**People's Democratic Republic of Algeria**

**Ministry of Higher Education and Scientific Research**

**Mohamed Kheider University of Biskra**

**Faculty of Arabic Language Arts and Foreign Languages**

**Department of Foreign Languages**

**Branch of English Studies**

# Digital storytelling role in fostering EFL Learners Writing Creativity

Case Study of access mini scholarship provided by the US embassy

In El-Bacha school in Biskra

A Dissertation Submitted to the Department of Foreign Languages in

Partial Fulfillment of requirements for the Master Degree in Sciences of Language

Supervised by                                                             Submitted by

Mrs. HASSINA Kheireddine Nachoua                        BENMEDJEDEL Khiereddine

**Board of Examiners**

**Examiner:**Dr. BECHAR Ahmed                                          University of Biskra

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# Dedication

It is with immense pleasure that I dedicate my dissertation at the feet of my adorable and affectionate parents who taught me the value of education; I am deeply grateful to them for their love, encouragements, and continued support and faith in me,I will never forget the support of the great grandmother **Rbaiha**. My brothers**, Noureddine, Ali, Seddik and Idriss**

My Sisters **Amina, Sara, Nessrine, Samia, Nachoua and Aicha** for their continuous love, encouragement and support. My nieces and nephews **Nozha, Lodjain, Zakaria, mohammed el-saleh, abd Elbari ,Yomna Qassem and the new baby Rahma .**My dear **Friends Hassan, Akram, Yassine, Maafi ,Soufian ,Masoud, Didine ,Shahine, Wail, Yousef ,Bilal, Aziza Silabdi Youcef Hicham Nait .Zarati Hamza.Moussa Amal Tahrin** My ESL students **Sana, Kaouther,Hassan ,Mouhamed,Khadidja, Bouthaina, Moumtaz, Souhaila , Nadjib,**

My Second family and my dear students **Artpix** team**: Amine ,Zahra ,Fatima, Ibrahim Younes ,Ahmed, Roumana ,Soundos, Samira ,Yassine, Slimani , Fatiha, Ibrahim Oussama, Torchi, Saifeddine**

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# Abstract

This study attempt to discover the role of digital storytelling in enhancing learners' creative writing regarding the creative writing process. In this study, one of the qualitative study methods, state study, and related to this, single state design which refers to the whole has been chosen. Research was carried out in - El Bacha School -with the involvement of twenty three (13-18years old) learners who were members in access programme  2016 sponsored by the United States in Biskra ,The researcher worked with the learners willingly  for ten months (March to December) using writing workshops and other techniques needed to finish the study. The study cantered about two elements creative writing in using digital stories. An analysis on both written text pre-test and post-test analysed to see the effectiveness of the study, a content analysis was applied to the data, related codes were put together, and certain themes (vocabulary, Organisation and coherence , creativity ,grammar structure)  were obtained. After having obtained the themes, they were discussed leading to the finding that, in general, digital storytelling could be an effective technique in fostering creative writing and motivating learners to be part of it

*Key words: digital stories, digital storytelling.*

# List of abbreviations

**EFL**: English as Foreign Language

**DST**: digital storytelling

**Ds** digital story

**FL**: Foreign Language

**N°:** Number

**ST:** Storytelling

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# 1. General introduction

**Introduction**

Among the most important skills that EFL learners need to develop is their writing skill since it is a productive skill where the learners or the learner can produce ideally language without fear and social anxiety that can occur while using the speaking skill. The main investigation of this study is how digital storytelling can help in enhancing the creative writing of EFL Learners and how can teachers use it as technique in the classroom since its wild effectiveness in many factors such as student creativity and the word choice and following the logic order and developing the grammar competence.

Encouraging learners to promote their writing skill; In a time where Smart Phones and internet became a massive challenge for teachers to achieve learning and teaching goals in the classroom .This demands from teachers' part to motivate learners and also to adapt the appropriate activities and the correct methods and why not to be smart enough to include their passion in the learning activities, since the development of the writing skill requires constant practice.

# 2. Statement of the problem.

It is generally accepted that developing one's skill to write proficiently a foreign language is highly related to motivation, especially from the part of the learner who is in the centre of the teaching-learning process.

It is often noticed that a large portion of learners think a lot about the correct form of their produced passages and their essays. And that is one of the major reasons that make them stop writing and never keep practicing. Also the narrow vision and the popular opinion about writing that keep the writing in the academic form the learners think

about. Writing about history or subject far from the learner real life can be often boarding.

As a matter of fact, we assume that when the subject is far from student environment is less interesting to engage and that will prevent them from good performance as far as writing is concerned. Hence, using digital stories with a creative content written by the leaner represents a resort to resolve this delicate problem.

## 3. Significance of the Study

It is believed that the present study will help teachers and learners learn how to use digital stories to enhance creative writing. Hence, that will ease writing creatively skill development. Further, it attempts to redirect teachers' attention to a crucial affective element (creative writing) that should be stressed in the learning / teaching process in general and for developing the writing skill in particular.

## 4. Aims of the study

Through this research, we aim at investigating t relationship between creative writing and digital storytelling.

It is assumed that this study will provide learners, as they would be teachers with the appropriate ways to enhance learners writing skill creatively.

Learners must be given opportunities self-express thus develop their writing skills while using the target language. In other words, our study aims to prove that digital stories is likely to help learners to foster up their writing competence. Thus, they take the risk of talking

focusing on fluency rather than accuracy because the ultimate goal of language is, after all, to communicate effectively.

## 5. Research questions

Our research seeks to answer the following questions:

1- What is meant by digital storytelling?

2- Can digital storytelling technique reinforceEFL learners' grammatical competence?

3- To what extent can learners writing be coherent and organised as a response to digital storytelling projects?

4- Can digital story activities foster creativity and enrich learners 'vocabulary?

5- To what extent can learners' respond to digital storytelling technique?

6- Would it be beneficial for teachers to adopt digital storytelling as teaching technique? Would digital storytelling be effective in enhancing learner's writing skill?

## 6. Research hypothesis

On the basis of these research questions, we put forward two main hypothesis

- If digital storytelling is implemented as a technique in writing classes, learners will improve their writing competence.
  - If teachers adopt properly digital story telling in EFL classes, students' writing creativity will be enhanced.

For the sake of the study two sub hypothesis must be added :

- If regularly exposed to Digital storytelling, learners will raise their sense of Organisation and coherence (time line specially)

- If regularly exposed to digital storytelling, Learners' grammatical competence will be enhanced and their vocabulary enriched.

## 7. Research Methodology

For the sake of investigating the effect digital storytelling on developing the learners 'creative writing, we opt for qualitative research methodology to gather data for this study. In testing the above hypothesis, we collected original pieces of written by the English-access-micro scholarship-program learners. The learners' number is twenty three (23) learners who studied in El-Bacha school in Biskra these data were handled ethically. The learners during the practice were asked to deliver all the written papers that was the content of the digital story and we used the t test to experiment our hypothesis and confirm or deny the null hypothesis.

## 8. Organisation of the study

This dissertation is undertaken to determine the role of digital storytelling and making on learner's creative writing .and it comprises three main chapters.

The first chapter encompasses two sections the first section on storytelling technique framework benefits definitions and importance the second section was concern about digital stories and digital storytelling the techniques and the elements and the adaption in the classroom.

The second chapter seeks in-depth view on the writing skill and competence interestingly in creative writing and its steps and elements .in the school or as a free hobby or as a job .with a glimpse on the creative writer as a student or a publisher.

The third chapter represents the practical part of this dissertation .within this chapter, representation of research design and tools is provided in addition students and teacher work was stated .and students' scores were analysed in sake of testing the hypothesis finally conclusions and pedagogical implications have been made on the basis of the obtained results in chapter three .

# Chapter One: Storytelling vs. Digital storytelling

## Section one: Storytelling

## Introduction

The massive change in the world and the fast development of the technology made life easy but that development also create an impact on learning and teaching around the world and it changed the learners learning habits

Give more distraction seem Storytelling is a powerful and effective technique in teaching English language; learners love stories the role of stories in human life is important. Using stories and storytelling as a method in teaching and especially teaching English gained a massive space in previous studies and since here the talking about technology and the merge between storytelling and technology offered a new method are new technique called digital stories and digital storytelling.

## 1.1 Definition of story

Speaking about storytelling as technique or as process and digital storytelling before talking about its unit .clarifying what story means in the following points:

- According to Jones and Buttrey (1970) stories are not just books. They cited in print, they are oral, but they are not just reading, they belong to the communicative competence. Cited in (Boltman 2001)

- In education Boltman (2001) sees that, stories came many forms like: written texts, oral narration, and displayed media. They can be presented as case-studies, role-playing and simulations. There is many types of stories: biographical, familial, ethnic, commercial, or instructional.

- According to Wieck (1995) "stories are a fundamental part of life used on a daily basis as a means of self-expression and as a way to make sense of life."

- By stories we explain, and go through situations, experiences, and ideologies, leading in turn to the creation of new meanings. As an intrinsic form of human communication, st is prevalent in all aspects of human interaction. It connects generations of the past with the present and future to form, pass on, or reformulate wisdom, values, and beliefs

## 1.2 Definition of storytelling

- According to Philips (2013) st is an oral art where the storyteller acts and performs the story with a present and live audience. With no book used or disrupts the relationship between the storyteller and the listeners. Also the storyteller keeps the story in mind while using the gestures and action to vivid and bring the story into life with the listeners. (Cited in Faulkner (n.d))

- The National Council Of Teachers Of English (2005) defines st as linking the tale or the story to a listener or more, and they point out that it is not compatible the simple acting out a drama or reciting a story from the mind or the paper, but it is the creative creation of mental images of many elements of a story through voices and gestures to the audience.

## 1.3 Benefits of storytelling

St is very useful learners in many ways, different ways. Learners participate in the following: Why use st in the language learning classroom?

- Stories art tools for integrating subjects. According to Kerin& Pepper (2004.pp; 3-4) stories can be used in the introduction to a new lessons in **natural science**. Like spiders or frogs we teachers can use stories to introduce the subject, there are many anthologies

of indigenous tales of nature containing creation stories, stories of fire and volcanoes, floods and river systems and many stories that relate to the stars, the sun and the moon

- Alterio (1999).  Meaningful st processes and activities incorporate opportunities for reflective dialogue, foster collaborative endeavour, nurture the spirit of inquiry and contribute to the construction of new knowledge. Learners who learn through telling and reflectively processing their stories develop skills that enable them to link subjective and objective perspectives, capture the complexity of experience and bring about thoughtful change to self and practice. When st is used as a robust mode of inquiry, learners learning is enhanced in multiple ways.

- **Story telling can provide a cultural understanding** according to Australian association for the teaching of English traditional st ranges across cultures and witnesses' ways that different cultures represent human experience. Through rich narratives, learners are offered access to understanding themselves and their world. St, through revealing connections between people across social, cultural, temporal and geographic Divides (2009).

- According to Kerin& Pepper (2004.pp; 3) st can provide **historical and cultural context.** There is evidence to suggest that a child's ability to listen and follow a a lesson or a series of events is enhanced when the information com in the form of a story

- According to Fulkner (n.d)st can engage children in way they can understand with cases around **traditions, class and gender**. Carefully guided discussions on the part of the teacher would tease out the tensions and promote extended awareness and respect. Not least, telling stories is importantly also a generative mode for developing speaker confidence.

- According to Ellis&Brewster 2014 learners will be introduced to a new **vocabulary** .and it is presented in a colorful and clear way and the telling help to deliver the meaning. Also learners will be able to learn the names of the animals and their associated colors in brown bear, brown bear also they can learn language with grammatical sets (for example, adjectives, verbs, prepositions, nouns).

- According to Alterio (1999) dialogue is enhanced when it focuses on lived experiences, familiar contexts and real emotions. St accommodates the inclusion of these aspects and can assist learners to view their experiences from different perspectives.

