öğrencilerin bireysel özelliklerini ve öğrenme tercihlerini dikkate alarak, resimli e-hikaye kitapları arasında denge kurarak öğrencilerin dil becerilerini en etkili şekilde geliştirmek için bu materyalleri kullanabilirler. Bu değerlendirme, dil öğrenimi stratejilerini iyileştirmek ve öğrencilere daha etkili bir dil öğrenme deneyimi sunmak için önemli bilgiler sağlamaktadır.

Araştırmaya katılım, tamamıyla gönüllülük temelinde olmaktadır.

Görüşmelerde sürecinde, sizden kimliğinizi belirleyici hiçbir bilgi istenmemektedir. Görüşme sürecinde kimliğiniz ve toplanan veriler tamamen gizli tutulacak, sadece araştırmacılar tarafından değerlendirilecek, elde edilecek bilgiler bilimsel amaçla kullanılacaktır. Görüşmelerdeki sorular, genel olarak kişisel rahatsızlık verecek soruları içermemektedir. Ancak, görüşme esnasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz cevaplama işini yarıda kesebilirsiniz. Böyle bir durumda görüşmeyi gerçekleştiren araştırmacıya, devam etmek istemediğinizi söylemeniz yeterli olacaktır. Görüşmeler sonlandığında, bu çalışmayla ilgili sorularınız cevaplanacaktır. Ayrıca çalışma hakkında daha fazla bilgi almak için Arş. Gör. Merve BAŞKUTLU ile iletişim kurabilirsiniz.

Çalışmaya katıldığınız için şimdiden teşekkür ederiz.

“Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Görüşmelerin ses kayıt cihazı ile kayıt altına alınmasına izin veriyorum. Kayıt altına alınan verilerin ve verdiğim bilgilerin bilimsel amaçlı çalışmalarda kullanılmasını kabul ediyorum”.

Katılımcının Adı Soyadı

Telefon

Tarih ---/---/---

İmza



Appendix 12. Parent Consent Form

Sayın Veli;

Çocuğunuzun katılacağı bu çalışma, “RESİMLİ ELEKTRONİK HİKAYE KİTAPLARININ KULLANILMASIYLA HİKAYE ANLATIMININ İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENEN ÇOCUKLARIN YAZMA BECERİLERİNİN GELİŞTİRİLMESİNDEKİ ROLÜNÜN DEĞERLENDİRİLMESİ” adıyla, 29/04/2024- 10/06/2024 tarihleri arasında yapılacak bir araştırma uygulamasıdır.

Araştırmanın Hedefi: Bu araştırma, Hikaye anlatımının İngilizceyi yabancı dil olarak öğrenen 6.sınıf öğrencilerinin resimli elektronik hikaye kitaplarının kullanılmasıyla yazma becerilerinin geliştirilmesindeki rolünün değerlendirilmesini hedeflemektedir.

Araştırma Uygulaması: Test şeklindedir.

Araştırma T.C. Milli Eğitim Bakanlığı’nın ve okul yönetiminin de izni ile gerçekleştirilmektedir. Araştırma uygulamasına katılım tamamıyla gönüllülük esasına dayalı olmaktadır. Çocuğunuz çalışmaya katılıp katılmamakta özgürdür. Araştırma çocuğunuz için herhangi bir istenmeyen etki ya da risk taşımamaktadır. Çocuğunuzun katılımı **tamamen sizin isteğinize bağlıdır**, reddedebilir ya da herhangi bir aşamasında ayrılabilirsiniz. Araştırmaya katılmama veya araştırmadan ayrılma durumunda öğrencilerin akademik başarıları, okul ve öğretmenleriyle olan ilişkileri etkilemeyecektir.

Çalışmada öğrencilerden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplar tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir.

Uygulamalar, genel olarak kişisel rahatsızlık verecek sorular ve durumlar içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden çocuğunuz kendisini rahatsız hissederse cevaplama işini yarıda bırakıp çıkmakta özgürdür. Bu durumda rahatsızlığın giderilmesi için gereken yardım sağlanacaktır. Çocuğunuz çalışmaya katıldıktan sonra istediği an vazgeçebilir. Böyle bir durumda veri toplama aracını uygulayan kişiye, çalışmayı tamamlamayacağını söylemesi yeterli olacaktır. Anket çalışmasına katılmamak ya da katıldıktan sonra vazgeçmek çocuğunuza hiçbir sorumluluk getirmeyecektir.

