

EXPLORING THE USE OF ONLINE DIGITAL  
STORYTELLING AMONG BANGLADESHI YOUNG  
LEARNERS IN ENGLISH CLASSROOMS

By

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A thesis submitted to the Department of English and Humanities in partial fulfilment of  
the requirements for the degree of  
B.A. in English

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## **Declaration**

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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## Approval

The thesis titled “Exploring the Use of Online Digital Storytelling Among Bangladeshi Young Learners in English Classrooms” Submitted by Sarah Ahmed (17203023) of Summer, 2021 has been accepted as satisfactory in partial fulfilment of the requirement for the degree of B.A. in English on September 17, 2021.

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## **Ethics Statement**

Since this study included third-grade students, a letter of consent was sent to the parents of the young participants through email, and the parents electronically signed it to confirm the approval of their children's participation. Pseudonyms have been used to ensure the anonymity of the participants.

## **Abstract**

Digital storytelling has evolved into a modern teaching method that incorporates computer technology and multimedia elements such as photos, videos, and audio. Though widely used in many developed countries' classrooms, digital storytelling is still an unpopular teaching method in Bangladesh. By using a multiple case study approach, the current study intends to determine the third-grade Bangladeshi young learners' perceptions of online digital storytelling as a part of their English lessons in mainstream Bangla medium schools. Two separate storytelling sessions, in-person traditional storytelling and online digital storytelling were arranged. There was an assessment and individual interview session after the storytelling sessions for the young students. It was revealed that 80% of young students performed better in the online digital storytelling than the in-person traditional storytelling session. Those who excelled in online digital storytelling also perceived it as a better learning tool. Since, digital storytelling has shown to be an effective teaching and learning tool in a variety of educational contexts, it is also capable of replicating its success in Bangladeshi schools. Methods and approaches used in this study will assist English teachers and education researchers in Bangladesh as well as any other ESOL countries to promote digital storytelling in English classrooms.

**Keywords:** Multimedia; technology; young learners; online digital storytelling; ESOL/ESL/EFL; Bangladesh.

## **Dedication**

**“Allah, the Most Beneficent, the Most Merciful.”**

## **Acknowledgement**

First of all, I would like to thank my creator Allah for giving me the knowledge, the strength, and the ability to conduct this thesis. Without His mercy and blessings, it would be impossible to reach to this point. Then I would like to thank my parents, in-laws, and my husband for their continuous support, motivation, and encouragement to successfully complete this study against all odds. Last but not least, my sincere gratitude goes to my thesis supervisor, Professor Sabreena Ahmed, PhD who has continuously provided valuable feedback, guidance, and advice throughout my thesis journey to make this study a success.

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# Chapter 1

## Introduction

### 1.1 Background of The Study

When technological innovations are combined with parallel progress in pedagogical studies, the digitalization into learning and teaching has the potential to lead the way in classroom practices. (European Commission, 2019). Technologies offer a new perspective on improving information exchange and looking for solutions. As the educational focus shifts to prioritize 21st century learners, it is critical to recognise that the utilisation of technology is more important than the technology itself, and technology plays an important role in facilitating education in the current modern era (Eady & Lokyer, 2013). According to Raja and Nagasubramani (2018), technology also helps to promote student-centric learning, engagement, collaborative learning, personalisation, formative, and summative assessment. As technology is developing at a rapid rate, it is changing the ways people work in professional organisations, learn in educational institutions, and communicate with each other in different situations (Kessler, 2017; Otto, 2017). Computers and other technologies have significantly transformed almost every bit of our daily life. It is believed that technology should also provide improved teaching and learning practices in educational institutions. In a variety of ways, unique and emerging technology may improve learning and then lead to the development of better education. Research has suggested students have a positive attitude toward using electronic devices for learning (Kennedy & Levy, 2005).

According to Hedberg (2020), teaching should be integrated with activities that stimulate students' curiosity and interests. While conducting teacher education studies, Hedberg (2020) found storytelling to be a very appealing teaching method for young students. Smeda (2014) also adds that storytelling is widely known to facilitate the learning process

among students, which helps them to develop a better perspective and understanding of the subjects.

### **1.1.1 Digital Storytelling**

As technology continues to be a more advanced and integral part of almost all aspects of human life, it is being widely applied in various teaching techniques like storytelling to enhance the teaching and learning process. Nowadays, digital storytelling has become a new modern teaching technique using technological skills and tools such as computers, images, videos, audio, and multimedia (Robin, 2011). Since modern-day classrooms are using tech devices to deliver lessons, many educators adopt digital storytelling in their classrooms. In many studies and projects, digital storytelling has been proved to be beneficial for both students and teachers (Robin, 2011). It can greatly assist students in enhancing their depth of knowledge (Buckner, 2015; Dorr, 2017; Grindle, 2014; Hedberg, 2020; Horton, 2011; Norton 2014; Perez, 2020; Robin, 2016; Schwartz, 2014; Smeda, 2014). Also, teachers find digital storytelling a more straightforward teaching method to deliver the lessons creatively and efficiently (Robin, 2016). Feasibility of digital storytelling has been tested across various elements such as, teamwork (Hiromi, 2018; Norton, 2014), technology integration (Dorr, 2017), composition projects (Horton, 2011), semiotics and multimodality (Beucher, 2015; Mkaza, 2019). As a result, digital storytelling has come out successful in creating constructivist learning environments (Smeda, 2014), building learners' engagement (Buckner, 2015; Grindle, 2014; Norton 2014; Perez, 2020; Smeda, 2014), self-identity development (Cisneros, 2016; Perez, 2020), improving academic performance (Dorr, 2017; Horton, 2011; Norton, 2014; Schwartz, 2014) and enhancing communication (Hiromi, 2018; Norton, 2014). In addition to that, some studies have found that digital storytelling helps ESOL students to develop writing skills (Mkaza, 2019), digital literacy (Churchill, 2016), vocabulary (Hedberg, 2020), language acquisition (Beucher,

2015) and disciplinary literacy acquisition (Chubko, 2020). Therefore, digital storytelling can be stated as an effective teaching method which can create successful learning experiences.

### **1.1.2 The Context of Bangladesh**

According to Ali (2015), application of technology is the least common in primary level education and some schools are still using traditional teaching methods to deliver lessons in classrooms. Only a few renowned schools, colleges and universities in urban areas are using digital tools in some of their classrooms. Despite the utilisation of technology in the Bangladeshi education system at a smaller scale, the current teaching and learning style is heavily influenced by old techniques such as memorisation (Rahman, 2015). Rahman (2015) adds more that students are encouraged to completely memorise their lessons without properly understanding or grasping the topic. And due to the lack of projectors and computers in classrooms, students are still relying on chalk boards to visualize their lessons which is not conducive to learning in this digital age.

## **1.2 Problem Statement**

Many classrooms around the world are adapting to modern technology to facilitate the teaching and learning process. English classrooms are not an exception to that. Mostly, modern classrooms with modern teaching techniques are seen in developed countries such as USA (Beucher, 2015; Buckner, 2015; Choi, 2015; Cisneros, 2016; Dorr, 2017; Horton, 2011; Perez, 2020; Robin, 2012; Schwartz, 2014; Smeda, 2014; Sontag, 2014), Australia (Churchill, 2016; Chubko, 2020; Fu, 2018; Hiromi, 2018), Sweden (Hedberg, 2020), New Zealand (Norton, 2014), Scotland (Grindle, 2014) and South Africa (Mkaza, 2019). However, in ESOL context like Bangladesh, the utilisation of educational technology is not very common, let alone digital storytelling in the online environment. In fact, digital storytelling has many benefits for

students in generating interest and curiosity in academic tasks, especially for young learners (Hedberg, 2020; Smeda, 2014). In the case of teaching English to young learners in Bangladesh, this technique can be useful to teachers. However, as Bangladeshi classrooms have not yet observed a wider application of digital storytelling, there have been few studies and projects on this topic in comparison to that of developed countries. That is why the current study aims to fill the gap of knowledge regarding how young learners of mainstream Bangladeshi schools may respond to digital storytelling in an online setting as a part of their English lessons. To find the effectiveness of online digital storytelling as a teaching technique, the study additionally looks at the challenges faced by the young learners and their perception regarding online digital storytelling. The study is valuable for English teachers of Bangladesh as this technique has hardly been implemented in mainstream English classrooms of Bangladesh. The findings will also help English teachers of other ESOL contexts to implement online digital storytelling for teaching English to young learners.

### **1.3. Research Questions**

In order to meet the research objectives, the following research questions have been developed:

1. How do the students respond to online digital storytelling and traditional storytelling?
2. a) What perceptions do the students have regarding online digital storytelling?  
b) What challenges do the students face when learning through online digital storytelling?



## **1.4. Scope of The Study**

The study investigates how Bangladeshi students respond, understand, and interpret academic lessons through the application of online digital storytelling. The study also looks at the depth of knowledge achieved by students through online digital storytelling. The procedures and findings of this study can greatly assist the researchers to extend their studies on the application of online digital storytelling in a Bangladeshi educational context since there has not been any academic research related to online digital storytelling in Bangladesh.