## 1.4 Storytelling & learners writing

. As cited in (teacher's guide: teaching st. Storytelling arts of Indiana 2007) Donald Davis, noted storyteller, author, and educator, teaches st as a bridge between a child's "first language" (gestures and speech) and "second language" (writing). Learners begin writing a story by telling it, that is, by talking through their stories with fellow learners who act as helpful listeners. They use learners feedback to revise and retell their stories until ready to write them down. This approach allows struggling writers to use listening, speech, and gestures until they are bursting to write. Instead of starting with a blank page and ending with a final draft marred with red ink, learners start with a willing listener and end with writing worth reading

## 1.5 St vs. Teaching and learning

According to Lee (n.d) many learners listen with full attention when they visualize and imagine the story and construct the meaning in their own minds. It's interesting to see which learners listen to the entire story in this way, and which might drift in and out of attention.

After that Kerin& Pepper (2004.pp; 12) stat that, learners will return to the subject of oral traditions as critics. Building on the experience of a wide range of st, learners will study varieties of narrative and learn the language of literary terms. In varying complexity they will explore stories through listening, discussing, reading and writing.

The oral tradition is a vast subject and a visit to the classroom of a professional storyteller may be useful. However with the skills and ideas presented in this workshop, you should be well equipped to explore this tradition with your learners.

As learners' competency increases, and with cooperative other learners, there are many opportunities for learning stories and presenting them across the program.

## 1.6 Purposes of storytelling in the classroom

Selecting the right method for EFL learner's classes with different ages is something important. Lee (n.d) in his article titled "st in the classroom teacher's guide to preparation" mentioned the elements every teacher need to achieve and gain from the technique as following and follow up:

**Assessment**: observing learners listening to a story is a great and fast way to assess their learning. It's a chance notice how your class responds to a different teaching style. For most learners, listening to a story being told, is an unusual experience. The way they respond to it is a good way to get feedback.

**Engagement**: when learners listen with full attention as they visualize the story and construct its meaning in their own minds. It's interesting to see which learners listen to the entire story in this way, and which might drift in and out of attention. What brings them back to full engagement?

**Differentiated instruction'**s is the original differentiated instruction strategy! Learners of all abilities and backgrounds can fully engage in the same story. Each child's personal responses and interpretations are equally valid and meaningful.

**The use of prior knowledge**: listening to old stories, learners will access to their prior knowledge to make sense of the story. It's often surprising to discover the levels of prior knowledge learners have on different subjects, and hard to predict which parts of a story will motivate these responses.

**Visualization:** in telling a story, learners could yell "hey, i can see it!" In the middle of the story. By that listening to stories evokes and motivate a strong visual response in the learners mind. Asking learners to describe what they see, either in discussion or in writing following the story

**Making and supporting inferences:** stories often rely on different levels of implied meaning. Do characters always mean what they say? How does a character feel at a given point in the story? What might happen next? Teacher must reinforce a story with questions like this to be sure my listeners fully grasp the story.

**Connections with self, text, and the world**: in telling a story setting a connection is unpredictable. A theme, a setting, and a particular word – anything can link a story teacher s telling to a child's world. When such connections emerge, teacher should pause the story to discuss them. If there is an opportunity to make a connection between the story and the current instruction, the idea must be introduced to the learners.

## 1.7 Storytelling as an instructional method

A lot of teachers tried to adopt story-telling in the teaching of children, while others adopt it in classes for older learners and adults.

Ringo ma is one of them. Ma (1994) believed that story-telling is an efficient teaching strategy for nonnative instructors in the u.s. Higher education. Foreign teachers sometimes find it hard to build trust among native learners. Emphasizing his or her teaching experience or scholar accomplishment in the subject does not work so well.

Ma claimed that administrators and learners at U.S. Institutions of higher education lack pluralistic thinking. By telling learners the teacher's multicultural experiences, pluralistic thinking is promoted. Cited in (Yang.2011)

## 1.8 Story types in the instructional method

Andrews et al. (2009) identify four instructional methods that are related to st: case-based, narrative-based, scenario-based and problem-based instruction. Each method presents learners with "a temporally ordered sequence of information and employs an attention-focusing mechanism"

*Andrews, hull, and* Donahue *(2009) describe these story types in greater details following:*

1. **Case-based instruction**

Andrews et al. (2009) cases are old stories. They are used in different contexts and fields. Case-based instruction point to the problem and solution, the learner sit outside the story context. The

learner must discover the facts and events as they happened; also case studies can have a historical nature.

## 2. Narrative-based instruction

Andrews et al. (2009) *point to* narrative-based instruction role on fixing the problem, the solution, and the learner in the context of the story where the storyteller controls all of the information received by the learner.

While narratives here can be either fictional or non-fictional. Emotionally overwhelming is essential. Stories are told for entertainment and fun, often without pursuing an instructional objective.

## 3. Scenario-based instruction

In scenario-based instruction the learners interact with the scenario and made decisions that effect and create different results. Stories here are fictional or non-fictional.  Scenarios also used in operational training

While many scenarios are derived from actual cases, they can be modified to fit the purpose of instruction and the evaluation trying out new theories and responses through scenario from simulations. Learners gain important lessons from the experience. The main aim here is to improve performance, Andrews et al. (2009).

## 4. Problem-based instruction

The final story type focused on teaching learners solving problems in that do not have optimal solution.

According to Andrews et al. (2009) problem-based instruction allows the learner to be in charge of their own learning process and activities. This uses the problem (fictional or non-fictional) as a tool for conveying knowledge to the learners. The learning is usually done in a team setting, where each team member must work with the team to help finding solutions the goal is, each learner and the learning team must take responsibility for working on solutions to solve the problem and then applying facts and skills to reach a solution and teacher might just help the learning when it necessary

## 1.9 Moons storytelling framework

According to **Jenkins & Gravestock** (2009) adapted moon opinion on how stories has many uses in education but clearing out the use of story in education is a bit complicated, more complexity add when the different forms of story presentation – written, oral, and digital – are taken into account. It is also important to know that in particular interpretations whether the focus is on the story or on st i.e. the process of creating the story.

Moon tried to make sense of story in education, mainly in the learning journals use, proposed a framework in which story consists of:

- **Personal expression**: the description on individual incidents or personal events.
- **Known story in a professional context**: sharing stories within a profession or educational context.
- **Non-fiction but 'not personally known' story**: for example case studies, the use of story here is to help inform or instruct and give boundaries or limitations.
- **Fiction and fantasy**
- **St**: the act of telling a story, where it can be more important than the story itself.

From this framework it is clear to understand that in the use of story personal reflection, drawing upon personal experiences and the social dimension of telling stories are very important and came with a great educational value.

## 1.10 Model of reflective learning through storytelling

According to **Jenkins & Gravestock (2009)**st is an approach that can be used to motivate learners' reflection on their experiences and to make this explicit to others; it is a socio-constructivist pedagogy.   How learning can be applied by st is represented in Mcdrury&Alterio's(2003) model of reflective learning through st.  In highlighting reflection it draws upon moon's (1999) map of learning.  Both models have five-stages which are shown in table below.

| Model of reflective learning through st | Map of learning |
|---|---|
| 1. Story finding | 1. Noticing |
| 2. Story telling | 2. Making sense |
| 3. Story expanding | 3. Making meaning |
| 4. Story processing | 4. Working with meaning |
| 5. Story reconstructing | 5. Transformative learning |

**Table1.1** comparison of model of reflective learning through st with map of learning

The model of reflective learning through st focus on the **social dimensions of st**.

- Beyond the story **finding stage** focused on the relationship existing between teller and listener.
- At the **story teller stage** both are seeking understanding and order.

- At subsequent stages the process is more interactive with questioning being used at the **'story expanding'** stage to refine, clarify and expand.

- It is at the **processing stage** that reflective activity takes place with a critical interface between teller and listener shaping individuals understanding of the story. It is at this stage that the learners can be testing their own understanding through this social interaction; reflecting socio-cultural theory of learning through social encounter.

- the final reconstructing stage concerns critical evaluating the potential of resolutions and solutions

Both the Mcdrury&Alterio (2003) and Moon (1999) model's present great frameworks for analysis and to use stories. They have both been used as frameworks for assessing the use of digital stories, in particular where used for reflection

**Section two: Digital storytelling**

## 1.11 Definitions:

Digital storytelling is the modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom, and values. Stories have taken many different forms. Stories have been adapted to each successive medium that has emerged, from the circle of the campfire to the silver screen, and now the computer screen.

– The digital storytelling association

- "Essentially, a DS is a media artefact that combines a narrated audio-text with still images to tell a story. The artefact is recorded, edited, stored (and potentially shared) digitally. Originally, the DST movement, which started in san Francisco, used the technique as a method for therapy, in which autobiography was used as a tool for self-discovery" Boase (n.d)

  - According to Wikipedia: DST is a short form of digital media production that allows everyday people to share aspects
  - of their story. The media used may include the digital equivalent of film techniques (full-motion video with sound), stills, audio only, or any of the other forms of non-physical media (material that exists only as electronic files as opposed to actual paintings or photographs on paper, sounds stored on tape or disc, movies stored on film) which individuals can use to tell a story or present an idea.

  - According to Banaszewski (2005) that DST is the practice of combining personal narrative with multimedia (images, audio and text) to produce a short autobiographical

movie. "cited in (international journal of research studies in educational technology;2016)

## 1.12 The Seven Elements of Digital Storytelling:

According to Digital Storytelling center seven elements for effective and interesting digital stories. These elements require consideration for every story

**A Point of View:** Stories are told to make a point Defining the message behind the story so that all parts can serve to make the point. Learner should Consider audience type and direct the point to them.

**A Dramatic Question:**

Grabbing audience's attention at the beginning of the piece and hold their interest posinga dramatic question in the opening lines and resolve it in the closing lines will be effective.

**Emotional Content**

Serious issues that come alive in a personal and powerful way and connects the audience to the story.

**Voice:**

The voice is a great gift. Reading a script make audience confused. Practicing a script to achieve conversational voice. Recording several times and selecting the best one.

**The Soundtrack:**

Music is a big addition to a digital story. The right music set the story in time and can convey emotion. Sound effects can add tension and excitement to a piece, but they can be a distraction too.

**Economy**

Fast-moving digital story will contain only those elements necessary to move the audience from beginning to end. Giving to much details to clarify the story do not serve the story.

**Pacing**

Music tempo, speech rate, image duration, and panning and zooming speed all work to establish pace. Generally pace will be consistent, but one in a while it will pause, accelerate, decelerate, stop or blast-off are elements that serves the pacing and rhythm

In 2006 Lambertput those elements to guide digital story making and assessing.

## 1.13 How can digital storytelling relevant to teaching & learning

According to Denatale(2008 pp.2 ) storytelling is not just a process of composing a story is also a process of meaning-making learners are asked to reflect on what they know and examine their assumptions because the stories provide a record of learners' thinking, teachers can use them in assessing learners progress toward learning goals.

Technology makes it easier to critique and revise stories. Digital storytelling assignments are one way to increase learners engagement and commitment particularly learners who do not

respond to traditional academic writing assignments. Properly constructed with clear rubrics, digital storytelling assignments are every bit as academically rigorous – and involve just as much "writing" as term paper assignments.

## 1.14 Digital storytelling in the arts, humanities, and social sciences:

Digital storytelling provides rich opportunities for self-reflection in Denatale(2008 pp.2) opinion. For example, learners in an education course may be asked to write narratives about a memorable learning experience, and then analyze the stories to identify common criteria in positive learning experiences. Digital storytelling is also a powerful tool intercultural learning. Learners can compare their "stories" with authored by people from other culture and other life experiences. By that assumptions can be challenged. People with diverse life experiences can also collaborate across great geographical distances to co-author digital stories that reflect multiple cultural perspectives. Also Denataleargue that digital storytelling is not just for human sciences can also be an effective strategy for learning in the sciences.