Onay vermeden önce sormak istediğiniz herhangi bir konu varsa sormaktan çekinmeyiniz. Çalışma bittikten sonra bizlere telefon veya e-posta ile ulaşarak soru sorabilir, sonuçlar hakkında bilgi isteyebilirsiniz. Saygılarımızla,

Araştırmacı : Arş. Gör. (Araştırma Görevlisi) MERVE BAŞKUTLU

İletişim bilgileri : KAFKAS ÜNİVERSİTESİ DEDE KORKUT EĞİTİM FAKÜLTESİ İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI

*Velisi bulunduğum sınıfı numaralı öğrencisi
.....'ın yukarıda açıklanan araştırmaya katılmasına izin veriyorum. (Lütfen formu imzaladıktan sonra çocuğunuzla okula geri gönderiniz*).*

.../.../.....

İsim-Soyisim İmza:

Veli Adı-Soyadı :

Telefon Numarası :

Appendix 13. Pretest/Posttest Task Scores of Control and Experimental Groups

CONTROL GROUP PRETEST TASK SCORES

Student	T1	T2	T3	T4	T5	T6
Ct1	18	23,3	23,3	8,3	17	16,6
Ct2	22	17	22	18,3	18	18
Ct3	20,6	18	23	17	15	15
Ct4	21,6	15,6	21,6	15,6	15,3	15
Ct5	21,6	7,3	22,3	15,6	15	15
Ct6	22,3	17,6	22,3	13	20	20
Ct7	18,3	15,6	16,6	15	15	15
Ct8	17	15,3	16,3	5	15	15
Ct9	22	18,3	23	16,6	15	15
Ct10	17,6	15,6	16,6	15,3	15	15
Ct11	17,6	13	20,6	7	21,3	21,3
Ct12	17,6	17	21,3	14,6	16	15
Ct13	16,6	15	23,3	15,6	15	15
Ct14	14,6	6	9,3	5,3	15	10
Ct15	17,6	12,6	17	22,3	16,6	16,6
Ct16	17	11	23,3	7	11,6	7,6
Ct17	21,6	21	22	22	15	15
Ct18	16,6	11,6	10,6	14	12,3	10
Ct19	17,6	11,6	19	6,6	15	15
Ct20	17	15	21,6	14,6	15	15
Ct21	22,6	18,3	23	23	20	20
Ct22	20	14,3	21	21,6	15	15
Ct23	23,3	19,3	23,6	18,3	15	15
Ct24	23,6	17,6	24	15,6	22,6	22,6
Ct25	21,6	15	18	17	17,6	17,3

CONTROL GROUP POSTTEST TASK SCORES

Student	T1	T2	T3	T4	T5	T6
Ct1	18	17	20	10	15	15
Ct2	22	17	22	18	15	15
Ct3	20	18	22	17	15	15
Ct4	22	16	22	15	15	15
Ct5	22	8	22	15	15	15
Ct6	22	17	22	13	20	20
Ct7	18	16	17	15	15	15
Ct8	17	15	17	5	15	15
Ct9	22	17	22	15	15	15
Ct10	18	16	17	15	15	15
Ct11	18	13	20	7	20	20
Ct12	17,6	17	21	15	15	15
Ct13	17	15	20	16	15	15
Ct14	15	18	12	6	15	10
Ct15	17	12	17	20	15	15
Ct16	16	10	18	7	10	8
Ct17	20	21	22	20	15	15
Ct18	17	12	10	14	12	10
Ct19	18	12	19	7	15	15
Ct20	17	15	21	15	15	15
Ct21	22	18	23	23	20	20
Ct22	22	14	22	20	15	15
Ct23	22	19	23	17	15	15
Ct24	23	17	24	20	22	22
Ct25	22	15	18	15	15	15