The study has been conducted among five Bangladeshi students who are studying in the third grade at renowned Bangla medium schools based in the capital city Dhaka. The schools of the selected young students do not use any kind of technology in the primary level classrooms. Traditional classroom tools such as chalks, chalk boards, marker boards are used to deliver lessons in classrooms. The schools' curriculum is based on the guidelines from the Bangladesh Ministry of Education.

Since online digital storytelling has no presence in Bangladeshi education as a pedagogical tool, therefore I have chosen Bangladeshi students for this study. Also, I have specifically selected students of third grade because they are very much fond of computer animated representations such as cartoons and children movies. As online digital storytelling is directly related to computer animations and multimedia, it can be easily applied to such young students to determine their educational perception and generate more interest in learning different academic subjects.

Most teachers in Bangladesh are still relying on traditional teaching methods and they regard those teaching methods to be more effective. However, in some studies related to educational technology in Bangladesh (Ali, 2015; Rahman, 2015; Shohel, 2012), technology has been proven as an effective teaching and learning tool for teachers in Bangladeshi

classrooms. So, it is believed that if teachers of Bangladesh are introduced to a technological teaching and learning method such as online digital storytelling, the teaching and learning process in Bangladeshi classrooms will bring outstanding results for both teachers and students. It will also assist the teachers to be creative with their lessons by coming up with different storytelling techniques for the same topic and merging it with multimedia elements.

### **1.5 Significance of The Study**

After exploring various academic studies related to digital storytelling and its application in classrooms of some developed nations, I have found that no academic study has been conducted in Bangladeshi classrooms. Though the presence of technology can be observed at some educational institutions in Bangladesh, online digital storytelling as a pedagogical tool is yet to be applied. Therefore, this study aims to introduce the concept of online digital storytelling in the Bangladeshi education system by looking at the perception of it among the students of grade 3.

Across different educational settings, digital storytelling has proven itself to be effective in enhancing both teaching and learning process. Undoubtedly, it has the potential to continue its success in Bangladeshi classrooms as well. The procedures and approaches followed in this study can also be used as a reference for future research and evaluations of digital storytelling in Bangladesh. The findings of this study will also assist Bangladeshi teachers and education experts to take the academic application of digital storytelling in Bangladesh to greater heights and achieve more successful educational outcomes.

Since many Bangladeshi teachers still present significant gaps in digital literacy, online digital storytelling can assist the teachers to step into the field of educational technology by simply blending lesson delivering techniques with storytelling skills and multimedia elements

in an online setting. Furthermore, the material designers will get the opportunity to design the study materials and syllabus according to the suitability of online digital storytelling. As a result, study materials will be more interesting for students and teachers can still get effective learning outcomes from students through less effort than traditional teaching methods. If a wider application of online digital storytelling is observed across Bangladeshi educational institutions, the Bangladesh Ministry of Education will be encouraged to establish specific guidelines about online digital storytelling in the curriculum and arrange necessary training sessions on online digital storytelling for teachers. Also, the policy makers can distribute the study's findings to educational institutions across the country.

## **1.6 Limitations of The Study**

I have arranged two storytelling sessions for the participants. The first session was in-person traditional storytelling, and the second session was online digital storytelling. Many parents were not comfortable in allowing their children to participate in the in-person session because of COVID-19 pandemic. So, I had to convince the parents of the students to allow their children to participate in this study.

Due to COVID-19 health concerns, I needed to make sure of proper social distancing and sanitisation among the participants. Since the schools are closed in Bangladesh due to COVID-19, the physical setting was arranged in a small room at my residence which is not a proper classroom setting. So, it was difficult to ensure a proper classroom environment with separate study desks, chairs, and a large whiteboard.

Lastly, before conducting this study on digital storytelling, I never created digital stories or similar multimedia contents. Apart from working on this study, I had to learn video editing and multimedia content creation techniques to make digital stories for this study. As a first-

time attempt, the digital story that I created for this study lacks perfection. Due to limited time, I could not seek assistance from an experienced graphic designer or a multimedia content creator to make the digital story.

## **1.7 Definition of Key Words**

**Digital Story:** According to Lambert (2007) and Salpeter (2005), a digital story, also known as a "photo story," "slideshow-style video," "conversational media," "multimedia sonnet," and "radio with pictures", is the end product of digital storytelling (as cited in Churchill, 2016, p. 68). While defining digital story, Alexander and Levine (2008) add that digital storytelling can be "either fiction or nonfiction depending on the context" (p. 44). On the other hand, Porter (2006) contrasts among different kinds of digital stories such as narrative (short stories, mythologies), informative/expository (reports, biographies, how-to videos), persuasive, and participatory. Similarly, Robin (2006) categorises digital stories into three types that also include personal narratives, which analyse crucial events in an individual's life, historical documentaries, which focus on essential historical events, and stories that enlighten the audience about a particular idea or practice. This study uses digital stories in parallel with the storytelling technique on young learners to see their perception regarding digital storytelling.

**Digital Storytelling:** Digital storytelling is a modern technique for creating digital multimedia content that expresses ideas, represents knowledge, and communicates information via digital artefacts (Lambert, 2007; Robin, 2012). Moreover, Robin (2016) adds that digital storytelling blends the art of storytelling with digital multimedia elements such as text, images, recorded audio narration, music, and video. Digital storytelling, according to Benmayor (2008), empowers students in a variety of ways such as cognitively, culturally, and creatively. Gregori-Signs (2014) believes that digital storytelling encourages learners to "evaluate the reality that

surrounds them and produce their own interpretation of it. This certainly contributes to the acquisition of knowledge-based skills and interaction with the physical world; social and citizen skills, and cultural skills” (p. 247). This study aims to appropriately apply online digital storytelling on young learners by considering its definitions, pedagogical aspects, and goals.

**ESOL (English for Speakers of Other Languages):** ESOL stands for English for Speakers of Other Languages, according to the Cambridge English Dictionary. In the ESOL context, English is taught to students who do not speak English as their first language but reside in a nation where English is spoken as a second language. In such countries, English is mostly used for official and educational purposes. The young learners who participated in this study, are students at Bangladeshi primary schools where the medium of instruction for most subjects is Bangla. So, the students of this study belong to the ESOL group as they learn English as their second language for mainly educational purposes.

**Young Learners:** Young learners refer to students who are not adults and studies in primary level education. According to Loukotkova (2011), pupils between the ages of six and ten or eleven are considered to be young learners. Young students are often enthusiastic about studying and curious about the world around them (Harmer, 2007). It is quite usual for them to learn in an indirect manner rather than direct manner. Harmer (2007) further explains this phenomenon by saying that instead of focusing solely on the topics which they are being taught, students gather information from all sides and learn from everything around them. Therefore, in this study, the term “young learner” is applicable to the keen and enthusiastic students that are mostly nine to ten years old and studies at third grade in Bangladeshi curriculum.

**Bangladeshi Primary Level of Education:** According to ISCED (1997, p. 22), primary education typically begins between the ages of 5 and 7 and is aimed to provide a solid foundation in reading, writing, and mathematics, as well as a fundamental foundation of other

disciplines. In the 1970s, UNESCO established the International Standard Classification of Education (ISCED) to make national education systems more comparable across countries. The ISCED classification system, which has seven categories, was designed by UNESCO in 1997. This system was updated in 2011 to incorporate nine categories. In 2011, the definition of primary education was also updated to “programmes typically designed to provide students with fundamental skills in reading, writing and mathematics and to establish a solid foundation for learning” (ISCED, 2011, p.30). In Bangladeshi educational context, primary level of education indicates the students who study between grades 1-5. This study includes the third-grade students who are studying in Bangladeshi primary school.

## Chapter 2

### Literature Review

#### 2.1 Introduction

The main aim of this study is to analyse the students' perception on online digital storytelling in 3rd grade Bangla medium classrooms of Bangladesh. Therefore, this chapter specifically discusses the studies and scholarly articles related to multimedia and its adapted form, digital storytelling. By analysing the various studies in both multimedia and digital storytelling, the chapter also intends to find a gap in the literature by focusing on online digital storytelling in ESOL classrooms. This chapter has been divided into 3 parts, namely,

**Part 1: Multimedia and Digital Storytelling as Modern Educational Tools** discusses the concept and background of both multimedia and digital storytelling as modern technological tools in education.

**Part 2: Effects of Digital Storytelling** discusses the advantages and limitations of digital storytelling when applied in different educational contexts.

**Part 3: Digital Storytelling in English Language Classrooms** discusses the use of digital storytelling in English language classrooms.

## **2.2 Part 1: Multimedia and Digital Storytelling as Modern Educational**

### **Tools**

Both Multimedia and Digital Storytelling are directly related to one another. Digital Storytelling evolved from the concept and elements of multimedia. Though multimedia has been used in educational settings for a very long time, digital storytelling, on the other hand, is a relatively newer concept than multimedia. Therefore, it is important to understand the concepts of multimedia and digital storytelling in order to differentiate both. The following subsections will discuss these concepts.