## 1.15 Digital storytelling in enhancing learner's engagement in the class:

According to Ivala1 et all 2013 studying beyond the classroom is one of the digital storytelling factors. Many study showed that learners engaged deeply with the production of their stories and work on the subject matter both at home and on campus

The motivation to interact with the subject content also was another factor given for enhancing learners levels of engagement with their studies. In this regard, finding serve led that the digital storytelling project motivated learners to interact with the content on the seven roles of the

teacher as a result of this practice digital storytelling, the learners were deeply involved in their learning.

Another factor which enhanced learners' levels of engagement in their studies was the learners control of their own learning. Learners reported that the production of digital stories gave them control of their learning and enabled them to tell their stories in their own voice:

## 1.16 Steps of digital story making

Chung wrote in the art education technology magazine (2007) in their article titled under: DST stated the stapes of making a DS in the following steps:

### Finding the right topics

- According to chung (2007) in this step learners must watch digital stories created by children and adults to analyze the characteristics of a digital story. They must discussed and explored the nature and format of their DST assignment as a documentary or an essay creating an important art or art education development, theory, or philosophy. Brainstormed topics related to the chosen field. They formulated list of stories as well as stories focused on the life around and its elements .teacher must be aware about the chosen topics and agree on them.

### Scripting

In this step learners obliged to research chosen topics online and in the library and completed a working script in the given time.in Chungs (2007) opinion posing questions on the script can be effective: **is the chosen topic educational, informative, or significant? What is the story's purpose who is the audience? Does the story have a central point of view (argument)?**

**What characters, events (what, how, where, and when), settings, and plots are involved with the story? Does the story raise other issues?**

Using these questions to critique learners scripts..

### Storyboarding

After writing the script of the chosen topic learners need to start sketching where they need whit papers and pencils to draw the scenes as they should be presented

In this step chung (2007) stated that learners sketching is translation script into key phrases and cut them down in the script area following the sequence of the story. Each phrase would likely contain two or more images,, the learners wrote down and visualized one to two phrases in each sequence learners need to place some elements when sketching storyboards for a digital story: **photos, artwork, graphics, and maps, video, text, voiceover, audio (music and sounds), slide transitions, and image effects** those effects are available in every editing software. Learners must wrote page numbers on the pages for tracking scenes.



**Figuer1**sketching and storyboarding

**Production**

In this important step learners move to the production stage, Chung (2007) stated that learners need to use multimedia-enabled, internet-ready computers, equipped with speakers and microphones or simply their smart phone.

Many software and applications are available to create multimedia digital stories. Software should be chosen according to the types of computers in a computer lab the learners must take a look on other movie-making software applications such as **adobe® premiere®, PowerPoint®, imoviet1, and windows' movie maker 2.1camtasia (figure 2).**

Except for adobe premiere and PowerPoint, the other software programs are user friendly, straightforward, and easy to learn. Smartphone application are available free and easy for the use like Vivavideo Application or power director and it is easier to use these days.

In the end, one or more learners used each set of software mentioned above. Some created stories on their laptops, while most used school computers and saved files to aUSB flash drive.
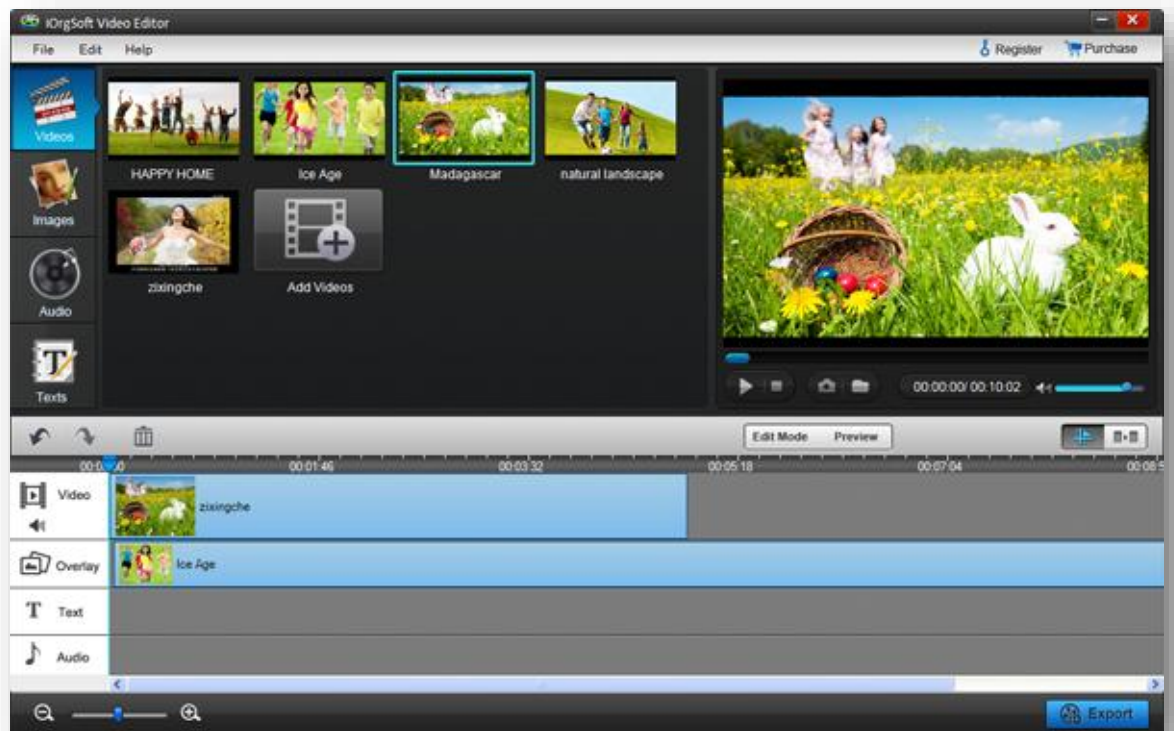
**Figuer2** general window of video editing software.

## 1.17 Rules and boundaries in digital story making:

Images, photos, and video are central to DS; it can be taken from the internet, in print, or learners can produce them on a computer. The learners either find copyright-free material or get written permission for using copyright-protected elements.

They must be aware about articles laws and the copyright- protected images.. Popular search engines like Google and yahoo offer image search tools. Learners can combine a keyword and file type to search for relevant images, sound files, and video clips. Learners who videotape an interview were required to secure release permission from their interviewees

**Benefits of digital storytelling**

**Digital competence**

DST is a creative process that works on personal stories, letting people to share with others. They must learn skills associated with making a short film. They may be research elements of their story on the internet and learn how to upload their films. DST force in a good way of course people to participate in society via a digital platform.

**Cultural awareness and expression**

There are many examples of DST projects which raise cultural awareness of both participants and audiences. DST creates an environment for people excluded to be seen and heard. The best way to show and clear this is to draw on the experience of a workshop participant, such as making a film express sufferance or experience in a society

**Soft skills**

According to digital empowerment (2012)soft skills are the high-level interpersonal skills are an important qualities for successful media professionals. DST process helps to build a track record, develop confidence and raise self-esteem. In this way workshops develop:

- Interpersonal skills

- Communication skills

- Team working

- Self-motivation

- Networking skills.

# 1.18 The writing process in digital story making

According to Orech (n.d) a good DS based on a solid piece of writing .learners must focus on verb choice, observations, and keeping their writing concise. Action verbs provide a far richer meaning and appeal to the senses better than linking verbs." Verbs with a definite meaning also help the viewer create a more accurate mental picture of the story. The word "walk" is not nearly as descriptive as "saunter," "stroll," "stagger," "stomp," or "strut." Including sensory terms and descriptions also allows the audience to create the picture in their minds.

"He was mad," tells the audience, but "his nostrils flared, his teeth clenched, and his eyes bulged" allows the viewer to draw their own inferences and become a more active participant in the story.

### Elements of good story in a Digital storytelling

In her article entitled digital storytelling in the classroomPorter (n.d) stated three elements of a good digital story and they are**:**

### Living in the story

According to Porter **(n.d)** DST encourages authors to write a very personal emotional connection with the tale being told. The power of st is not in telling about an event or someone else's life, but rather in shifting the lens to using the setting, details, and events for telling your story with the experience.

Story creator may not be a character in the story, but the audience should still be able to feel what he feels or how the situation affects.

**Unfolding a lesson learned**

Good st holds the audience's attention and deliver a timely, memorable ending. Good st finds the essence of meaning this person, experience, or situation made in their lives. The lesson learned is a kind **of moral of the story**. Wrapping up each DST with a lesson learned also gives it depth and meaning beyond the "what happened" story points.

Porter (n.d)

**Finding the lessons learned**

It requires the author to dig deep, reflect, and make personal meaning beyond the facts. According to porter (n.d) finding the lesson learned significantly changes authors as well as the experience they create for their audience. Good st is a journey for every author who is digging deep into the meaning of their stories for themselves and others.

**Sharing stories that need to be told**

Porter (n.d) stated that good st reaches down deep into our minds andhearts it connects the humanity. Through st elements can craft stories about life experiences, and understandings Good st lets learners be deeply heard and honored. And those are the stories that need to be told!

## 1.19 Digital storytelling categories

Acceding to the web site 'educational uses of DST developed at the university of Houston organizes the education use of digital stories into three categories:

- Personal narratives

- Stories that inform or instruct

- Stories that examine historical events.

The broader interpretation of DST that the new media narrative definition provides there is now evidence of an increasing range of uses. Many of these do fit with the three categories identified above. It can be seen that this categorization is becoming potentially limited. Cited in Jenkins&Gravestock(n.d)

# 1.20 Digital storytelling genres

The following sections of his dissertation Garrety (2008) discuss the each distinct genre and explore the individual characteristics and benefits for using this type of DST in the classroom.

### 1.20.1 Traditional digital stories

Traditional DST in the classroom can be described as stories according to Garrety (2008) which connect learners with personal events or stories from life experience. The development and construction of traditional digital stories in the classroom follows the framework prescribed by lambert and the center for DST. Research in actual learners learning outcomes is still lacking in this area but several studies documenting the use of traditional DST show promise for impacting learners understanding and use of digital media. Traditional digital stories are most true to Lambert's (2006) seven elements of story structure and design.

### 1.20.2 Digital stories of learning

Garrety (2008) stated that DST focused on stories of learning becomes a tool for learners that enables them to synthesize what they research, and then tell their stories of learning by using digital images, audio, and narrative. As traditional digital stories are implemented the

classrooms, many teachers see new opportunities for using a DS format to frame stories that document learning. When digital stories are used in the classroom for learning stories, the focus shifts from the personal to the process. The end result is a story of an individual's learning. The product actually makes learning visible.

### 1.20.3 Digital stories of project-based learning

As a genre, project-based digital stories or digital st as part of a project-based curriculum seems to have taken hold in the classroom and is showing success in measuring learners learning outcomes Garrety (2008).

In this case, DST becomes a tool that learners use to grapple with real life situations and problems while collaborating with peers and adults to tell their stories.

Initial goals may look very familiar to other DST genres, but it is the experience as a whole, the pedagogical approach and connection with real world, authentic problems that define this specific genre and make it different from the others.

### 1.20.4 Digital stories of personal reflection

According to Garrety (2008) using DST as a tool for reflective practice learners can evaluate their experiences and make adjustments or alterations in practice before moving forward in the learning process.

Research in pre-service teacher education classrooms, ranging from special education, early childhood education, English for second language learners and English education, reveals that DST projects of personal reflection are being used as learning tools for pre-service teachers. The research necessary to complete the digital st process motivates pre-service teachers towards a deeper understanding of complex academic content and concepts and provides a catalyst for change in practice

## 1.21 Critical thinking vs. Digital storytelling

According to Boase(n.d)  the. In the process of making digital stories, a learners has to locate and order images and artefacts that meaningfully support the message of their text. This requires critical awareness by the story maker of the meaning he/ she wishes to convey. This process also incidentally increases learners' media and technology literacy and helps them develop a discerning eye to select among resources.