EXPERIMENTAL GROUP PRETEST TASK SCORES

Student	T1	T2	T3	T4	T5	T6
Ex1	22	20	23	18	15	20
Ex2	18	14	22	17	15	20
Ex3	15	17	15	15	15	15
Ex4	20	22	23	22	15	20
Ex5	5	12	15	12	15	20
Ex6	19	18	20	21	15	20
Ex7	16	18	20	22	15	20
Ex8	18	20	22	16	15	20
Ex9	20	15	21	16	15	20
Ex10	15	11	15	20	15	20
Ex11	22	18	23	15	15	20
Ex12	21	23	22	22	15	20
Ex13	20	17	21	20	15	17
Ex14	18	15	22	15	15	20
Ex15	18	15	22	14	15	20
Ex16	13	12	17	12	15	18
Ex17	22	18	23	15	18	20
Ex18	15	17	22	15	17	20
Ex19	19	18	20	15	18	20
Ex20	16	18	20	15	16	21
Ex21	15	13	18	12	15	18
Ex22	20	17	21	18	15	20
Ex23	13	12	18	13	15	18
Ex24	17	16	18	17	15	20
Ex25	15	16	17	13	15	18

EXPERIMENTAL GROUP POSTTEST TASK SCORES

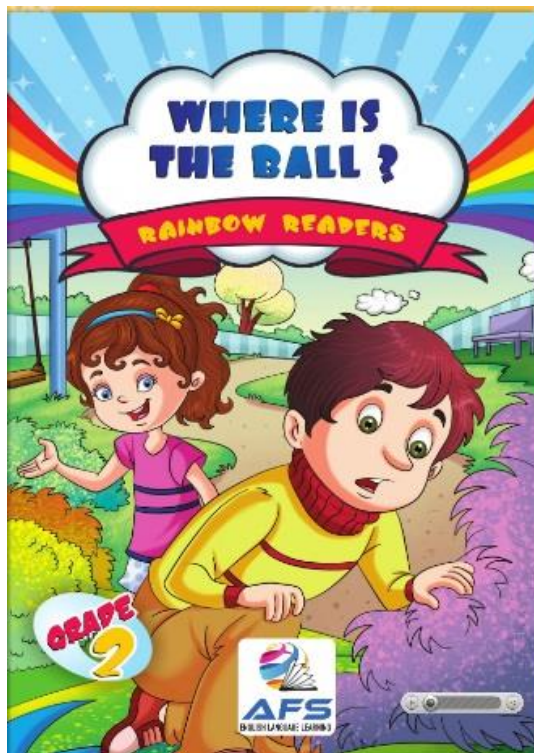
Student	T1	T2	T3	T4	T5	T6
Ex1	25	22	25	23	25	24
Ex2	24	22	25	22	23	25
Ex3	22	23	23	20	22	24
Ex4	25	25	25	24	25	25
Ex5	22	20	22	20	25	25
Ex6	25	25	25	25	23	25
Ex7	23	24	25	25	23	25
Ex8	24	25	25	22	23	25
Ex9	25	22	25	23	24	25
Ex10	22	21	23	25	22	25
Ex11	25	23	25	21	22	22
Ex12	25	25	25	25	23	25
Ex13	25	23	25	20	15	17
Ex14	24	22	25	22	23	25
Ex15	25	23	25	22	24	25
Ex16	23	22	25	21	24	25
Ex17	25	23	25	21	23	25
Ex18	21	23	25	22	24	25
Ex19	25	24	25	21	23	25
Ex20	22	24	25	21	22	25
Ex21	22	21	25	20	23	25
Ex22	25	23	25	24	21	25
Ex23	21	20	25	21	23	25
Ex24	23	22	25	23	22	25
Ex25	22	23	24	21	22	25