#### **2.2.1 Concept of Multimedia**

Multimedia, according to Vaughan (2011), is a collection of digitally altered text, photos, graphic art, music, animation, and video elements. Gunawardhana (2016) adds on Vaughan's (2011) definition by stating that texts, graphics, animations, video, and sound are some of the typical characteristics of multimedia. These elements are combined to form multimedia, but they can be arranged and interpreted in a variety of ways. In other terms, multimedia can be described as a collection of media components merged into a single subject that produces meaningful results for the user (Gunawardhana, 2016).

Different researchers have conceptualised multimedia according to their own observation and perspective. Multimedia, as specified by Mayer (2001), is a type of media that is used for the purpose of presentation, with text and images as the presentation materials. He went on to say that multimedia is a form of media that is typically implicitly integrated and combined with multiple components of various media, such as sound, animation, text, graphics, and video (as cited in Gunawardhana, 2016). Moore et al. (1996) characterised multimedia as the organised use of multiple media devices, such as coordinated slides and audiotape. Fenrich (1997) defines multimedia as an exciting combination of computer hardware and software that



enables one to combine video, animation, audio, graphics, and test tools to create powerful presentations on a low-cost desktop computer.

On the other hand, Andresen and Brink (2013) state that though the concept of multimedia can be characterised in many ways, the most crucial characteristic of multimedia is the interaction between multimedia elements. Rhodes and Azbell (1985) distinguish such three forms of interactivity:

- Reactive interaction: Learners give responses to a presented stimulus. The order of tasks are strongly determined and the individual influence on the program is small.
- Proactive interaction: Learners control the program. They make decisions on the order of tasks or where to navigate within the application.
- Mutual interaction: Learners and programs are able to adapt to each other. (As cited in Andresen and Brink, 2013, p. 21)

According to Yoon and Hoon (2009), the classification of multimedia relies on the actual concept of different Multimedia contents (as cited in Omodara and Adu, 2014, p. 50).

**Table 2.1: Classification of Multimedia (Yoon & Hoon, 2009).**

<b>Classification</b>		<b>Definition</b>
Education content	Solely for educational purposes	Two-way learning program consisting of images, sounds, graphics and text
	For edutainment purposes	Education content mixed with game elements
Multimedia publishing	Digital books	Content to deliver knowledge, such as encyclopaedia, dictionaries of specialised subjects and digital

		books that are used in the multimedia devices such as PC
	Web products and digital publishing	Regularly or irregularly published contents such as web products, digital newspapers, online magazines, and image novels
Games	Arcade games	Games for game-selling shops that use printed circuit board (PCB) or a separate exclusive hardware
	Video games	Games using TV monitors or exclusive devices
	PC games	PC-based games (including online games)
Digital images	Specially edited images	Specially edited images and computer graphic works to be used for broadcasting, movies, and advertising
	Digital animation and cartoons	Animation and cartoons that use computer graphics
	Digital characters	2- and 3-dimensional shape models that are digitised for commercial purposes and personality elements model
Tools to produce multimedia contents		Application software used for production of contents
Others		Items other than above mentioned, such as simple CG works, development of sound effects and treating of data and images.

The wider application of multimedia can be noticed in many modern classrooms of the present age. For instance, while outlining the effect of multimedia on the academic success of social studies students in a modern classroom, Oruc and Ilhan (2016) find that in comparison

to the conventional classroom, multimedia techniques improved students' academic performance. Furthermore, traditional instructional designs are less successful than multimedia design concepts in developing awareness for low knowledge among physical science learners (Reynolds, 2012). So, in order to achieve effective learning goals, the use of multimedia needs to be blended with traditional teaching methods.

Applying various instructional methods through technology helps teachers to facilitate the teaching and learning process in classrooms. Allisson (2015) has conducted a study to explore the use of instructional videos in K-12 classrooms. According to the results, instructional video technology is used for educational purposes by 85% of K–12 educators who participated in the study. The teachers used instructional videos regularly and kept a list of different video names, according to the frequency of use outcomes. Teachers said instructional videos helped them reinforce concepts, inspire students, understand their needs, and provide quality content. On the other hand, Sandoval (2016) has compared two separate interactive instructional methods to see which one provides better learning outcomes in fourth-grade classrooms using a PowerPoint presentation during a lesson on different types of energy. Also, reading comprehension levels were investigated to see how students with different literacy skills responded to recall and transfer tasks when given a visual and audio presentation. Students who obtained multimedia instruction with visuals and written text, and visuals and audio performed similarly. The findings indicate that both visuals with text and visuals with audio can be used in elementary school classrooms with identical recall and transfer results. In either case, use of multimedia elements have positive effects in promoting teaching and learning in classrooms.

### **2.2.2 Concept of Digital Storytelling**

Robin (2016) has performed studies on most of the concepts and backgrounds related to digital storytelling in supporting teaching and learning. According to Robin (2016), digital storytelling is another form of multimedia that blends the art of storytelling with digital multimedia elements such as text, images, recorded audio narration, music, and video. These interactive components are combined with computer software to tell a story that typically revolves around a certain theme or subject and often includes a specific point of view. The majority of digital stories are short, ranging from 2 to 10 minutes in length, and are saved in a digital format that can be viewed on a computer or any device that can play video files. Furthermore, digital stories are often posted to the internet and can be accessed using any common web browser (Robin, 2016).

As the co-founder of the Centre for Digital Storytelling (CDS), a non-profit performing art centre in Berkeley, California, Joe Lambert facilitated the development of Digital Storytelling. Lambert and the CDS have been providing training and assistance to people involved in building and sharing personal narratives since the early 1990s (Centre for Digital Storytelling, 2005). The CDS is also credited with creating and disseminating the Seven Elements of Digital Storytelling, which are:

1. Point of View – what is the perspective of the author?
2. A Dramatic Question – a question that will be answered by the end of the story.
3. Emotional Content – serious issues that speak to us in a personal and powerful way.
4. The Gift of your Voice – a way to personalise the story to help the audience understand the context.
5. The Power of the Soundtrack – music or other sounds that support the storyline.

6. Economy – simply put, using just enough content to tell the story without overloading the viewer with too much information.
7. Pacing – related to Economy, but specifically deals with how slowly or quickly the story progresses.

Digital storytelling has become increasingly popular, and it is now used in a variety of settings, including colleges, libraries, community centres, museums, medical and nursing schools, businesses, and more. Teachers and students from kindergarten to graduate school are developing digital stories on any possible subject, from art to zoology, and a variety of content areas in between, in educational settings (Yuksel, Robin & McNeil, 2011). There are many other reasons for this approach to be popular. For instance, Robin (2016) has suggested how interactive storytelling supports different learner characteristics and corresponding teaching techniques. The following table shows what Robin (2016) intended to express.

**Table 2.2: Different Learner Characteristics and Corresponding Teaching Techniques for Digital Storytelling (Robin, 2016).**

<b>Learner Characteristic</b>	<b>Teaching Strategy</b>	<b>How Digital Storytelling Supports This</b>
Technology savvy	Incorporate technology meaningfully into class activities and assignments.	Digital stories can be used as class activities and/or class assignments.
Relies on search engines for information	Provide assignments that allow students to use search engines, but also critically assess the information they find.	Search engines can be used to research digital story topics, locate images, music, video clips that can be included in the story.
Interested in multimedia	Include music, videos, and other media in assignments.	Digital stories contain a mix of music, video clips and other media.

Creates internet content	Allow students to contribute to websites, blogs, wikis, and create YouTube videos.	Digital stories can be uploaded to blogs, wikis, and other websites, including YouTube.
Learns by inductive discovery	Provide opportunities for students to be kinaesthetic, experiential, hands-on learners.	Creating a digital story is a hand on, experiential process.
Learns by trial and error	Allow students to test their own strategies for solving problems and take control of their own learning.	Digital storytelling allows students to solve problems and take control of their own learning.
Short attention span	Let students use technology to move at their own pace.	Digital storytelling lets students use technology at their own pace.
Communicates visually	Allow students to use images, videos, and other visual representations in assignments.	Digital stories contain a mix of images, video clips and other visual representations.
Emotionally open	Encourage personal interaction and opinion sharing.	Many of the most powerful digital stories include a personal point of view.
Feels pressure to succeed	Tap students' multiple intelligences and emphasise deep learning experiences and critical thinking.	Creating a digital story allows students to be creative and critically reflect on what they have learned.
Constantly seeks feedback	Provide opportunities for both positive and negative constructive feedback.	Incorporating peer feedback in the digital storytelling process gives students an opportunity to improve their work.

### **2.3 Part 2: Effects of Digital Storytelling on Students**

Like any other educational tool, digital storytelling has some benefits and limitations in terms of its use in education. This section discusses some of those advantages and drawbacks by looking at relevant studies, the following subsections will highlight the critical effects of both of these educational tools.