DST is counted as a useful tool in the promotion of deep learning. Deep learning, as opposed to surface learning, is the learning process that involves the critical analysis of new ideas and linking them to already known concepts and principles, which leads to understanding and long-term retention of concepts so that they can be used for problem solving in unfamiliar contexts Advocates of DST as a deep learning tool that cover four learners-centered learning strategies:


• Learners engagement;

• Reflection for deep learning;

• The effective integration of technology into instruction;

• Project based learning.


## 1.22 Conclusion

In this chapter discussed what is story storytelling benefits purposes and frameworks also it dealt with what is digital storytelling and the making of digital stories the benefits and the elements and the steps must be followed. Today the use of digital storytelling is being practiced in schools, libraries and businesses, by novice technology users to those with advanced skills. In the field of education, teachers and their learners, from early childhood classrooms through

graduate school; teachers are using digital storytelling in many different content areas and across a wide range of grade levels.

# Chapter Two: WRITING VS CREATIVE WRITING.

**Section one:**

**Writing skill**

**Introduction**

This chapter seek to have a deep look on writing skill in teaching and learning to seek best ways and methods to be adapted and followed in teaching and learning writing also we will focus on creativity in writing.

## 2.1 Definition of writing

According to **Wikipedia the free encolpia** Writing is a medium of human communication that represents language and emotion with signs and symbols. Within a language system, writing relies on many of the same structures as speech, such as vocabulary, grammar, and semantics, with the added dependency of a system of signs or symbols. The result of writing is called text, and the recipient of text is called a reader. Motivations for writing include publication, storytelling, correspondence and diary. Writing has been instrumental in keeping history, maintaining culture, dissemination of knowledge through the media and the formation of legal systems.

## 2.2 Product writing approach in the classroom

According to Shannon (1994) the teacher's main objective was to lead learners to produce, a ´well structured, coherent, rich content, grammatical essay (cited in Gonzalez, 2010, p.7).

According to Gonzalez (2010, p.6) a Teacher must prepare and plane for the writing activities in the product writing class in which learners must pass through the following steps:

- ™ At first Familiarization done when teacher Introduce the classroom components like desks, teacher, learners, whiteboard etc. to the learners.
- ™ Learners are demanded to write sentences about the elements they just learned about all that in the controlled writing.
- ™ While the guided writing is the step when the learners must write a whole piece with the elements given by the teacher
- ™ Finally in the free writing the learners asked to write a free piece with the grammar rules they just learned.

○In product process learners must be first aware about the way they are writing or the writing style where they pass through from the guided writing to the free practice through the controlled writing to be able to write freely under the teacher's observation.

## 2.3 Process writing approach

According to Silva (1987) the writer s position in this case is central and is involved in a ´positive situation, Encouraging activities, collaborative environment, within which learners with a given time and less interacting, to work on their composing processes´ (cited in Gonzalez, 2010,p.9)

When the learners in the classroom are given some topics or specific subjects to write about and done with collecting all the information and data about it they must learn about pess writing:

## 2.4 Classroom activities for process writing

In the classroom, learners must be engaged in specific writing activities like:

### 2.4.1 Planning/ pre-writing

Teachers must be aware that pre writing or planning is a basic step and they have to be aware about the whole process. Gonzalez (2010,p.9) stated that  planning or pre-writing activities   like Brainstorming, mind–mapping or group discussions are good for devolving´ planning skills .learners will generate ideas and it will  use the stored information they have to write and update their writing about the chosen subject . It also give learners more clarity about what they are writing about and how other readers will read it.

### 2.4.2 Composing/drafting

After collecting the needed information in the previous activities writing the first draft is the next act

According to Gonzalez (2010, p.9) the learners must write their first text or draft with patience. In this step they must focus on the ideas and the meaning of their text not about the correctness and the grammar teachers must train learners with drafting activities.

### 2.4.3 Revising/Editing

. Drafting and revising and editing are very connected activities. According to Gonzalez (2010,p.9) in this step Teachers must motivate their learners to share what they already write with the classmates or with their pairs or even with their family to get the opinions about what they already write and that activity called feedback.

Feedback helps learners to get an extra help correcting their own written texts and their ideas and to organize information

### 2.4.4 Learners-cantered instruction and writing

According to Froyd,& Simpson (nd)Learners-centered instruction is an instructional approach in which learners influence the content, activities, materials, and pace of learning. This learning model places the learners in the center of the learning process.

### 2.4.5 Creative teachers seek to achieve learner-cantered lessons

Richards (2013) stated that this is seen in teachers who listen to their learners and who seek opportunities for learners to take responsibility and control of their learning. An important feature of learner-cantered lessons is the extent to which the lesson connects with the learners' life experiences.

### 2.4.6 Personalizing lesson content

According to Richards (2013) involving learners in developing the content of lessons is a good act. As an example in teaching learners to write narratives and when textbook examples are about narratives teacher can replace it to lesson focus to sharing personal stories between learners.

When learners share childhood memories and write about important events they become much more involved in their writing. Richards (2013) shared a, Singapore teacher experience describes how he develops learners' awareness of texts through focusing on texts they bring to class by using learners-selected content

English teacher, Ecuador said I ask my learners to collect examples of interesting texts they encounter out of class and bring these to class. I use these as the basis for teaching them about different text types and styles. The texts they bring to class are often more interesting than the ones in the book because these are the texts THEY are interested in. Cited in Richards (2013, p.25)

In his article titled as **Best Practices in Teaching Writing** Whitaker listed teaching practices that are well recognized in the profession as being effective in helping learners develop as writers

## 2.5 Writing class atmosphere and settings

Teacher's first responsibility is to create the appropriate atmosphere for learners to learn. Learners in writing class must be in encouraging environment to be able to build and develop such skills.

### 2.5.1 An inviting classroom

Whitaker(2000)gave importance to the classroom settings is the first thing should teachers work for chairs and tables positioning can be a good start  Designing the classroom with beautiful colourful design and music can bring comfort especially with young learners.With middle school learners it's effective to give them a space by allowing moving and sharing ideas in specific tasks

### 2.5.2 Respect for and among learners

Respect of ideas backgrounds interests between learners must be established by teacher

### 2.5.3 Teacher as writer

According to Whitaker (2000) teachers participation in the writing activities can gain respect and model it for their learners, and for the act of writing itself.

### 2.5.4 Learning writing in the classroom

According to Whitaker (2000) designing the classroom activities and routines, practices established to develop learners' skills as writers is Teacher main role.

Teachers are required to achieve goals, designing the activities, they must keep the goals in the lesson plan as an aiming goals.

Workshop model used to help learners understand certain expectations, procedures, and routines in the writing activity.

Teachers clear and organize so that learners can work and share ideas with each other.

### 2.5.5 The writing workshop

Writing workshop is the form of lesson when learners participate and role mainly in the writing process, learners in workshop are not in the same steps of the work. A writing workshop include a lot of activities like:

9 Teacher Directions on the day's.

9 the given time offered for planning, drafting, revising, editing, and sharing writing

9 Time for reading and response to reading

9 Mini-lessons, from the curriculum, assessment, learners' needs as writers

9 Time for learners to receive responses to their writing—conferences with the teacher, classmates, and others

9 Guidance in using appropriate resources for writing and learning

9 Time for inquiry, as appropriate for the learners' tasks

9 Reflection and assessment

# 2.6 The teacher's role in the workshop

- The teacher has a fundamental design, the workshop, but is flexible to meet the needs of learners. During the workshop, the teacher organizes the work, provides lessons and resources, guides and responds to learners, models and facilitates.

## 2.6.1 The given time

The amount of time devoted to writing workshop differs from teacher to teacher According to Whitaker (2000). Some conduct the workshop daily, others weekly, others at the end of a unit of study, etc.

The main requirement is that learners engage regularly in developing as writers—which usually includes developing as readers and as learners in a study area. Teachers across the grade levels and study areas can organize for writing in different modifications of a writing workshop structure

## 2.6.2 Using the fitting approach to writing

Selecting a meaningful approach to writing According to Whitaker (2000) is essential. Teachers extract from their experience to impact on their learners, and they are asked to look for the suitable approach that is applicable on the learners's needs. Here some approaches:

9 Inquiry-based writing

9 Writing based on study of popular media

9   Writing relevant to a theme, issue, or problem or to an organizing question for a

    unit

Of study

9   Writing to gain experience with selected genres (for example, personal narrative,

    poem, editorial)

9   Writing relevant to a project (, a study of community or school needs)

9   Writing based on thinking processes (comparing, evaluating, predicting, analysing,

    problem-solving)

9   Learners choice of topic

Writing with the selected approach help learners to complete organizing their writing.

Writing strategies are goodtools thathelps learners to be coherent and organize in their

writing.

## 2.7 Writing Strategies

Writing strategies made for producing well-formed texts and to guide writers and learner

in Okasha & Hamadi (2014,) work who stated some strategic techniques to improve

learners' writing:

### A. Stop Strategy

The name stop is abbreviated; a strategy in a four steps, the "S" letter refers to suspending

**judgment** where the learners are motivated to free write with no rules by their teacher. The

"T" refers to **taking a side,** learners choose ideas to concentrate on. "O" refers to

**organizing ideas**. Learners organize their ideas I n a paragraph. The "P" means **planning** more. Learners modify, revise what they had written.

### B. Dare Strategy

In four steps where the letter "**D"** means **developing a topic sentence**. Where the learners must focus on the first sentence to be clear and meaningful. The **"A"** stands for **adding supporting ideas** where the learners write sentences are related to the main sentence. The **"R"** stands for **rejecting arguing with the other side.** Learners here are asked not to focus on specific details. The **"E"** refers to **elaborating on each main idea**.

### C. Story Writing Strategy

This strategy is special for writing stories and short stories and it contains the following items:

1. Who is the main character; who else is in the story?

2. When does the story take place?

3. Where does the story take place?

4. What does the main character want to do?

5. What do the other characters want to do?

6. What happens when the main character tries to do it; what happens with the other characters?

7. How does the story end?

**D. Star Strategy**

Start strategy have four steps abbreviated as *STAR*; the **"S"** means **substitution**. Here the learners must replace and modify weak verbs and adjectives. The **"T"** stands for **taking things out**. Where learners delete irrelevant information. **"A"** means **add new information and description** finally The **"R"** in means **rearranging the sequence** to produce a desired effect.

## 2.8 Academic and creative writing

According to Antonioua & Moriarty(2008) The division of 'the academic' and 'the creative' is a false division, based on a particular epistemological position rather than on any 'real' difference, hierarchy or opposition between the two modes.

The academic writing is Rationality, intellect, and logic while the creative writing is imagination, emotion, and physical and natural rhythms.

They think that Creative Writing lecturers and academic colleagues in other disciplines who are concerned with developing their own writing have the same challenge which is finding a way to encourage creative and experiential ways of knowing/doing, whilst also developing intellectual rigor, analytical excellence, and technical competence.

<div align="center">**Section two:**</div>

<div align="center">**Creative Writing**</div>

In the opposite of the academic writing the creative writing work with the playing with the words .creative writers use imagination .description and art to describe and communicate in paper

## 2.9 Definition

According to **Akhter (2014)** Creative writing refers to the production of texts with an aesthetic sense instead of informative sense, instrumental purpose. Most of the time creative writing texts came in the form of poems or stories, they are not confined to these genres. Letters, journal entries, blogs, essays, travelogues, etc. can also be defined as creative writing.

## 2.10 Creative Writing aspects

In an interview, Rai(n.d), claimed that as people are helped to learn different arts and crafts such as painting, drawing or music, more suitably they can be helped to learn the creative writing art. He gae two aspects of creative writing; these are-

**To be a creative writer and get published.**

**To use creative writing in the classroom**

According to Rai, the people who do creative writing in the classroom, the primary purpose is to help the learners develop their language skills without stress and with fun.