Appendix 14. Pre-test / Post-test Mean Scores of Control and Experimental Groups

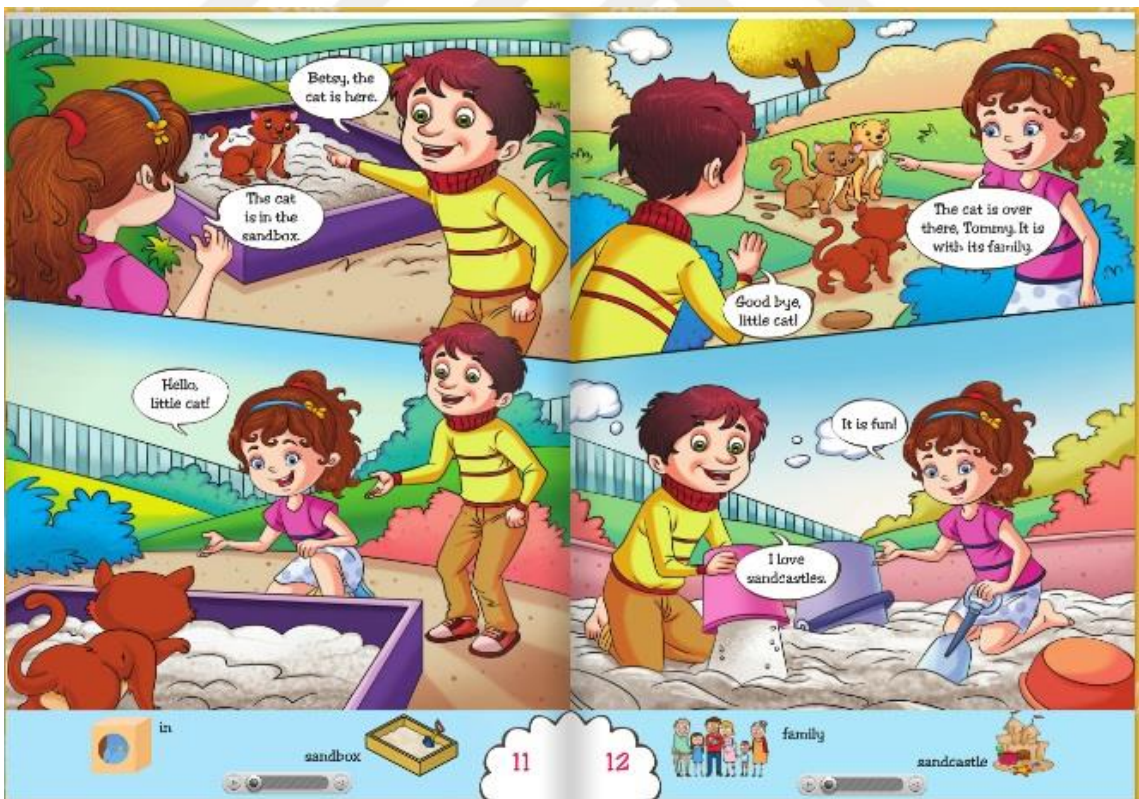
CONTROL GROUP	pretest	posttest
Ct1	83,2	95
Ct2	115,3	109
Ct3	108,6	107
Ct4	104,7	105
Ct5	96,8	97
Ct6	115,2	114
Ct7	95,5	96
Ct8	83,6	84
Ct9	109,9	106
Ct10	95,1	96
Ct11	100,8	98
Ct12	101,5	100,6
Ct13	97,4	98
Ct14	60,2	66
Ct15	102,7	96
Ct16	77,5	69
Ct17	116,6	113
Ct18	75,1	75
Ct19	84,8	86
Ct20	98,2	98
Ct21	126,9	116
Ct22	106,9	108
Ct23	96,2	101
Ct24	125,7	123
Ct25	106,5	100