### **2.3.1 Advantages of using Digital Storytelling in education**

Digital storytelling holds different advantages. One of the advantages of Digital Storytelling is to create a constructivist learning environment (Smeda, 2014). Smeda's (2014) study investigates digital storytelling's pedagogical aspects and the impact of digital storytelling on student learning when teachers and students use digital stories. This study suggests that digital storytelling is a powerful tool to integrate instructional messages with learning activities to create more engaging and exciting learning environments. It is a meaningful approach for creating a constructive learning environment based on teaching and learning principles. Thus, this approach has the potential to enhance student engagement and provide better educational outcomes for learners. Similarly, Perez (2020) also finds digital storytelling as an effective educational tool for educators to encourage First-Generation Latinx CAMP (College Assistance Migrant Program) Students (FGLCS) to explore self-identity in college. The findings suggest that creating a digital story enabled the students to reflect, explore and better understand self-identity.

Research has also demonstrated that digital storytelling is a successful application across different academic subjects and study abroad programmes (Buckner, 2015). Schwartz's (2014) study of using Digital Storytelling in undergraduate nursing courses showcases the most compelling reasons and methods for using digital stories as a pedagogical tool. Overall, student reactions are positive, and benefits are identified amidst the technical challenges of digital storytelling. Knowledge gained from this study is expected to assist educators in higher education as they incorporate digital stories in the classroom. Using Digital Storytelling, Horton (2011) illuminates the child prodigy Wolfgang Mozart's life, a prolific and influential composer of the Classical period, for elementary-aged students. The aim of the research is to bring awareness to the minds of elementary students of Mozart's child prodigy years. Using digital storytelling, listening maps, and composition projects, students step into the world of

Mozart as a composer and begin to relate his life to theirs. Results conclude that the digital storytelling videos did not frustrate the students' ability to remember visuals for the post-test. Students' post-test averages increased, and overall response to the videos and activities is positive. The videos are effective in combination with the researcher's teaching style and settings. Nevertheless, Dorr's (2017) study of combining digital storytelling in teaching science lessons shows an improvement in second-grade students' performance using higher-order thinking science standards with technology integration. Furthermore, Digital storytelling is observed as a meaningful and effective assessment tool and application for faculty-led study-abroad programmes (Buckner 2015). The study reveals that Digital storytelling allows students to become more engaged and take ownership of their learning while participating in a study abroad programme.

Digital Storytelling is found to be impactful in increasing learners' participation (Grindle, 2014), communication (Hiromi, 2018; Norton, 2014), and other behavioural characteristics. Hiromi (2018) explores the collaborative aspect of digital storytelling by looking at how learners acquired their target language. This study finds that the seven participant pairs developed multiple language learning trajectories and engaged in teamwork while completing their digital storytelling projects. While exploring digital, interactive, or participatory storytelling capabilities to see whether it influences human behaviour or not in the context of public health, Grindle (2014) has concluded that Digital storytelling is a feasible framework, and it can successfully influence human behaviour by creating engagement at deep emotional and nonconscious levels. Similarly, Norton (2014) has examined a group of English as second language learners by looking at their communicative experience in both online and the physical classroom settings, their motivation and engagement, and their speaking levels in the class by creating culture-based digital stories on VoiceThread. VoiceThread is an interactive collaboration and sharing tool that allows students to create online presentations by



attaching various multimedia such as images, documents, and videos. Findings indicate this digital storytelling project positively influences students' communicative experience in different ways and promotes spoken communication in the classroom. On the other hand, while looking at how the digital storytelling process supported university students' self-authorship development and prepared them for potential barriers to complete their undergraduate degrees, Cisneros (2016) finds that digital storytelling helps the participants to feel confident in their abilities and overcome barriers related to friends, family, and academics as they are prepared to enter their first year of undergraduate life.

### **2.3.2 Drawbacks of using Digital Storytelling in classrooms**

Since Digital Storytelling is relatively a new concept that is being used in education, appropriate content creation, technical aspects, and application impose a challenge to both teachers and students (Choi, 2015). In terms of incorporating digital storytelling in the university's English classroom, Choi's (2015) findings suggest two difficulties regarding incorporating digital storytelling in English class. The first one is that digital storytelling is a relatively new field, especially in English language teaching and learning. The second difficulty would be that many teachers lack technological skills regarding creating a digital story. To solve such difficulties, the author proposes that EFL teachers at university need to have a solid foundation for applying technology in their classrooms, specifically how to apply digital storytelling. Teachers can create lesson plans for their English class to teach reading, listening, writing, and speaking skills. Furthermore, by following step-by-step instructions, teachers can develop their technological skills. In the process of making digital stories, students develop their language skills, especially writing and speaking. This project guides teachers on incorporating digital storytelling and boosts their confidence in using technology in the EFL classroom.

With the increase of technology and digital storytelling's widely mentioned benefits, it is not commonly used to teach and learn Chinese as a foreign language, unlike English. While examining the benefits and drawbacks of using digital storytelling to teach Chinese to non-native speakers in an Australian primary school where Chinese language lessons are part of the curriculum, Fu (2018) has found that the limited technical knowledge of learners can lead to difficulty in creating digital stories.

Apart from the challenges of creating Digital Storytelling, Sontag (2014) finds that teachers have difficulties in utilising digital storytelling in classrooms. The study examines the teacher's perception about using storytelling in the classroom to determine whether teachers perceive the potential benefits of integrating storytelling into the Language Arts curriculum. Findings indicate that teachers have limited knowledge about what storytelling is and how to use it effectively in the classroom. The researchers conclude that teachers need professional development in utilising storytelling to enhance the Language Arts curriculum.

Robin (2012) believes that respect for copyright and other people's intellectual property is another challenge for the creators of digital stories. Students of all ages are tempted to use the Internet to find photographs, music, and other materials to use in their multimedia tales. As for the solution, Robin (2012) adds, "One useful strategy for dealing with the copyright issue is for students to create their own content. Most often this will include taking pictures with a digital camera and recording audio narration with a computer microphone. However, personally created content is not the only source of usable materials. There are a variety of websites that allow users to use content that is in the public domain." If the students and teachers verify the site's access rights while browsing the Internet, and make sure the site explicitly specifies that the content can be freely shared, then they can use the site's material for educational purposes without paying a royalty.

## **2.4 Part 3: Digital Storytelling in English Language Classrooms**

This section discusses the promotion of digital storytelling in classrooms that facilitate the English language acquisition through different strategies and approaches.

### **2.4.1 Utilisation of Digital Storytelling in English Language Classrooms**

Digital storytelling has a lot of possibilities when applied in teaching academic skills. Mkaza (2019) conducted a study to focus explicitly on first-year students' writing skills in South African undergraduate studies, describing how the writing skills are taught to them, and how technology and digital storytelling contribute to developing their writing skills. The author used semiotics and multimodality in digital storytelling because literacy goes beyond words according to these concepts. Moreover, audio/visual elements can also facilitate learning and engagement in academic activities. The findings of this qualitative study indicate that students can use digital storytelling to improve language, grammar, and the structure of their writing. In addition, Mkaza (2019) illustrates that lecturers also find academic writing beneficial when it is aided by digital storytelling. Similarly, Churchill (2016) investigates if digital storytelling can be considered to support digital literacy learning in an upper-primary-school English language classroom in an international school in Hong Kong. The study's key findings suggest that digital storytelling is an effective strategy for digital literacy learning in a Primary English-language classroom. Also, it has enhanced other aspects of teaching and learning that contribute to digital literacy development.

Hedberg (2020) investigates how digital storytelling can be used to teach English vocabulary to 1-3rd grade EFL students in Sweden and what teachers think about this method. The results show that the informants have an overall positive attitude towards storytelling to teach English vocabulary. Additionally, all teachers express that they use this method in their EFL teaching but to various extents. The most interesting findings were the different

approaches teachers use within the storytelling method and how they support their students to enhance their comprehension of the teaching content. On the other hand, Beucher (2015) has performed a study on an English Language Arts high school classroom and African American Literature to analyse essential implications regarding the application of digital storytelling as a culturally responsive, multimodal, critical literacy practice that affords youth opportunities. The findings demonstrate that digital storytelling and photovoice participation can enhance intrinsic academic motivation and perceive language acquisition in English learners as a method of photo analysis.

Chubko (2020) explores the impact of digital storytelling (DST) in an astronomy course on EFL students' acquisition in English. The results indicated a positive effect of the DST intervention on EFL students' acquisition in English. Additionally, the study reveals classroom interaction patterns that enhanced EFL students' disciplinary literacy development, as the DST teaching approach established a collaborative learning environment that led to shared knowledge construction and students' engagement in authentic learning inquiry.