In my work I will talk about creative writing in digital story making and enhancing writing skills in teaching English as a foreign language. And I will talk about creative writing as a free aspect.

## 2.11 Benefits of creative writing

According to Maley (2009), some benefits of creative writing for learners are:

• Creative writing aids language development at all levels, such as grammatical, vocabulary, phonology and discourse.

• It fosters "playfulness" which encourages learners to take risks with the language, to explore it without fear of reproof.

• Creative writing put emphasis on the right side of the brain, with a focus on feelings, physical sensations, intuition and musicality.

• Creative writing tends to develop self-confidence and self-esteem among learners.

• Creative writing leads to a corresponding growth in positive motivation.

• Creative writing feeds into more creative reading. By getting the process of creating the text, learners come to instinctively understand how such texts work, and this make them easier to read.

• Moreover, creative writing helps to improve expository writing.

## 2.12 Early traces of creative writing

According to Morley (2007) some see that creative writing is a mix of two great arts **ancient dramatic teaching** and **renaissance rhetorical exercises in composition**.

creative writing's tale started with Aristotle .it originates before that because Aristotle's poetics is an account of creative practices accepted and used for years the outcome at which such dramas aim; how the achievement of that aim governs the form of the drama, Aristotle's work goes further, for it has a moral aim, and creative writing teaching inherits this aim to some extent.

In 1940 The current art of creative writing begins in 1940 with the foundation of the Iowa Writer's Workshop, although there were many close experiments, including George Baker's '47 Workshop' at Harvard from 1906 to 1925.

## 2.13 Creative Writing and Motivation

Tompkins stated the benefits of Creative writing saying that it is beneficial for learners in many respects. Not just in entertaining learners and fun, but also fostering their artistic expression and exploring the functions of writing,

Creative writing can clarifies thinking and stimulates the imagination, it is also a good tool helps for the search for identity and above that all it enables learners to learn to read and write cited in (Pelcová, 2015).

According to Pelcová, (2015) Creativity allows learners to express their ideas freely, create something brand new as well as enjoy playing with language.

Self-discovering and self-expression while writing creatively allow learners to realize their abilities and raise motivation.

## 2.14 Teaching creative writing

Can Creative Writing Be Taught? **According to Colombia university (n.d)** The University of Iowa's Writers' Workshop answer is **no**. **"But…writers can be encouraged."** literary creativity can be taught, some skills can be enhanced.

Learners can learn about how effective or realistic description should be written, how to use of the language to achieve some style or narrative or be good at characterization.

They can learn more about voice, diction, plotting, setting, and figures of speech as well as how to craft dialogue that gives clues to a character's personality, social position, values, and character;

## 2.15 What does a Creative Writing class provide

As mentioned before in this thesis when we talk about creative writing and motivation, according to Columbia university website a course in Creative Writing is useful for a language learners in many ways:

- It give learners opportunities for self-expression and communication.
- It allow learners to record emotions and explore human interactions and the workings of the human psyche.
- It provide a lot ways of sending messages.

- It depends on the chosen approach adopted. Some courses focus on creative expression. Others, on skills. Others on aesthetics or upon ideas.

## 2.16 Classroom Tested Teaching Techniques

Teachers must use plenty of techniques in the creative writing classroom as following:

- Imitation or parody

- Dialogue with a published passage

- Developing a character

- A daisy chain in which succeeding learners build on preceding learners words

- Small groups

- Close reading to develop sensitivity to a writer's ideas language, and approach, as well as the multiple lines of argument within a single text

### 2.16.1 Principles of Creative Writing

According to Colombia university paper Teachers and learners even free writers must be aware about the following points:

- **The importance of reading**: To be an Expert writers learners must first become expert readers..

- **Knowing about the field**: Learners in Creative Writing classes must become aware of the basic techniques of literary expression, Including narrative strategies, genres, and aesthetics.

- **Self-awareness**: Creative writers must become more self-aware, craft conscious, and self-critical.

- **Self-evaluation**: The learners must learn to revise. As important as learning how to write is the ability to evaluate and rewrite.

- **Simple to complicate:** Learners must recognize that creative writing is never simply descriptive or imaginative. Creative writing also involves ideas, themes, questions, and arguments.

### 2.16.2 Role of the teacher in creative writing:

In Creative writing process, both of the participants; teacher and learners practice writing skills, use their imagination, use their creativity, and play with language, When the teacher shares his writing with learners, he establishes better connection with them, how much teacher can give to his learners, he will also gain back from his learners, so the teachers can experience its benefits too.

By sharing various texts with learners, the teacher can sooner understand learners's personalities and their privet relationships with their classmates which have positive effect on the development of their relationship and creative classroom atmosphere. (Pelcová ,2005,p 29)

 I see that teacher's role in teaching writing and writing process is very important.

# 2.17 Benefits of Creative Writing for Learners

According to Kenny(n.d) (as cited in Akhter, 2014.pp .13) in his article, "Teaching Creative Writing in an ESL Context," four factors to use creative writing in language learning classroom. These are:

1. **Freedom of Expression**: According to Kenny, Creative writing activities have a direct connection to the learners' imaginations which allows them to explore their "interests and ideas in a spontaneous. Direct and personal manner. In the opposite of the other written classes where the focus on the grammatical correctness is the important

2. **Using the imagination**: Kenny claimed that the teachers must help the learners to access their creative part of the brainwith promoting self-expression; that will raise the learners' motivational levels and will encourage them to learning new good habits.

3. **Emotional response**: According to Kenny, creative writing can explode an emotional response in learners and it will facilitate an emotional response will do a beneficial effect on learning.

4. **Connecting the known to the unknown**: Creative writing can connect and link pre-existing knowledge with new ideas and information also willease and clear linguistic structures.

Creative writing benefits are beyond the linguistic enrichment.it is a mean of expression. Many people from different stages and with different fields use creative writing to express and communicate to the world

# 2.18 The Creative Writer

According to Forgeard et all (2013) many searching on the personality and mood of creative writers given interesting results into the determinants of creative writing.

In histesting the personality of artists Feist made a comparison to non-artists Feist found that artists writers included were more open to try and less strict than non-artists. Artists' higher openness to experience clear that they were more **aesthetic, curious, imaginative, sensitive, and original**, and less **conventional, rigid, and socialized**. Artists' lower levels of straight in work meant that they were **less cautious, controlled, orderly, and reliable** In comparison to scientists specifically, artists appeared to be more **anxious, emotionally unstable and rejecting** of social norms.


**Creative writer characteristics:**

According to ramet Elements creative writer must have and important habits must own

**Writing time:**

According to ramet (2007) to develop writing skill writers must keep writing .writing a paragraph or a passage every day is useful even if u r not completely satisfied

That habit help you to build up the commitment needed to ensure that you can complete writing on any genre you prefer.

Beginner writers often find it difficult to convince their nearest and dearest or even themselves that their love for writing should be taken seriously. And they have to be assured that your writing is more important than any other simple daily activity.

### *ƒ* **Building confidence with actions**

ramet (2007) stat that Lack of confidence is a major problem for the novice writers. Building confidence something novice writers must fight and work to build it her is some steps that can help:

9 Seeking loneliness while writing when needed and writing ideas down in a special notebook.

9 Choosing a time to write each day and keep working on it and giving a limited time for writing "an hour as start".

9 Writing something every day and even if it seems terrible,

9 Re-reading what wrote yesterday; at the very least it will encourage rewriting again.

9 Getting a good and rich dictionary.

.

### **Ideas to write about**

After setting the appropriate atmosphere. The next important thing is what the writer should write about:

ramet (2007) sse tha  As a writer you should develop the sense of observation .you must watch and listen to every event happened in front of you in every situation

As a writer you can take some beautiful pieces that will be easily a great ideas like a normal letter an article from a magazine to turn it into a fiction or a story

 Being updated on what going on in the world and following the media can give these writer more ideas to write about.

Focus and dig into the unusual stories and the weird stuff between the lines that will move and rich your imagination.

**Writing aurally and visually**

According to ramet (2007) Watching and listening skills in real life are easy to develop, but it can be too difficult to translate them into papers.

Expression that seems vivid in novice writers head looks lifeless and dead in pages.

Beautiful descriptive passages, can be dead without dialogues, action or interaction are good to move them up.

Reading about people is demanded, like when adding the opinion of an expert in the field to a non-fictional article or someone involved in the topic

Reactions of characters in the fictions is a good way to show and deliver the elements of the story.

Using dictionary for checking every word or phrase is something important being sure of what is written is something novice writers must stick too

Whatever genre you choose, be sure you know the true meaning of each word you use, consulting your dictionary and thesaurus whenever you are unsure about the spelling or context of a word or phrase.

**Drawing on your own experiences**

According to ramet (2007) it is preferred for novice writers to start writing about what they know.

Far more practical is the advice from bestselling author Martina Cole to 'Write about what you know and if you don't know – find out'.

.searching about the details in your story background can reach it and give it more power than dealing with it in a shallow way. Any one of the writer's daily life experiences offers plenty of information on which he can draw, accuracy is important aspect of writing. But as a novice writer you have to put life into the characters featured in your writings by extracting that from your personal relationships whether it was good or bad.

Memories of childhood; schooldays; adult friendships, romantic attachments, experiences at work, everything formed our character has a part to play in our writing.

## 2.19 Creative writing activities language skills of the learners

According to Vishnu S. Rai, (n.d) the reason creative writing activities in ELT has been introduced in many countries. While it didn't reserve its place in ELT syllabuses, teachers realized the importance how it's useful in ELT, the use of it is viral and it is effective tool in ELT.

## 2.20 Disturbing Writing

Extracted from the **guide of Responding to Disturbing Writing**

The creative writing process necessarily involves allowing freedom of expression

And since what is disturbing is different from person to another teacher must be aware of learners writings and what ideas it may include. Themes of violence must be prohibited in the classroom, Teachers mustdetermine if the violence seems more expressive of rage and anger than it does of a literary aesthetic or a thematic purpose.

**Responding to disturbing writing**

As a Teachers you must respond to disturbing writing by Talkingto the learners before or after class in an informal and non-threatening manner. Allowing the learners to clear as much as he can to have a full understanding about the learners background on his writing. Before declaring the threating learners to the administration or the the authorities if he make danger to himself or to others

## Storytelling and creative writing project

According to sciamarelli(2010) **Project-based learning** is an exciting way of teaching children. With the projects and activities, teacher will be able to reach all learners and get them engaged in many different ways, and making learners lifelong learners.

They will also gain critical thinking and problem-solving skills that they will need as soon as they walk out of the classroom into the real world.

**Learners Benefits and results**

Sciamarelli(2010)  thinks that learners will gain a lot of skills and they will develop in many ways as following:

- Writing a story (or poem) extracted their personal experiences, close observation and imagination, combined with affective modes of thinking, will flow naturally in

this project. The learners will work in a fun-loving environment where risk is encouraged.

- And it will increase the engagement, and motivate their imagination and creativity

Increase motivation by doing something meaningful for them also allowing them to write their own stories, personalizing them to the maximum; give them confidence to take risks in a fun-loving environment and finally stimulate socialization and playfulness.

As it is obvious that Sciamarelli(2010)  article was designed for the young learners and I think that the same project is applicable on 2l learners too.

## 2.21 Conclusion

Teaching writing considered to be important and essential for other skills .teaching writing should be under framework and must be well used because it reflect the learners ability , learners can find comfort in producing language far from the public. Hence, creative writing live on the beauty of the words the smartness of the order and the essay plan and also from the mix and the good use of the grammatical sets.

# Chapter Three: Field Work

**Introduction**

The main objective of this research is to investigate the effectiveness of digital storytelling in enhancing writing creativity in EFL learning, for this reason the researcher found that it is necessary to adopt a quasi-experimental research design in order to obtain valid data.