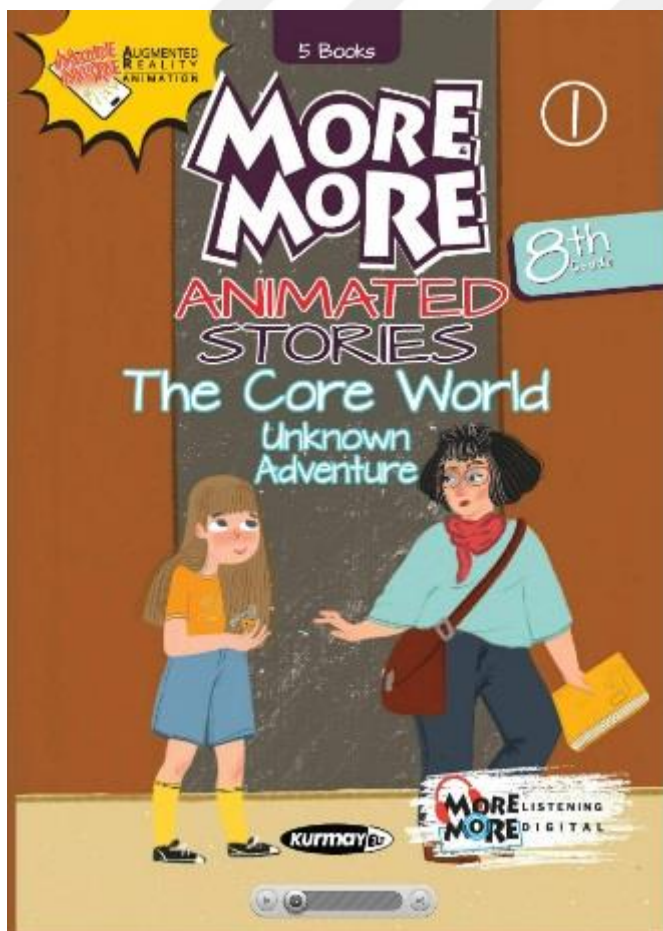
EXPERIMENTAL GROUP	pretest	posttest
Ex1	118	144
Ex2	106	141
Ex3	92	134
Ex4	122	149
Ex5	89	132
Ex6	113	148
Ex7	111	145
Ex8	101	144
Ex9	102	144
Ex10	96	138
Ex11	113	141
Ex12	123	148
Ex13	110	142
Ex14	105	141
Ex15	104	144
Ex16	87	140
Ex17	116	142
Ex18	106	140
Ex19	110	143
Ex20	106	139
Ex21	91	136
Ex22	111	143
Ex23	89	135
Ex24	103	140
Ex25	94	137

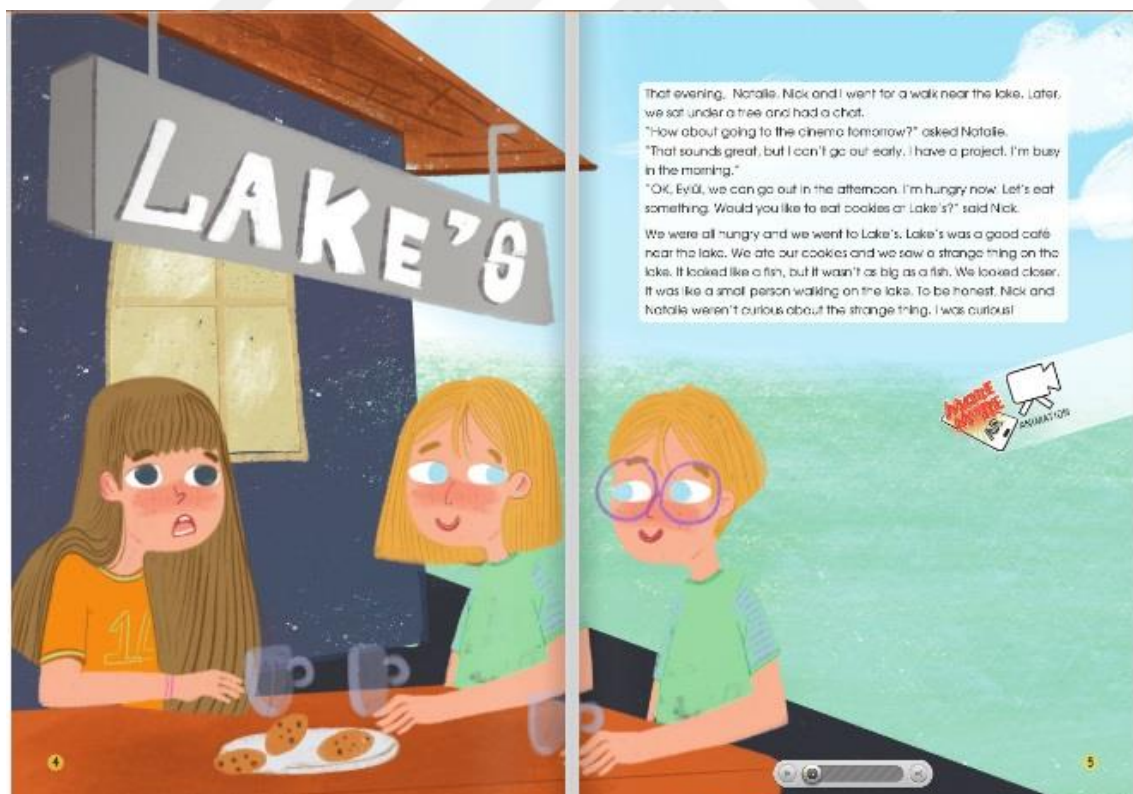
Appendix 15. Illustrated E-stories Used in the Study for Experimental Group

