Researchers have used various teaching strategies such as, teamwork (Hiromi, 2018; Norton, 2014), technology integration (Dorr, 2017), composition projects (Horton, 2011), semiotics and multimodality (Beucher, 2015; Mkaza, 2019) to evaluate the outcome of digital storytelling. Different positive effects have been achieved through the application of digital storytelling, namely, creating constructivist learning environments (Smeda, 2014), building learners' engagement (Buckner, 2015; Grindle, 2014; Norton 2014; Perez, 2020; Smeda, 2014), self-identity development (Cisneros, 2016; Perez, 2020), improving academic performance (Dorr, 2017; Horton, 2011; Norton, 2014; Schwartz, 2014) and enhancing communication (Hiromi, 2018; Norton, 2014). Furthermore, in terms of positive effects in English language classrooms, some authors have found that digital storytelling helps students to develop writing skills (Mkaza, 2019), digital literacy (Churchill, 2016), vocabulary

(Hedberg, 2020), language acquisition (Beucher, 2015) and disciplinary literacy acquisition (Chubko, 2020). Therefore, digital storytelling can be recognized as a successful tool to develop various teaching strategies and create positive learning experiences.

Though digital storytelling has been applied in the classrooms of some developed countries such as, USA (Beucher, 2015; Buckner, 2015; Choi, 2015; Cisneros, 2016; Dorr, 2017; Horton, 2011; Perez, 2020; Robin, 2012; Schwartz, 2014; Smeda, 2014; Sontag, 2014), Australia (Churchill, 2016; Chubko, 2020; Fu, 2018; Hiromi, 2018), Sweden (Hedberg, 2020), New Zealand (Norton, 2014), Scotland (Grindle, 2014) and South Africa (Mkaza, 2019), it is yet to be applied to a broader extent in the classrooms of Bangladesh.

Until now, there have been some studies that looked on the aspects of applying modern technology in Bangladeshi classrooms, specifically in English Language Classrooms in Bangladesh (Ali, 2015; Rahman, 2015; Shohel & Power, 2010). However, there is only one report on digital storytelling in Bangladesh, conducted by Rahim (2012), which focuses on a digital storytelling project conducted in Bangladesh for science, communication, and advocacy. The project taught young women from different places of the country how to create digital stories about their daily challenges and personal development journeys. However, no academic study has been conducted on perception of third grade Bangladeshi students regarding online digital storytelling. Therefore, the present study aims to fill the gap in literature by investigating the third-grade students' perception on online digital storytelling in Bangladesh.

## **2.5 Theoretical Framework for Digital Storytelling**

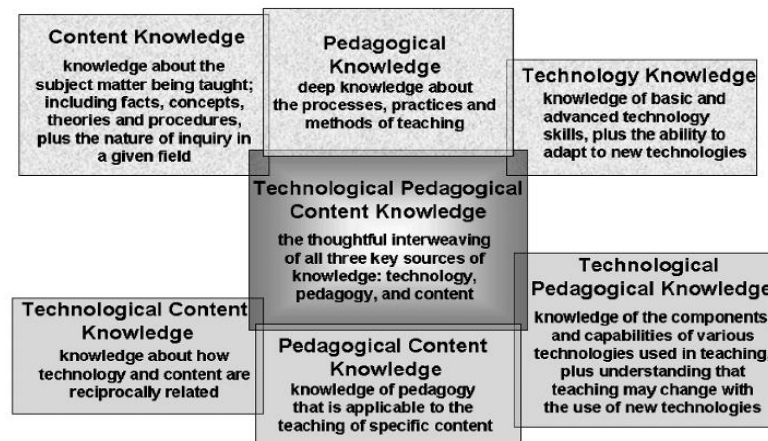
Mishra, and Koehler (2007) argue that using a conceptually based theoretical framework should help how instructors are trained, how they lecture in the classroom, and even what

research topics scholars examine in this field. The instructional use of digital storytelling, according to Robin (2008), requires a "better theoretical framework." Robin (2008) promotes the use of Technological Pedagogical Content Knowledge (TPCK), as a theoretical framework for digital storytelling, that explains the relationships between an educator's conceptual understanding, teaching methods, and technological skills, to govern the academic utilisation of digital storytelling.

TPCK establishes a relationship between Shulman's (1986) introduction of the concept of pedagogical content knowledge (PCK) and Pierson's (2001) composite categories of teaching ability and technology-use. Regarding TPCK, Mishra, and Koehler (2006) further add that Both Pierson's (2001) and Shulman's (1986) work has now evolved into an overlapping framework that requires an understanding of various contexts that use technology which include pedagogical techniques, representation and knowledge of topics, and development of both new and old epistemologies. Moreover, Mishra and Koehler (2006) stated that this framework is only the beginning. Similar to any other framework, TPCK is imperfect and requires more research, implementation, and modification since a single framework cannot deliver all the answers of a research. So, the TPCK framework is not an exception to that as well. It is better to have a framework than having no framework at all (Mishra and Koehler, 2006).

With regard to using TPCK with digital storytelling, Hicks (2006) has mentioned that TPCK will effectively assist the teachers to apply their teaching methods with the use of technology in creative and responsible means. According to Robin (2008), the majority of policymakers and educators agree that motivation is an important factor in learning. Studies have also shown that the design and development of digital storytelling and other related technologies can enhance student motivation. So, teachers will need to develop efficient strategies to support teaching and learning of new contents using digital storytelling and

increase motivation among students. In sum, by blending the integration of digital storytelling in education with the theoretical framework of TPACK, researchers can develop a strong knowledge of the diverse and more significant functions that digital media can offer in both teaching and learning (Robin, 2008).



**Figure 2.1. Interactions of TPACK as described by Mishra and Koehler (2006)**

## 2.6 Chapter Summary

The first part of this chapter has looked at the concept and background of both multimedia and digital storytelling as modern educational tools that are facilitating the teaching and learning process. The second part of this chapter has exclusively focused on the variety of advantages and disadvantages of both multimedia and digital storytelling. Lastly, the third part of the chapter investigated different approaches of utilising multimedia and digital storytelling in English Language Classrooms.

## **Chapter 3**

### **Methodology**

#### **3.1 Introduction**

This chapter outlines the research methodology that was used to carry out this study. In the previous chapters, I have reviewed the literature of this study and stated the research questions. As the research objective is to find out the perception of online digital storytelling among young Bangladeshi learners, the first research question explores how the students respond to online digital storytelling and traditional storytelling. The second research question asks how online digital storytelling is perceived by the students and what challenges they face when learning through online digital storytelling. The last research question aims to find out the similarities and differences that can be found between online digital storytelling and traditional storytelling. In order to answer the research questions, this study has adopted a qualitative multiple case study approach. Therefore, this chapter further describes the reason for choosing such a research methodology, theoretical framework, data collection and analysis procedures, participant selection, and trustworthiness of the study.

#### **3.2 The Research Paradigm and Its Philosophical Assumptions**

According to Churchill (2016), the research paradigm reflects the researcher's knowledge of how the research problem will be explored and presented. The research paradigm involves a specific direction that will lead the research and help in defining the relationship between specific factors discussed in this study and its results (Churchill, 2016). It's also centred on the concepts and outcomes of other research, as well as academic practices even in the field of digital storytelling.



Understanding student's perceptions and behaviours about online digital storytelling in Bangladeshi educational context is necessary to answer the research questions of this study. Understanding, also known as subjective meaning, is a sort of knowledge that comes from identifying the meanings that people relate to an event or situation (Hovorka & Lee, 2010). Since my research requires experimentation regarding online digital storytelling to validate the perception of the participants, I have chosen pragmatism for this qualitative study's research paradigm. According to Creswell and Poth (2018), individuals in pragmatism focus on the research outcomes, the activities, settings, and outcomes of inquiry, rather than the pre-existing conditions. Creswell and Poth (2018) further add that an individual in the pragmatism framework employs multiple data collection methods as well as multiple data sources to best answer the research questions. Because individual researchers have complete freedom to select the study methodologies, strategies, and procedures that appropriately suit their needs and objectives (Murphy, 1990). Pragmatism can be completely qualitative or quantitative (Luck, Jackson, & Usher, 2006; Yin, 2009), or a blend of both (Wilson, 2010). Therefore, my research adopts a pragmatic approach which involves online digital storytelling tasks for students in order to understand their perception of online digital storytelling as a pedagogical tool.

Philosophical assumptions are beliefs about the state of the universe and the ways in which knowledge can be acquired. They lay the groundwork for research and shape it through their rationale and constraints. As a result, researchers should employ ontological assumptions, epistemological approaches, axiological assumptions, and research methodologies that are appropriate for the information required regarding the research (Hovorka & Lee, 2010). The study's philosophical assumptions are based on Creswell's (2018) table of "Interpretive Frameworks and Associated Philosophical Beliefs" (p.19).