## 3.1 Research design

The main tool implied in the research study was a treatment using digital story telling that lasted ten months during which lot of activities were administered to 23 learners in the mini scholarship access provided for Biskra region by the U.S Embassy.

In the first plan of the research we divided the group into control group and an experimental group .after that the responsible teachers in the school refuse to cooperate .and we were forced to work with the experimental group only. Adopting the quasi-experimental with the t test to experiment both pre-test and post test scores to confirm whether the claim null or alternative.

## 3.2 The sample of population:

In order to gather valuable information for the study we worked all the group .our sample include twenty three learners from access mini scholarship provided by the US embassy in El-Bacha private school in Biskra. The where shrink to 19 learners after illuminating the 4 absent learners the participants ages are teenagers they were involved in different activities and workshops inside and outside the classroom. The researcher was the responsible on the teaching learning tasks and activities .we could involve teachers in the study but they didn't show any interest in that.

In this part the researcher put lesson plan and verity of activities that will enhance the four skills in focused of writing creatively .the Learners was the cantered in the learning teaching process. All the activity where related into storytelling and digital story telling technique.

## 3.3 Description of teachers work

The teachers work was divided in stages each stage include different activities that develop learners need to learn the language:

**Stage 1: introducing the storytelling technique and see the learners's response**

- In this stage teacher met the group for the first time; above all the teacher divided the group into half. In the first section there were 20 learners in the class.

- The teacher later will deal with each group alone giving each group the freedom to choose a name for their group <u>China group</u> and <u>little cats</u> group are the chosen names by the learners in each group after introducing himself and know his learners.

- In eight weeks in every Saturday the teacher choose a story for the story telling class. Where the teacher tell a story by himself to the first group (china group) where he use the gestures and the voices to deliver the story with explaining and writing the new words and expressions.

- With the second group "little cats group" the teacher use flat screen or a projector to show the learners the same story but in a video or slideshow where they can see the story not just hear it

- Both groups asked to answer a paper the teacher provide

- An extra Activity with a song "Stand by me- Ben E king "where learners watch the video music  from the lion king movie and discuss it after that they listen and follow the song with asking and explaining new words and expressions

The teacher correct the paper and plan a session based on the needs shown in the papers (grammar, sentence structure, vocabulary…)

| Number | Story title | Learners | | Absents | Remarks |
|--------|-------------|----------|--------|---------|---------|
| | | 1st group (teacher tell the story) | 2nd group (watch the story) | | |
| 1 | Little red riding hood | 10 | 10 | 3 | |
| 2 | Pinocchio | 13 | 10 | / | |
| 3 | Belling the cat | 7 | 7 | 9 | |
| 4 | Wise counting | 7 | 8 | 8 | |
| 5 | The bear and the two friends | 9 | 8 | 6 | |
| 6 | Who's happy! | 9 | 8 | 6 | |
| 7 | The farmer and his lazy sons | 12 | 10 | 1 | |
| 8 | Fox and the goat | 12 | 8 | 3 | |
| * | A song "stand by me- ben e king " for analysing listening and exploring | | | | |

**Table 3.1** storytelling vs digital story projected in the classroom .introducing the storytelling technique and see the learners' participation

### Stage 2: producing a digital story together in the classroom

In this stage teacher organize a workshop he prepare and project a story **"two cats and a monkey "**and watch along with the learners 3 times first time to understand it and the reset

to remember and explore the time line the characters and the other elements ;After watching the story together with the teacher the big screen. After that the teacher divided the learners into 4 teams in each team there be four learners. Each team work alone away from other teams, **the first task** is to rewrite the events of the story through the original timeline they saw in the story **The second task** is to use white papers and colored pens to draw the story main scenes (to storyboard) The third task is about reading out load what they wrote and record it in the teacher computer and The montage or the editing will be made by the teacher.

Teacher set the right atmosphere for learners to feel comfortable while working; Motivated music with a right volume; Pizza; water and soda in the side of the classroom; Freedom of movement and communication in each group; providing papers colour pens and relevant materials.

**Material needed**: thumb drive (at least 2 GB); computer microphone papers pencils and colouring pencils.

**Stage 3: trips and digital story producing**

1st part: organizing and supervising in trips with the learners providing total freedom to take pictures and selfis and recording and asking questions:

The visited places:

1. **Biskra university:** Mohamed Khieder University Biskra where the learners visited the university the departments and the languages centre and met

- Mrs. Nachoua hassina the head department of English

- .Mr Chala Abd Elwahed the vice present of university

- Mr Fouzi pedagogical responsible in the centre intensive of languages

2. **El-Zaatcha theatre**: celebrating Children day with the kids and attending concert by children's performance.

3. **Artisanal house and gallery.**

4. **attending photography workshop**

5. Landon public garden (traditional clothes .filming a song)

**2<sup>ND</sup>PART subject to write and give opinion about**

-Talking about summer trip and activities

-Choosing free subject to talk about

-Describing the teacher Mr khairo

For the learners who were absent during the previous sections they were asked to make digital stories about their

-Best friends

-Free subject

-Best movie

4 step Workshops about:

1- creating a main character to their class story

( Zigadoor alien created by learners and drown by them)

2- profiling a main character in their story  using their teacher as an example in their writing (the  physical description the personality description . how the character present his personality in such situation)

3- the setting

4- the timeline in the story (events)

5- The conflict in the story.

- Extra activities to write about:

- Presenting the traditional out fit

- Filming a video for the climb song

- How to speak in public

- Knowing more about photography

- Writing about a national celebration 1st November

- Writing about favourite meal

- Summarizing short movies:

- The maker

- The last passenger

## 3.4 Description of learners 'work

The learners work is their writing feedback from each activity trip or homework; after giving the paper written by them the learners  make their digital stories by their phones using their smartphones …pictures and videos captured by the learners  or draw by them

or pictures collected from the internet that present the subject they are talking about .learners who didn't have the equipment are allowed to just record their own text into audio pieces and the teacher will make the stories for them.by that the learners will accomplish the digital skill by working on making the digital story and develop their creative writing when writing about each subject and work on their speaking skill while recording their own texts and above all the self-express different matters and their opinion about the world they live in .

## 3.5 Pre-test scores and evaluation

In our study we based on enhancing learners writing skill and creativity and vocabulary Organisation and coherence and grammar structure also fostering some soft skills analytical thinking, multitasking, verbal and written communications, time management and leadership.

We were given Saturdays to work with the learners and that wasn't enough so we adjust and plan to teach the learners what they need after evaluating the first and the second stages feedback to plan for lessons that enhance learners' writing.

**Vocabulary**: From the first section learners were asked to bring a small notebook to write down new words .teacher used synonyms opposites and examples to let learners figure out the meaning of the strange words which (we believe) will make learners more self-esteemed and confident of their capacities and make the new word hard to forget.. Asking learners in the end of the section to use the new words in sentences as a homework for the next section.

**Organisation and coherence**: following the right logic order is something important in producing any form of the language .during the study the teacher insists on how to develop an idea and what is the right sentence that should be next. Organisation and coherence in the story is the timeline of the story the related event in the synchronic order …

**Creativity:** in our study creativity refers to the smart use of the words and beautiful combination of the expressions the use of adjectives and adverbs right places. In our teaching experience we insisted on teaching the learners how to use the WH questions and how to define any element and also how to use examples in case the definition was not enough to seek the straight use of the language elements and the grammatical sets which will serve the story theme and the writing style

Grammar and structure: evaluating learners work on the correctness and the accurateness is important since we found in the first stage that learners have a big problem in their grammar capacity: Tenses; sentence's structure and the use of English elements was a disaster .For, we added an extra session in the week from the 17:00pm to 17.30pm to give the learners grammar courses.

The previous points were the elements we tested and scored the learners on .we took the first work the learners did and the last work and we evaluated and scored each work. (Pre-test –post-test.)

**Pre-test scores**

The table number 1 presents the learners evaluation marks in each element and the total

marks in the protest stage.

| LEARNERSN°: | VOCABULARY | ORGANISATION AND COHERENCE | CREATIVITY | GRAMMAR AND STRUCTURE | TOTAL SCORES |
|---|---|---|---|---|---|
| **1** | 3 | 4 | 2 | 3 | 12 |
| **2** | 2 | 4 | 1 | 2 | 9 |
| **3** | 2 | 3 | 1 | 1 | 7 |
| **4** | 4 | 4 | 3 | 2 | 13 |
| **5** | 4 | 3 | 3.5 | 2 | 12.5 |
| **6** | 1 | 2 | 1 | 2 | 6 |
| **7** | 2 | 1 | 2 | 0.5 | 5.5 |
| **8** | 1 | 1 | 1 | 0.5 | 3.5 |
| **9** | 2.5 | 4 | 3 | 1.5 | 11 |
| **10** | 3 | 3 | 3.5 | 2 | 11.5 |
| **11** | 1.5 | 2 | 2 | 2 | 7.5 |
| **12** | 3 | 3 | 3 | 2 | 11 |
| **13** | 2 | 2 | 2 | 1 | 7 |
| **14** | 1 | 2 | 1 | 1 | 5 |
| **15** | 1.5 | 2 | 1.5 | 1.5 | 6.5 |
| **16** | 2 | 1 | 1 | 1 | 5 |

| | | | | | |
|---|---|---|---|---|---|
| **17** | 2 | 2 | 2 | 2 | 8 |
| **18** | 1 | 2 | 2 | 2 | 7 |
| **19** | 2 | 2 | 2 | 1 | 7 |

**Table 3.2**presents the learner's evaluation marks in each element and the total marks in the

pre-test

### Post-test scores

The table 2 presents the learners evaluation marks in each element and the total marks

In the post-test stage

| LearnersN°: | Vocabulary | Organisation and coherence | Creativity | Grammar and structure | Total |
|---|---|---|---|---|---|
| 1 | 4 | 4 | 4 | 3 | 15 |
| 2 | 2.5 | 3.5 | 3 | 2.5 | 11.5 |
| 3 | 2.5 | 3 | 2 | 1.5 | 9 |
| 4 | 4.5 | 4 | 4 | 3 | 15.5 |
| 5 | 3 | 3.5 | 4.5 | 3.5 | 14.5 |
| 6 | 3 | 3.5 | 3 | 2.5 | 12 |
| 7 | 3.5 | 3.5 | 3 | 2 | 12 |

| | | | | | |
|---|---|---|---|---|---|
| 8 | 2.5 | 2.5 | 3 | 2 | 10 |
| 9 | 3.5 | 3.5 | 3.5 | 2.5 | 13 |
| 10 | 3.5 | 3.5 | 4 | 4 | 15 |
| 11 | 2.5 | 3.5 | 2.5 | 2 | 10.5 |
| 12 | 3 | 3 | 3 | 2.5 | 11.5 |
| 13 | 2.5 | 3 | 3 | 2.5 | 11 |
| 14 | 2.5 | 3 | 2.5 | 2 | 10 |
| 15 | 2.5 | 2.5 | 2.5 | 2.5 | 10 |
| 16 | 3 | 3 | 2.5 | 2 | 10.5 |
| 17 | 2.5 | 2.5 | 3 | 3 | 11 |
| 18 | 2.5 | 3 | 3 | 2 | 10.5 |
| 19 | 2.5 | 3 | 3 | 2.5 | 11 |

**table 3.3** presents the learners evaluation marks in each element and the total marks in the post test.

## Results interpretation and discussion

After collecting the needed data we used excel software to present correlation between different results in the chosen criteria we obtained this the following results:

**Vocabulary vs.  Digital story**
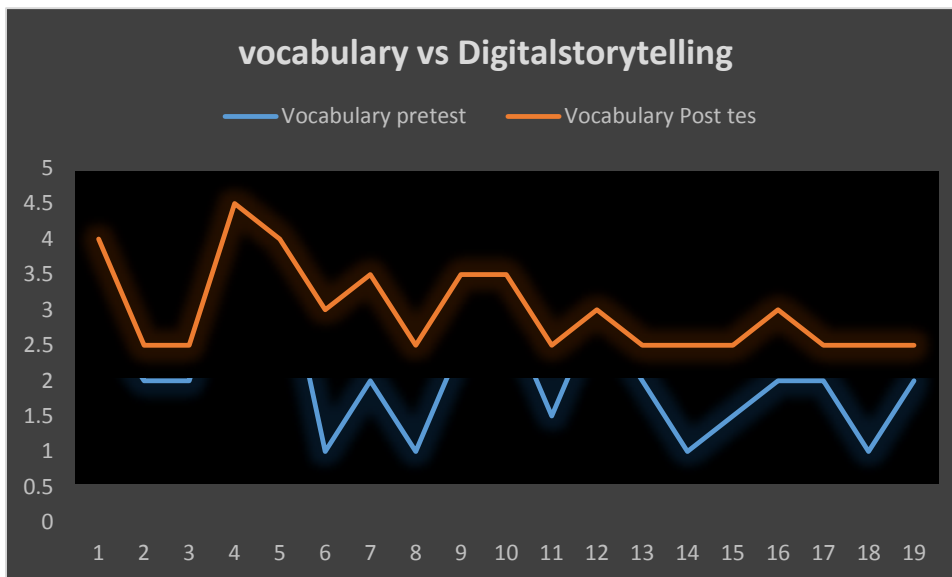


**Graph 3.1**presents the learners vocabulary evaluation marks in both pre-test and post-test

.