UNIT 7

Holidays

It's the first day of school. The students are happy to be back at school after a long summer holiday. The teacher enters the classroom and greets the students.

"It is great to have you all back here. The school was boring and quiet without you," he says.

"Were you here all summer?" asks Elton. He is in the school basketball team.

"No, I wasn't. I was on holiday. I came back two weeks ago. The teachers start school two weeks before the students," says the teacher.

"I didn't know that," says Elton. He is a bit surprised.

"It's good to be back. I had a lovely summer holiday, but I missed my school and my friends," says Curtis. He is a real bookworm.

"Me, too!" says Elisa. She is in the drama club, and she is really good at acting.

Melissa is happy to be back, too.

"I had an amazing time in summer, but I'm glad the holiday is over," she says. She is an amazing cook. She cooks delicious dishes.

"Tell us, Elisa. What did you do on holiday?" asks the teacher.

"I went to my grandparents' summerhouse. My cousins were there with me, too. We went to the seaside and swam every day. We also made sandcastles. I spent a lot of time on the hammock in the garden. I read a play every day. It was a great summer for me," she says.

"That sounds really nice, Elisa. I'm glad to hear that you had a lovely summer holiday," says the teacher.

"What about you, Melissa? Where were you on your holiday? Did you do anything interesting?" he asks.

"Yes, I did. I spent the first three weeks of summer holiday at the lake house. We didn't swim in the lake, but we sailed and fished in the lake. There was a forest nearby. We walked in the forest almost every day. Then I went to Rome and stayed there in a lovely hostel for three weeks. We went sightseeing, visited some museums and saw some historical sites. I took a culinary course there. I mean I learnt cooking. I had an amazing time," she says.

"I'm so happy for you, Melissa. I hope you cook some delicious Italian dishes for us," says the teacher. Now it's Elton's turn to talk about his holiday.

"I went to a basketball camp. The camping area was near a mountain. We stayed in tents at night and practiced basketball during the day. There were fruit trees in the camping area so we climbed trees and picked a lot of fruit. I was very happy there. I got better at basketball," he says.

"So you are ready for the new season!" says the teacher.