**Table 3.1: The Research Paradigm and Philosophical Assumptions of the Study**

Research Paradigm	Philosophical Assumptions			
Pragmatism	Ontological  Diverse personal perspective of participants	Epistemological  Researcher's involvement in the research	Axiological  Discussion of both researcher and participant's biases, views, and values	Methodological  Multiple case studies

In the pragmatism framework, the ontological assumptions refer to the construction of multiple perspectives of individual participants through social interactions and personal experiences (Creswell, 2007). As a researcher of this study, I will be looking at how the participants respond to online digital storytelling (RQ1), what challenges they face (RQ2.b) and their perceptions regarding online digital storytelling (RQ2.a). As I focus on the answers to these research questions based on ontological assumptions, the findings may include that each participant will perceive online digital storytelling uniquely according to their developed subjective meaning which will undoubtedly influence the outcome of this study. The following philosophical assumption, which is epistemological, refers to the participation of the researcher in the research setting with the participants. In terms of my study, I have also participated in the online digital storytelling session as a direct observer and coordinator. As for the axiological assumptions, viewpoints and biases of the researcher co-exist with the participant's values. For instance, as a researcher of this study, my biases, values, and opinions regarding online digital storytelling need to be as minimal as possible since the target of this study is to determine the perception of students regarding online digital storytelling. So, the responses and experiences of the participants regarding online digital storytelling will be more honoured here. Finally, the

methodological assumptions refer to the literary style of writing where emergent ideas are achieved through interviews, observations, and analysis of texts. For my study, I have adopted a multiple case study approach to understand the participant's perception regarding online digital storytelling.

### **3.3 Research Method**

#### **3.3.1 Multiple Case Study Approach**

In Bangladeshi educational context, the implementation of online digital storytelling is relatively new with no educational research as of now. So, by adopting a pragmatic research paradigm to highlight the research outcomes, my study focuses on exploring how Bangladeshi students perceive online digital storytelling as an educational tool.

As the main users of digital storytelling in classrooms are the teachers and the students, a qualitative research design is preferred since it aids in the interpretation of human decisions and behaviours within the framework of system development and implementation (Myers, 2013). Qualitative research is well known to incorporate a realistic, interpretative approach to the world and qualitative researchers transform the world into a sequence of representations, that include field notes, interviews, dialogues, images, recordings, and self-reflection personal memos (Denzin & Lincoln, 2011). Therefore, for my study, I have chosen the qualitative multiple case study approach.

In fact, case study is a qualitative approach in which the researcher investigates one or more meaningful cases over time, using precise data collection from various sources of information such as, observations, field notes, interviews, audio, reports, and documents, and analyses a case model and its themes (Creswell & Poth, 2018). According to Yin (2009), the case study method is required anytime a recent phenomenon in an actual scenario needs to be

investigated empirically. Stake (1995) further adds that case studies are able to develop background information for a discussion and to seek a precise solution of a real problem.

For a better understanding of the subject, the researchers must decide whether to do a single case study or multiple case studies. Another crucial factor to consider is the context (Yin, 2009). A multiple case study is required when a study contains more than one single case, and it can be applied to study both contrasting and similar outcomes in the research (Yin, 2009). As a result, the researcher will be able to determine if the results are meaningful or not (Eisenhardt, 1991). Being a popular qualitative research approach, the multiple case study approach has many advantages. The evidence generated by a multiple case study is powerful and credible (Baxter & Jack, 2008). Another advantage of using several case studies is that they help to develop a more convincing theory because the concepts are more deeply embedded in a variety of factual evidence. Consequently, multiple case studies allow for more exploration of research problems and theoretical progress (Eisenhardt & Graebner, 2007). Therefore, particularly for my study, I have adopted a multiple case study approach to figure out the Bangladeshi young learners' perception regarding online digital storytelling in mainstream Bangla medium schools.

### **3.4 Setting**

As educational institutions in Bangladesh are closed due to the COVID-19 pandemic, I have conducted the research at my residence. The chosen young participants are ESOL students who studied in various Bangla medium schools. Since my research included both in-person and online sessions, the first session has been conducted in-person while the second has been conducted online. Before the in-person session, I have ensured that the participants are properly sanitised and did not have any COVID related symptoms. In a room, I have done my best to

create a classroom atmosphere with chairs, table, and white board. The next session has been conducted completely online where the same participants joined a Zoom meeting from their respective homes. The guardians of the young participants have ensured a proper virtual study environment with a stable internet connection.

### **3.5 Selecting the Participants**

Since it is crucial to adopt a proper sampling strategy, my research has used a purposive snowball sampling strategy to select the participants. Purposive snowball sampling is a non-probability sampling process where the researcher, according to his/her judgement and virtue, selects one or two participants, and then the selected participants invite others for the research (Bernard, 2002; Black, 2010). While choosing the participants, the researcher needs to keep in mind that the chosen participants should be able to assist with the research by openly sharing their experience and knowledge (Creswell & Clark, 2011). Therefore, for this study, I have selected five young Bangladeshi students who study in grade 3 in various reputed Bangla medium schools in the capital city Dhaka. As my research involved the use of the internet and computer for the online digital storytelling session, I have made sure that the participants know the use of such technologies. Moreover, the young participants needed to be ESOL students who studied English as a second language in the Bangla curriculum and were able to take part in the test.

### **3.6 Data Collection Procedures**

Once researchers have chosen their research questions, Merriam (1998) recommends that they should review their data collection and data analysis procedures. According to Creswell and Creswell (2017), data collection is a process in which a researcher collects and assesses relevant

data in order to answer a specific research question or test hypotheses, and then evaluate the outcomes. To answer the research questions, they also need to have a good understanding of the types of data that are useful and the best methods of obtaining that data (Merriam, 1988). Following the typical practice in data collecting in case study methodology, I used a variety of data collection approaches to answer the research questions which are participant observation, field notes, interviews, and physical artefacts (such as student's written tests). In a case study, all of the evidence gathered using these methods is crucial because it is combined to form a chain of evidence (Yin, 1994).

### **3.6.1 Storytelling Sessions**

In this study, I have arranged two storytelling sessions for the participants. The first session was in-person traditional storytelling, and the second session was online digital storytelling. In this study, I have considered each session as a single case. In both sessions as a participant observer, I have narrated two different stories to the young learners. After the storytelling sessions, the young learners participated in an assessment based on the story that I narrated to them. In the following subsections, I will discuss the details of each session based on my observation field notes and video recording. Additionally, I assessed the participants' scripts to find out how much they comprehended both sessions, focusing especially on the online digital storytelling session.

#### **3.6.1.1 In-person Traditional Storytelling Session**

In order to find out how the students perceive online digital storytelling, firstly, a traditional in-person storytelling session was conducted. Before the start of the session, I briefed the parents of the young students about my research and the purpose of arranging such storytelling sessions. For this session, the selected story was "The Dog and The Bone." This story was written by the famous Greek fabulist and storyteller Aesop and the story teaches a very

important lesson which is, a person should not be greedy in life and be content with what he or she has. Since this interesting story teaches the young learners a very important moral lesson, it was selected as the story of the in-person storytelling session. I also made sure that the young students did not hear the story prior to the session by asking their parents about it beforehand.

At the beginning of the session, I greeted the students and introduced them to each other. Then I began my storytelling session. While narrating the story using a pre-written script, I also used a white board and marker to draw figures such as a dog with a bone in its mouth. Moreover, I wrote down some of the key words on the white board with their Bangla meaning, such as, “quench”, “butcher”, “bone”, “reflection”. In addition to that, while I narrated the full story, I used explanations in Bangla after each sentence in English. The reason for mixing both Bangla and English are to ensure better understanding of the story among the young learners. Furthermore, all the young participants studied in the Bangla curriculum. Therefore, use of Bangla along with English helped the students to follow the flow of the story properly.

At the end of the story, the students were asked about how they felt about the story and if they had any questions. The students responded that they liked the story and did not have any questions. So, I moved forward to the assessment part of the session.

### **3.6.1.2 Online Digital Storytelling Session**

On the very next day of in-person traditional storytelling, the young students joined in the online digital storytelling session via Zoom from their homes. Prior to the session, I created a digital story based on the selected story “Belling the Cat”, which was also written by the famous Greek fabulist and storyteller Aesop. The moral of the story teaches that it is easy to say or propose a solution, but hard to do it in reality. The digital story contained an animated video with pictures, visual texts, and my voice as the audio narration, and it was created using the iMovie software. Similar to the in-person traditional storytelling session, my audio narration

in this session was also mixed with both English and Bangla language to ensure better understanding of the story among the young learners. The key words and the Bangla terms of the audio narration were explained using pictures and visual texts in the middle of different parts of the animated video.

The same young students from the in-person traditional storytelling participated in the online digital storytelling session. When the online session began, I greeted the students once more and as they were ready, I shared my computer screen with them and played the digital story. The digital story was about 7 minutes long. While the digital story was being played, the students had their audio muted and were informed to ask questions at the end of the video. When the digital story ended, the students said that they enjoyed the digital story and did not have any questions. Then, the online assessment began for the students.