The blue line represent the student' vocabulary scores in the pre-test

It is clear that student' scores in the pre-test that six student were above the average (student 1 and student 4 and student 5 and student 9 and student 10 and student 12) . The other13 students were below the average.

The orange line represents the vocabulary scores in the post-test.

It is clear from table n2 that 19 students obtained above the average results compared to pre- test scores. However student 5 and 12 scores were the same in both tests. This can be explained as follows:

Student N° 5 has a problem in digital skills. She/ he has a problem using filmmaking software and recording while her/his English language is good and through the whole

treatment she was asking about the best use of the technique and she didn't develop her vocabulary package.

Student N° 12 was absent most of the time and he was confident that his/her English is good and he doesn't need to write new words down.

**Organisation and coherence**
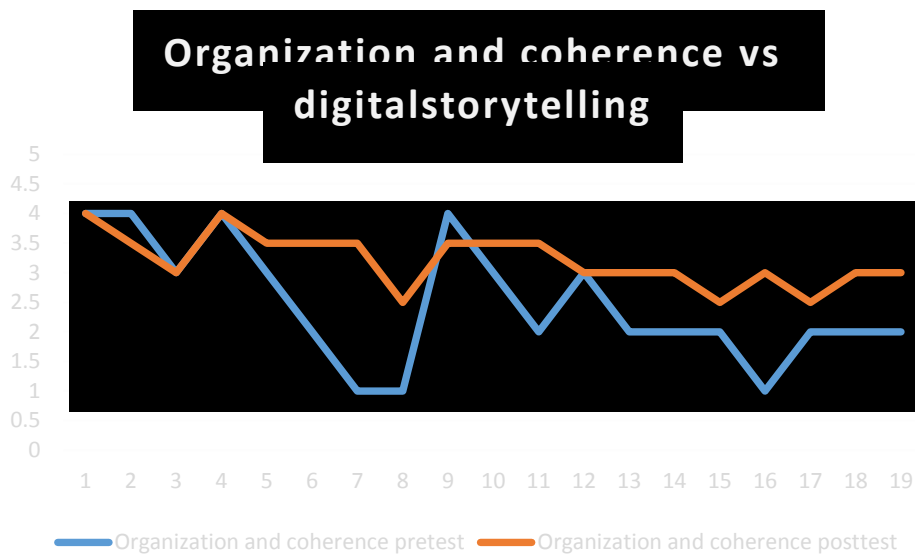


**Graph 3.2** presents the learners organization and coherent evaluation marks in both pre-test and post-test.

- the blue line represent the student vocabulary scores in the pre-test, higher score was 4/5 ( student N° 1-2-4-9); lower score is 1/5 ( student N°s 7-8-16); while eleven student were under the average and eight student was above the average

- The orange line represent the vocabulary scores in the post-test. Higher scores was 4/5 (student 1-4-9) lower scores was the average 2.5/5 (8-15-17) while none of the

student were under the average sixteen student were above average and three student were on the average. This progress refer to continuous reminder by the teacher to the importance of following the timeline and the correct order in each writing.

- Four student scores didn't change  (1-3-4-12)

1.      Student N° 1 was the oldest student; her/his English was good enough she/he was making the effort to be good also the student N° three has the same characteristics as the student n1.  while student N° 3 where too shy to participate I provide special care and treatment with that student who suffer from trust issues and have  family serious problems .as  mentioned before, student N° 12 high self-esteem who think that she/he is good enough to know things  about English and no need to learn more.

**Creativity**



**creativity vs digitalstorytelling**

**Graph 3.3** presents the learners creativity evaluation marks in both pre-test and post-test.

- the blue line represent the student creativity scores in the pre-test, higher score was 3/5 ; two student who  get it ( student N° 5-10); lower score is 1/5 six student get it (  student N°s 2-3-6-8-14-16); while fourteen student were under the average  and five student was above the average

- The orange line represent the creativity scores in the post-test. Higher score was 4/5 (student 5) lower scores was the average 2/5 (student 3) which is the only score under the average. Fourteen student were above average and four student were on the average.

- One student score did not change (student N° 12) thinks that she/he is good enough to know things about English and no need to learn more.

**Grammar and structure**



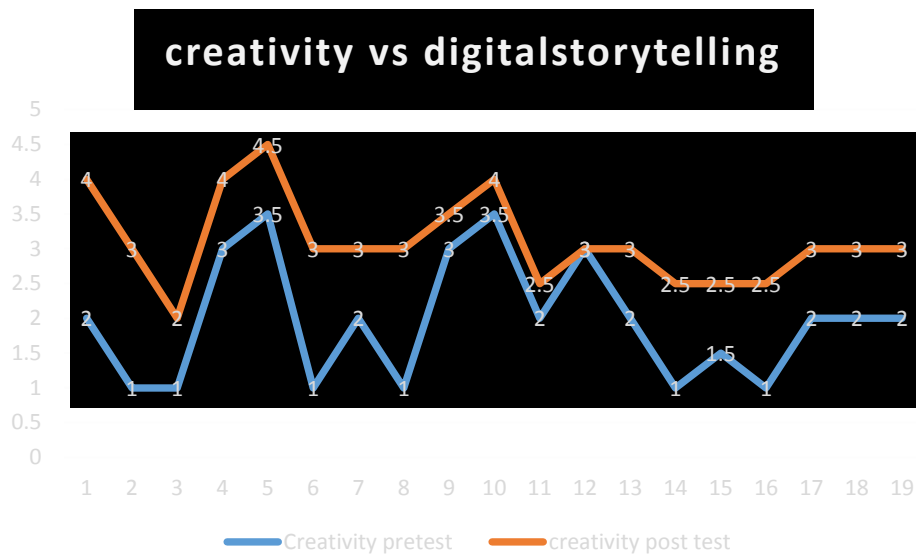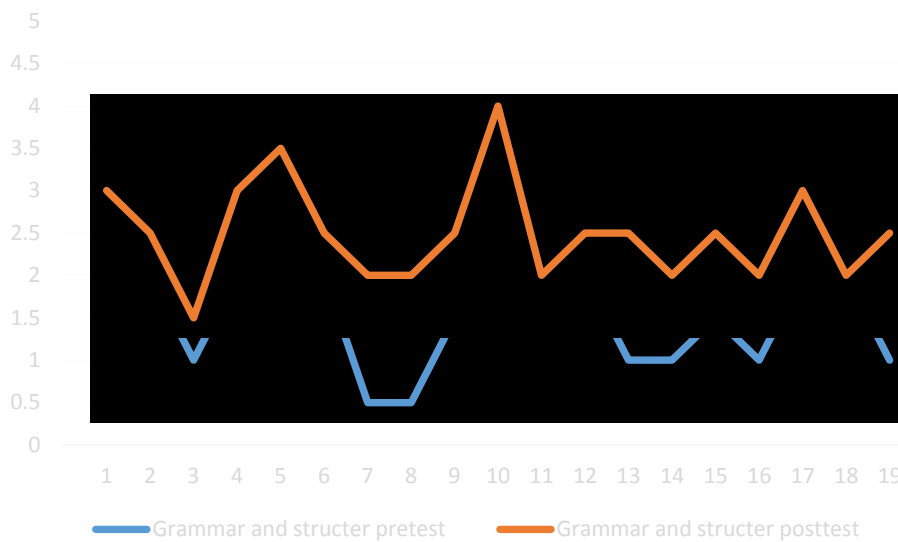Graph 3.4 presents the learners Grammar and structure evaluation marks in both pre-test and post-test.

- The blue line represent the student creativity scores in the pre-test, higher score was 3; (student N° 3); lower score is 0.5/5 (student N°s 7-8); while eighteen student were under the average and one student was above the average.

- The orange line represent the creativity scores in the post-test. Higher scores was 4//5 (student 10) lower scores was the average 1/5 (student 3) while the scores under the average are seven scores. Five student were above average and seven student were on the average.

- All the scores changed to the best but the student (1-11-18)

Student 1 was absent during the extra sessions we provided during the week for grammar enrichment because of her/his extra sessions preparation for her/his baccalaureate exam.

Student 11and 18 also have a supportive extra courses in the same school during the week so they didn't attend most of the grammar sessions.

- Lower score belong to the student N° 3 who is always thinking and less focus then the other student.

**Comparison between Total scores in the pre-test and post-test**



**comparison between the general scores**

**Graph 3.6** presents a comparison between Total scores in the pre-test and post-test.

The blue line represent the learner's total scores in the pre-test.

In the pre-test lower score is 3.5/20 by the student 8 while higher score is 13/20 by the student 4.

- Student 8 was motivated by her/his parents who were providing any material and total care for her/him to learn the language even the student was seeking answers using dictionaries and books and mobile with important apps .but the obvious that she was using the wrong methods like believing in any translation Google provide or the audio robot reader and that was a huge mistake on her language building.

- Student 4 was a dreamer special student with a package in the language collected with passion. she/he used the language to express herself and her ideas about her life and environment

The orange line represent the total scores in the post-test.

In the post-test lower score is 9/20 by the student 3 while the higher score is 15.5/20 by the student 4.

- student 3 suffer from anxiety less self-esteem and overthinking and daydreaming in the classroom.as mentioned before that student was offered with special treatment because of his personal problems that effects his learning process. Student 3 missed a lot of sessions and skipped a lot of activities that effects his learning and engaging in the process.

Student 4 was by all means participated in the digital storytelling projects she/he was even working and writing for digital stories voluntarily. She/he was present during the whole the sessions

# 3.6 Paired Samples T Test:

We will calculate a paired t test for the following data:

Step 1: we subtracted each Y score from each X score.

Step 2: we add up all of the values from Step 1. **Sum = -68.5**

Step 3: we squared the differences from Step 1.

Step 4: we add up all of the squared differences from Step 3. **Sum = 296.25**

Step 5: we used the following formula to calculate the t-score:

$$t = \frac{(\Sigma D)/N}{\sqrt{\frac{\Sigma D^2 - \frac{((\Sigma D)^2)}{N}}{(N-1)(N)}}}$$   T=**-9, 496653**

Step 6: we Subtracted 1 from the sample size to get the degrees of freedom. We have 19 items, so 19-1 = 18.

Step 7: the p-value in the t-table, using the degrees of freedom in Step 6. Specified alpha level, used is 0.05 (5%). For this sample problem, with df=19, the t-value is 2.10.