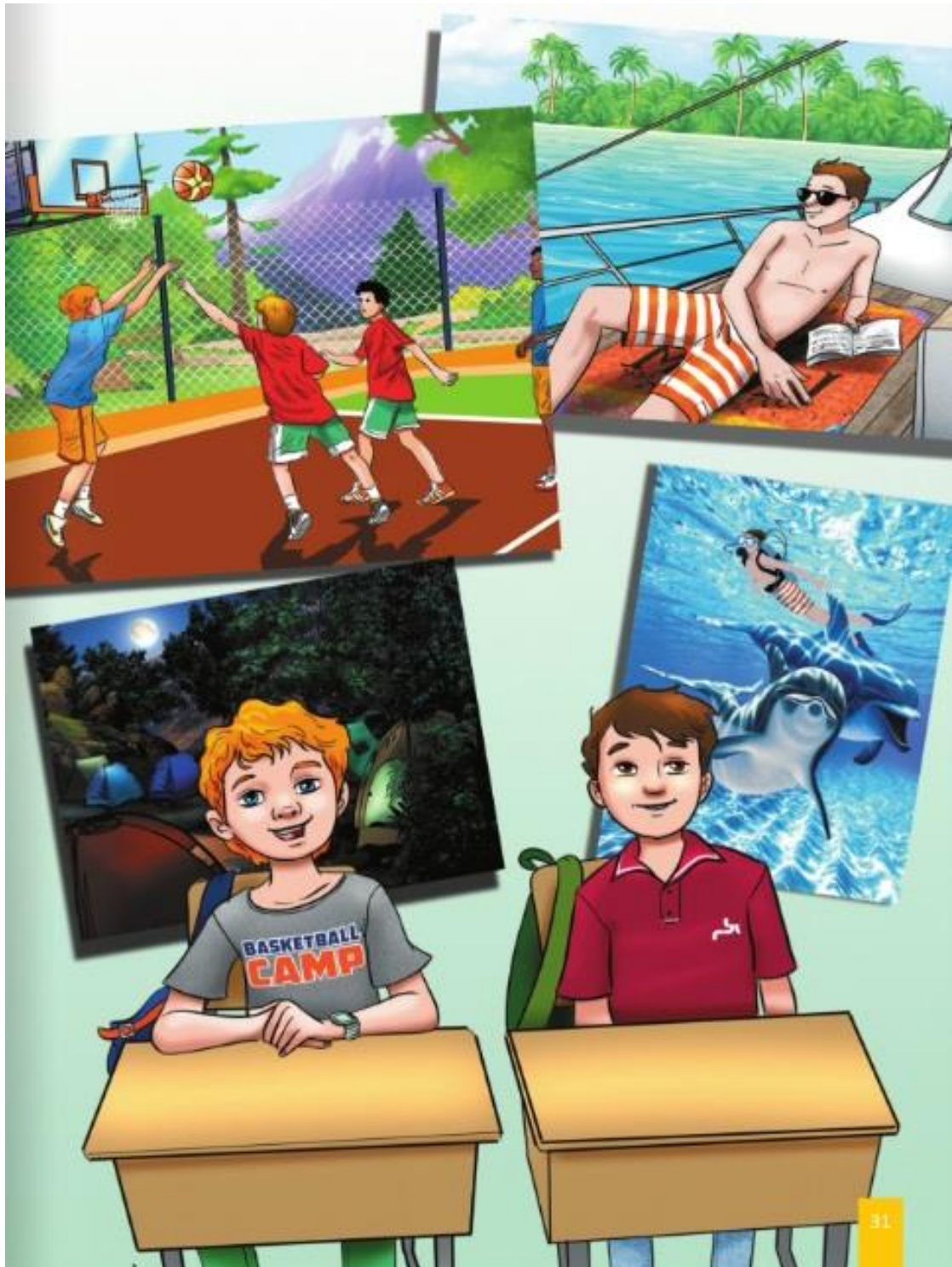
"Yes, I am. We are a stronger team now," says Elton.

"Do you think we can win the cup this year?" asks Curtis.

"Well, I definitely hope so! We worked very hard," says Elton.

"Did you swim there?" asks the teacher. "No, I didn't. The camping area was far from the sea. There was a river nearby. We walked along the river almost every day," says Elton. "Did you have a good time?" asks the teacher.

"Yes, I did. It was fascinating," says Elton.



"What about you, Curtis? What did you do on your summer holiday?" asks the teacher. "I made a reading list before the holiday. I read all the books on that list." says Curtis.

"That sounds so relaxing." says the teacher.

"It was really relaxing. I read all the books on a ship." says Curtis.

"On a ship?" asks Elisa.

"Yes! I was on a cruise holiday. I was on a ship for four weeks. We visited a lot of islands. I saw some fascinating beaches. I swam with dolphins in the clear blue sea." says Curtis. "Wow! That sounds fantastic!" says the teacher.

"It was the best time of my life. I'm planning to have another cruise holiday next summer." says Curtis. Elisa raises her hand.

"I brought little gifts for you all. I collected seashells for you." she says.

She gives the seashells to her friends and teacher.

"I bought these magnets for you from a souvenir shop in Rome." says Melissa and gives them to her friends and teacher.

"I have gifts for you, too." says Elton.

"I picked these flowers in the forest and dried them." he says and he gives the flowers to his friends and teacher.

Curtis has some gifts, too.

"There was an old woman on one of the islands. She made bookmarkers with tropical leaves. She taught me how to make bookmarkers. I made these bookmarkers for you." he says. He gives the bookmarkers to his friends and teacher. "Thank you all for the gifts. I'm so happy you all had a relaxing summer. I hope you are ready for the new semester." says the teacher.

"We are ready, teacher!" say the students.