### **3.6.2 Participant Observation**

Understanding activities, actions, and events that happen in a certain context can be done through observation in qualitative research (Flick, 2009). As Merriam (1988) pointed out, participant observation is a popular method for gathering data in a case study. It provides tailored information related to the research setting. When a researcher participates in the study as both a participant and an observer, he supports the study in two ways. First, his participation helps to improve the quality of data collection, and second, he contributes to the improvement of data analysis and interpretation (Ahmed, 2019).

In my research, I was able to be a participant observer as a teacher in the traditional storytelling session. The first session was in-person and it lasted about twenty-five minutes. The following session was conducted online, and it was a digital story which has been created and narrated using iMovie software beforehand. The online session lasted about thirty-five minutes. I have noted down the observed behaviours of the students as a checklist (see



Appendix G). According to Merriam and Tisdell (2015), what to observe is largely influenced by the researcher's motivation for conducting the research. Thus, prior to the observation, the researcher can prepare to target specific events, behaviours, or people. While hosting the in-person session as a participant observer, I intended to focus on the discussions and activities in class, as well as the nonverbal cues (such as facial gestures) of participants. The participant observation process could not be conducted online since “the real behaviour on the basis of virtual behaviour can be imprecise and error-prone” (Theobald & Neundorfer, 2010).

### **3.6.3 Video and Screen Recording**

My friend Mr. Mahir (Pseudonym) was a complete observer when I was an active and participatory observer during the in-person session (Spradley, 1979). Though he wasn't involved directly in the actions, he assisted in filming only so that I wouldn't skip any noteworthy observations while conducting the sessions. Similarly, the online digital storytelling session was also screen recorded via Zoom video conferencing software. Digital video recording, according to Shrum, Dugque, and Brown (2005), combines the processes of audio recording, editing, and presentation. Participants' verbal expressions and contextual information such as how they sat, what they did, what tools they used, and how they interacted with each other were analysed by replaying the video and screen recordings multiple times.

### **3.6.4 Student Tests**

In both in-person traditional storytelling and online digital storytelling sessions, students have been provided with short question and answer tasks (see Appendix C.1.1 and C.2.2) after the storytelling part. In each session, students were given fifteen minutes to complete the test. The test was based on the stories that were delivered to them in both of the sessions and it contained a total of fifteen marks. There was a total of five questions with three marks on each question. After each session's storytelling part was over, the students were provided with a script that

contained five questions related to the story. The students needed to write their names before they began their test. As the questions were based on different settings of the stories, the students needed to answer the questions as accurately as possible in order to receive full marks in it. The accuracy of the answers would act as their level of understanding and concentration regarding the story. The stories were chosen carefully by keeping in mind that the students didn't hear or read the stories before in their academics. So, it would be difficult for the students to answer the questions without giving proper attention to the stories during the storytelling sessions. The assessment sessions were proctored strictly to ensure that the participants were completely honest with their answers.

### **3.6.5 Semi Structured Interviews**

At the end of the storytelling sessions, I conducted semi-structured interviews (see Appendix B) with each participant individually on a separate online session. According to Mutch (2005), semi structured interviews begin with a set of questions to lead the interviewer while also allowing the interviewer to be flexible as new areas are explored as they develop. As a result of interviewing the participants, the researcher is able to learn about things they cannot witness beforehand, such as participants' feelings, goals, and how they organise their surroundings and connect meaning to their surroundings (Patton, 2002). Moreover, Ahmed (2019) adds that the semi-structured interview allows the researcher more freedom to establish a warm conversational setting for the interviewees. Despite the fact that the interviewer has some pre-planned questions, he does not try to persuade the interviewees with his personal biases.

#### **3.6.5.1 Interview Protocol**

A qualitative researcher uses an interview protocol to capture and write down the data collected during an interview (Creswell, 2018). While designing the interview protocol for my research,

I have referred to Jacob and Ferguson's (2012) interview protocol and integrated the following phases:

Phase 1: Research should guide the questions

Phase 2: Start with the basics

Phase 3: Begin with easy to answer questions and move towards difficult questions

Phase 4: Be willing to make "on the spot" revisions to interview protocol.

Phase 5: Don't make the interview too long (Jacob & Ferguson, 2012, p.2).

During the first phase of interview protocol, the researcher needs to perform a thorough review of literature to understand the research and formulate the research questions. Then the researcher needs to use the research questions as a guide to develop interview questions (see Appendix B) that will generate meaningful data (Jacob & Ferguson, 2012, p.2). In the second phase, the researcher seeks to establish a friendly setting with the interviewee by asking basic questions that mostly collect background information. As the researcher continues to gather background information from the basic questions, in the third phase, he needs to shift towards more direct and difficult questions that are most relevant to the research questions. While conducting the interviews, the researcher may feel the need of adjusting interview questions or add follow up questions. In such cases, Jacob and Ferguson (2012) urges that the researcher should ask the emerging questions. Lastly, it is strongly recommended that the interview is not too long, especially if the interviewees are young learners who may lose interest.

### **3.6.5.2 Conducting the Interviews**

After the completion of in-person traditional storytelling and online digital storytelling sessions, the young learners were invited to participate in the online interview. Each interview

session lasted around ten to fifteen minutes. Each interview was recorded, transcribed, and then verified by the participants.

At the beginning of the interview, the participants were asked how they felt about English as a subject in their curriculum and what their overall experience was with English. For instance, they were asked if they enjoyed watching English movies, reading English comics or books, writing personal diaries in English etc. Then, they were asked about their relationship with technology such as the internet, smartphones, and computers, and how they used it in their daily life. Then the interview shifted to more direct questions relevant to the research which included how they perceived both storytelling sessions overall and what challenges they encountered.

### **3.7 Qualitative Data Analysis**

In the previous section, I have discussed the data collection methods which are participant observation, field notes, video and screen recording, student test and semi-structured interviews. In this section, the data analysis methods of the collected data are described. Prior to analysing the data, a qualitative data analysis framework was chosen to ensure appropriate data analysis.

#### **3.7.1 Data Analysis Framework**

According to Ahmed (2019), if a researcher aims to address a specific research question, they need a framework that allows them to analyse the data appropriately. In case of my research, I have adopted Creswell's (2018) Data Analysis Framework. According to Creswell (2018), qualitative data analysis should be viewed as a sequential process encompassing various levels of analysis. Creswell's (2018) data analysis framework consists of five phases as the following:

Phase 1: Organise and prepare the data for analysis

Phase 2: Read or look at all the data.

Phase 3: Start coding all of the data.

Phase 4: Generate a description and themes.

Phase 5: Representing the description and themes

The first phase involves transcribing the interviews, organising the field notes, sorting, and arranging the data according to different types. As for my research, I transcribed the interviews of the young learners and graded the students' test to use the student responses as data (see Appendix D).

The second phase is about getting a general understanding of the material and to have time to think about it. As I organised and arranged the data in the first phase, in the second phase, I revised the data by looking at the interview transcriptions, video recordings of the storytelling sessions and the interview session and comparing the individual student performance in both in-person traditional storytelling and online digital storytelling sessions. This process gave me general thoughts about the data that I collected and what those data are contributing to my research.

Coding the data is the third phase of qualitative data analysis. In this scenario, the acquired data is organized by categorizing the photos and text and then identifying the categories with a phrase (Rossman & Rallis, 2012). For coding the data of my research, I have chosen both edited transcription (see Appendix D) and open coding (see Appendix E.1) for the student interviews. The student scripts were compared according to their accuracy and correctness of answers in both in-person and online sessions. The minor grammatical issues

were not focused as the main goal was to identify the students' comprehension of the stories in both in-person and online settings.

As for the fourth phase, a coding technique is used to create a description of the individuals, setting, or categories/themes. This stage is critical since it aids in the creation of major findings and showcases various perspectives of the individuals. In my research, I have looked for patterns of themes (see Appendix E.2) that developed while analysing the interview transcripts.

The final phase requires the researcher to develop how themes will be portrayed in the qualitative narrative. It is common to utilize a narrative passage to explain the results of the analysis. An example of this would be a detailed discussion of various themes (complete with sub-themes, precise illustrations, different viewpoints from individuals, and references) or a conversation with interrelated themes.

### **3.7.2 Analysing Interviews**

Prior to doing an in-depth examination of the collected data, such as video recordings of semi-structured interview sessions, the participants' responses were transcribed. Being the speakers of both Bangla and English, the young learners mixed their responses to interview questions using both of the languages. As the interviewer, I also translated some of the questions to Bangla so that the young learners could understand the questions better. Therefore, for analysing student interviews, the audio recordings were transcribed with edited transcription to use the translated Bangla phrases. Then, the transcriptions were coded openly, and the codes were categorised to analyse the important themes. Finally, each case was examined to determine if there was any recurring theme that might be used to answer the research questions.

### **3.7.3 Analysing Students' Scripts**

In order to evaluate and compare the students' understanding in both in-person traditional storytelling and online digital storytelling sessions, the young students were assessed with a short examination that included five short questions. The scripts were graded according to the correct information that was present in the students' answers. The grammatical mistakes were not considered as the main goal was to examine how accurately the students could perceive information from the stories and convey it in their answers.