*t-value            calculated            by            this            site:
http://www.danielsoper.com/statcalc/calculator.aspx?id=10

T-value=2.10

*p-value calculated by this site:https://graphpad.com/quickcalcs/PValue1.cfm

P-value=0.0501

| Learners number | X | Y | x-y | $(x-y)^2$ |
|---|---|---|---|---|
| 1 | 12 | 15 | -3 | 9 |
| 2 | 9 | 11,5 | -2,5 | 6,25 |
| 3 | 7 | 9 | -2 | 4 |
| 4 | 13 | 15,5 | -2,5 | 6,25 |
| 5 | 12,5 | 14,5 | -2 | 4 |
| 6 | 6 | 12 | -6 | 36 |
| 7 | 5,5 | 12 | -6,5 | 42,25 |
| 8 | 3,5 | 10 | -6,5 | 42,25 |
| 9 | 11 | 13 | -2 | 4 |
| 10 | 11,5 | 15 | -3,5 | 12,25 |
| 11 | 7,5 | 10,5 | -3 | 9 |
| 12 | 11 | 11,5 | -0,5 | 0,25 |
| 13 | 7 | 11 | -4 | 16 |
| 14 | 5 | 10 | -5 | 25 |
| 15 | 6,5 | 10 | -3,5 | 12,25 |
| 16 | 5 | 10,5 | -5,5 | 30,25 |
| 17 | 8 | 11 | -3 | 9 |
| 18 | 7 | 10,5 | -3,5 | 12,25 |
| 19 | 7 | 11 | -4 | 16 |
| | | Sum | -68,5 | 296,25 |
| | | TA -68,5 | TAⱮ̃ñ | TAⱮ̃ñ |
| | | t= | -9,496653 | |

**Table3.4** the calculated data from the pretest and the posttest.

Step 8: Compared t-table value from Step 7 (2.10) to the calculated t-v

value (-9.49). The calculated t-value is greater than the table value at an alpha level of 0.05.

The p-value is less than the alpha level: $p < 0.05$.

As it is clear that the results are significant **T value is bigger than p value which lead us to reject the null hypothesis** "Ho" And the hypothesis and the sub hypothesis we adopt first are confirmed:

- When digital story telling is implemented as a technique in writing classes, learners will improve their writing competence.

- When teachers adopt properly digital story telling in EFL classes, students' writing creativity will be enhanced.

- When learners regularly exposed to Digital storytelling, they will raise their sense of Organisation and coherence (time line specially)

- When learners regularly exposed to digital storytelling, thier grammatical competence will be enhanced and their vocabulary enriched.

## 3.7 CONCLUSION:

This Chapter included the Methodology and the Research Design Also We State the Teacher and the Student Work in the Field Work .Analysing The Scores and Applying the T Test and Finally Tested. The Null Hypothesis Rejected and the Hypothesis Confirmed the Results in both Pre Test and Post Test

## 3.8 Recommendations:

This research attempted to provide a clarity about the benefits of digital story technique in enhancing learner's capacities .simple map for teachers to try the technique and its positive points .EFL learners seek amusement with learning no matter the age .according to what we dealt with  the following recommendation are made for further research :

- Teachers should adopt storytelling and digital storytelling in the classroom and test its richness. Planning sessions and giving time to the technique will provide an inviting environment for student to participate and engage more in the classroom.

- Teachers should be open to the characteristic of the new generation like the open free media and try to use digital storytelling as method of learning beyond the classroom since the learners now use smartphones in their daily life and using it as learning tool to film and record digital stories. They must try to use it creatively to motivate student and help them engaging in the class routines willingly

- Students need to be competent with a wide variety of interfaces and computer skills to be successful since Digital fluency and literacy are vital for careers that will increasingly be machine-based. Teachers must be aware of that

- Teachers should encourage the positive use of available technology. Expose students to the benefits of creating and telling their own ideas. Giving a chance to interact with the digital world and make their own mark while still using the internet in a safe environment.

- In digital story making teachers must focus on Searching, critiquing, and producing for various stories, students improve their research skills, evaluate the credibility

and quality of sources, they must learn about copyrights and the proper citing of sources.

- Adopting creative writing in the classroom from time to time can allow learners to discover gifts and skills they did not know about .also teachers must encourage that by helping them translating this creativity into audio and visual stories as final results using different skills and knowledge.

- Students need a vehicle for self-expression, to show what they have learned, to see new-found knowledge and skills in a practical light, to take risks, and to take learning into their own hands and digital stories are the best way to demonstrate that.

- This research should be experimental and we recommend other Researchers to search about the subject and invest in it.

# General conclusion:

This study was conducted to look through the benefit of using modern easy technology to enhance learners different skills and specially writing .creative writing is all about expressing and showing and telling as human people do that in their daily life .so the question is why not investing that process in teaching and how and the idea was about adopting that into the classeroom.in this research we tried to spot a light on the effectiveness digital stories can hold.

The investigation was carried out at El Basha school in Biskra Where" access micro scholarship provided by the U S embassy" took place, in this programme student  where having lessons in English language   ; twenty three student (12-18years old) where supervised by two teachers who was responsible on  teaching the students   . Quiz experimental t-tests and class observation are the tools we used in the study. we worked with the twenty three students at first in storytelling and story projecting; the group was divided in two parts in eight weeks the student dealt with different stories where the first group was following the story told by the teacher/researcher while the second group watched the same story in the flat screen; both groups handed a paper with the same questions to answer. The results showed that the student lack a grammatical background to be built we add an extra sessions during the week to reinforce the student grammatical competence and vocabulary while we moved to the next step where we introduce digital storytelling to the student by watching a short story and converting it into a digital story by the students drawings and voices the work was in group where each group included four

students in this stage student have the chance to learn how to create a digital story and how to record their voices how to script and storyboard. After that trips was planned. trips songs and stories the activities was plenty but the main targeted skill is writing creatively in each activity like profiling a character creating a timeline for a story or describing a trip even a free subject; the student were asked to write about it to take pictures film or even comment orally about it and in the end of the session the written passages and scripts were handed to the teacher/researcher to correct and build a lesson on it . scoring students in both pre-test and the post-test learners was evaluated in four elements creativity, vocabulary, organizing and coherence and finally grammar and structure .the grades showed a progress in students 'performance. That what the T-test confirm in the end since the null hypothesis was rejected and our vision about digital story was confirmed.To conclude that quasi-experimental and the t-test were good tools to clarify and confirm the beneficial use of digital story in the classroom.

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**Appendices**

Let's drawing witch South

Witch South

Character profile

1) What does the character look like?
edpa is a handsome men, he is 34 years old, he is quite tall he has a black hair and blue eyes
he wear a black costume, with white chemise and black shoes, he wear also a watch and electronic bag in his back (he can fly with it, and he can find if it what he want), and there's a small worn thing in his finger to make calls.

2) What does edpa say to show his personality
I have to go to work, I should complete those files I'll never be late on my work, Sir, I should punish those workers who come late, if you are late with one second, I said no food while you are working. You should complete those profiles in 20 minute.

edpa is a men live in the future he works in a company of electronics he is serious, he works hard, and he try to be a famous person

Rahal
Soumaia

edpa

Sir Kiyro

Describing and drawing characters from imagination and reality

<u>Describing the main charecters:</u>

The man: He is a thin tall man, he had an inorder hair and messy
with old clothes, and unshaved beard, and Black eyes,
and He wove the apron of work.

The fiancee: a pretty pregnant women, with a long blonde
hair and pretty Black eyes wearing nice clothes.

<u>The personality:</u>

The man "said": (He was careless)
-He looks like a careless man.
- walking with no direction,
- looks like; lost in the world.
-and he has problems.

The woman" Naima"
- she has smily face
-looks like Happy futur mother.
- and she has a happy little family

{how they sh↓ how we see them:
be the man "said": he looks fed up of life}

*The story starts by a lost ~~old~~ young man he was walking
with no direction, he was a lost soul (~~before~~) like he had
an old soul inside his body so he desided to soutside after
walking and seeing the advirtisment of his friend so he
run ~~there~~ toward the edge and throw himself, after we
saw his soul moving like nothing hapend, when his family
heard about his deth They ~~both~~ gone med "The father and
his mother and sister", But his soul came to see them
and say goodbye, then his soul ~~met~~ went to his fiancee
to see her then ~~he wel~~ we saw behind the scens the
prencess and the comflict beween her and the boss

Example of extracting story elements from the Algerian short movie « the last passenger »

# The time line :

- Said man was walking alone.
- he stop to watch to the post.
- he visited in hight place.
- he jump and he suicide.
- All the peapd came to see (The fisheman)
- when his familly hear They was very sad.
- After that the sool went out.
- The sool of said he going in here ex fiency
  and in the theater and just more
- Her ex fiency came to watch the princess
  when she sing.

# The conflict :

The main and her sool: He lived without Behift

# The setting :

The place: in Algeis, Capital
The time: in one day

WISSEM DIHA

Example of extracting story elements from the Algerian short movie « the last passenger »

# Let's discribe Said 8

- Said is tall man with black hair and black eyes
- he is slim with tall nose.
- he has small ears with brrown skin
- he is always wear work outfit
- Said is calm and serious person in the same time
- he is works in the Theater and (is) he is jinitor

# Let's discribe Naima 8

- Naima is tall woman with fair hair and brrown eyes
- she is slim with short nose.
- sh is pragnent
- Naima is a successful weman
- she is married with a successful hasben.
- she is strong woman.

Example of describing the main characters in the short movie « the last passenger »

Creating &retelling digital story "two cats and a monkey"

Creating &retelling digital story "two cats and a monkey"

Language's departments Library visit

- Meeting with Mrs. Nachoua hassina the head department of English



University trip

Storytelling project

Storytelling project

-Meeting with Mr Chala the vice president of university .



-Meeting with Mr Fouzi pedagogical responsible in the center intensive of languages.

the center intensive of languages visit.



access Biskra 2016

Tradition outfits project

access Biskra 2016


access Biskra 2016

Collective photo in London garden

# ملخص

تهتم هذه الدراسة بالتحقيق في أثر تقنيات سرد و صناعة القصة الالكترونية و اثرها على تحسين مستوى الكتابة الابداعية لدى الطلاب، ضمن هذه الدراسة نحاول تسليط الضوء على تحسين هذه المهارة عن طريق استعمال التقنيةالسابقة الذكرلتطوير الكتابة باللغة الانجليزية. من الملاحظ ان في الاونة الاخيرة تعلق المراهقين من الطلبة بالهواتف الذكية و مع انتشار التطبيقات المختلفة اضحت العملية التعليمية تواجه تحديا فالواقع الافتراضي شوش على الحياة الواقعية للمراهقين فاضحى غيابهم الذهني في القسم امرا واقعا و امرا خطيرا ناهيك عن تشويه اللغة نتيجة استخدام الكلمات المختصرة و التي باتت تهدد اللغة حسب الباحثين . و يبقى الحل في ان يتم استخدام التكنولوجيات الحديثة و التي باتت في متناول طلبتنا استغلالها في العملية التعليمية لكن هل تستطيع القصة المصورة ان تقوم بهذا التغييرو تقوية مهارة الكتابة لدى الطلبة .ولفحص هذه الفرضية، اعتمدنا على المنهج شبه التجريبي حيث تم العمل لمدة عشرة اشهر مع 23 طالب من طلبة المنحة المصغرة Access الممنوحة من طرف السفارة الامريكية بالمدرسة الخاصة الباشا بسكرة.

النتائج أظهرت ان المعدلات العامة بعد التقييم الطلاب قد ارتفعت في الاختبار النهائي عنها في الاختبار الاولي ايضا التقييم في العناصر التالية الابداع و التنظيم و المصلحات و كذا القواعد قد ارتفعت مقارنة بالنتائج الاولية اعتمادا على هذه المعطيات بعض التوصيات قد تم اقتراحها من اجل مساعدة الطالب تحسين قدراته الكتابية من خلال تشجيع استخدام و تبني التقنية في المنظومة التعليمية .