### **3.8 Researcher's Role**

In qualitative research, the researcher has several responsibilities to perform which include creating the experiments, implementing the experiments, analysing the data, and adjusting the experiment design (Reimann, 2011). Merriam (2009) adds that for data collection and analysis, the researcher acts as the primary instrument in a qualitative study. So, background information on the researcher is important for the study's validity. According to Creswell (2018), the researcher should clarify his or her viewpoint within the phenomenon being studied.

As a researcher of this study, I worked as a participant-observer (Creswell, 2018; Yin, 2009) and took on a variety of responsibilities within the study. As a participant-observer, I had an insider's perspective on the setting while also presenting it for the outsiders to understand (Patton, 1990). Moreover, I was involved in all aspects of data collection, including observation, semi structured interviews for the students, recording of both in-person and online sessions, screening of the digital story and collecting the student responses from the assigned tasks. I also engaged with the participants as a teacher while hosting both in-person and online sessions, where I performed traditional storytelling and digital storytelling accordingly. As a teacher, my role was only limited to telling the stories in both sessions, answering students'

questions, assigning tasks based on the stories, collecting student responses, grading, and evaluating their scripts.

### **3.9 Ethical Considerations**

There are ethical considerations that I had to consider before performing this qualitative research (Burgess, 2005). Since the young participants were underage, they were selected after receiving consent from their parents (see Appendix A). It was essential that I explained the research purpose and research methods to the parents of the participants and ensured their anonymity by using pseudonyms for each participant. Before conducting the first storytelling session, I have provided a consent form to the parents which disclosed the details of each session and the interview, video recording process and the participant's responsibilities.

### **3.10 Trustworthiness and Credibility**

Qualitative research, according to Mutch (2005), can be trusted if research objectives, research design, data collection, and data analysis methodologies (p. 114) are well recorded, and the project is carried out ethically. Essentially, readers must be able to trust the method as well as the results (Mutch, 2005). In contrast to trustworthiness, credibility refers to a study's techniques that will produce the same results if they are repeated in a different situation (Leung, 2015).

In order to verify credibility, Triangulation can be used by using several data sources, data-gathering techniques, or researchers (Mutch, 2005). As Malterud (2001) points out, triangulation can help to expand the description of a phenomena and using a variety of data collection methods can aid to establish concepts and hypotheses (Eisenhardt, 1989). This study



used a variety of data collection approaches, including observation and field notes, recorded sessions, interviews, and analysis of students' scripts to accomplish triangulation. If a study's conclusions do not accurately reflect reality, it lacks credibility, according to (Merriam, 1998)

To ensure data credibility, I distributed the transcribed interviews to the participants through their parent's WhatsApp messaging application. which is called member checking (Birt et al., 2016). A part of the coded interviews was sent to an expert for rating for agreement percentage and it was in 77.78% of agreement (see Appendix F.2) with the themes. This step was taken to establish trustworthiness of the data (see Appendix F.1).

### **3.11 Chapter Summary**

In this chapter, I have mentioned this study's research paradigm and philosophical assumptions. Moreover, the reasons for choosing a qualitative multiple case study approach; data collection methods such as, participant observation and field notes, video recording, student tests, semi-structured interviews; data analysis framework, theoretical framework, research setting, and participants were discussed in detail in this chapter. Lastly, I mentioned the ethical considerations and the establishment of credibility and trustworthiness of this study.

## **Chapter 4**

### **Results and Discussions**

#### **4.1 Introduction**

This chapter discusses the results of the study and discusses them in the light of relevant theories. As the researcher of this study, I aimed to find out the perception of 3rd grade Bangladeshi students regarding online digital storytelling for English learning. The study revolves around the following research questions:

1. How do the young students respond to online digital storytelling and traditional storytelling?
2. a) What perceptions do the young students have regarding online digital storytelling?  
b) What challenges do the young students face when learning through online digital storytelling?

To better understand how online digital storytelling is perceived among the students, two separate storytelling sessions were conducted which are discussed in this chapter. In addition to that, this chapter discusses and compares the performance of students in each of the sessions in order to highlight the outcome of online digital storytelling.

#### **4.2 Students' Responses on Storytelling**

The first research question of the study looks at how the young students respond to both online digital storytelling and in-person traditional storytelling. To find out their responses, an observation checklist was used to observe the behaviour of the students during the storytelling sessions. Also, students were assessed based on their performance in the tests which were taken after the storytelling sessions.

### **4.2.1 Students' Behaviour During In-Person Storytelling**

According to the lesson plan (see Appendix C.1), the storytelling session and the test session were reserved for 10 minutes and 15 minutes accordingly. Within these time frames, several behaviours were observed from the students which assisted me to understand their overall responsiveness (see Appendix G).

Among the five young participants, 40% acted restlessly, got distracted easily, looked around, fidgeted a lot, and had inappropriate postures. The other 60% participants remained still and calm. Also, the same 60% participants provided positive nonverbal responses to the lecture by nodding their heads. However, only 40% of students demonstrated a great deal of curiosity towards the story and asked questions during the lecture. During the test session, 20% of the students became easily frustrated and stopped trying to attempt the questions, whereas 80% of the students appeared quite focused while working on the tasks. Overall, 80% of the students have paid proper attention to the story and performed satisfactorily in the test. For the online session, the behaviour observation could not be performed online since “the real behaviour on the basis of virtual behaviour can be imprecise and error-prone” (Theobald & Neundorfer, 2010).

### **4.2.2 Assessments of Students' Writing**

At the end of each storytelling session, the students were required to participate in the assessment section. The student assessments were used to evaluate and compare their performance from both sessions which helped me to understand how the students have perceived both sessions overall, specifically the online digital storytelling session.

#### ***4.2.1.1 In Person Assessment***

After the end of in-person traditional storytelling, the young students took part in an assessment based on their story of traditional storytelling. The students needed to answer five questions

(see Appendix C.1.1) where each question contained three marks. The total marks for the assessment were fifteen and the students had fifteen minutes to complete it. In order to obtain full marks from each question they answered, the students needed to focus on answering the questions with accurate information, knowledge and understanding gained from the story. Also, they were allowed to make minor grammatical mistakes as long as it did not alter the accuracy of the answer.

Among all the young students, Reaz got the highest mark in the in-person assessment. He received 14.5 marks out of a total 15 marks. All of his answers were accurate according to the story. However, one of his answers contained two grammatical errors which penalised his score. The second-best performer was Mahib who got 14 out of 15. One of his answers was almost correct but it missed a noun which was important to make the answer completely correct. Similarly, other performers such as Hafsah, Rizvi and Namira have gotten 12, 8.5 and 4 respectively. Among three of them, Hafsah and Rizvi attempted all five questions but made grammatical mistakes and wrote wrong answers in some of the questions. On the other hand, Namira got no marks in three of the questions and she could secure 4 marks from the answers of her remaining two questions.

To summarise, among the young learners, 40% have correctly answered the first question, 60% have correctly answered the second question, 40% have correctly answered the third question, 100% have correctly answered the fourth question, and 80% have correctly answered the fifth question.

#### ***4.2.2.2 Online Assessment***

The young students participated in a similar assessment as the in-person assessment. In the online assessment, the students had fifteen minutes to complete five questions with three marks on each question (see Appendix C.2.2). The questions were typed into a Microsoft Word

Document and the screen was shared for fifteen minutes. The students were required to write their answers on a piece of paper from their notebooks and send it to me via WhatsApp within two minutes after the original time was over. As for the online assessment, the students were again required to ensure that their answers reflected their accurate understanding and knowledge from the story with minor grammatical mistakes in order to receive full marks.

In the online session, except Reaz, all the students demonstrated improvement from the in-person session. The most significant improvement came from Namira who got lowest at the in-person session. Namira got 12 marks at the online session whereas she got 4 marks at the in-person session. This time she has managed to answer questions with better accuracy and less grammatical errors. Similarly, in comparison with the in-person session, Mahib got 14.5 from 14, Hafsah got 13.5 from 12, Reaz got 12 from 14.5, and Rizvi got 11 from 8.5. So, 80% of the students have demonstrated an improvement in performance from the in-person session. The percentage breakdown of correctly answering the questions in the online session shows that, 100% have correctly answered the first question, 100% have correctly answered the second question, 60% have correctly answered the third question, 80% have correctly answered the fourth question, and 80% have correctly answered the fifth question.

### **4.3 Students' Perception Regarding Online Digital Storytelling**

The young students who have improved their scores in the online digital storytelling session, have also shared during the interview session that they preferred the online digital storytelling more than the in-person traditional storytelling session. Because they enjoyed watching cartoons or animated videos and learning from it. Furthermore, they effectively understood the whole story in detail and its main theme, which was noticed in their scripts of the online session. They mentioned the following statements during the interview,

*I liked the online zoom session. Story was obviously interesting. Both were interesting. But in the online zoom session you were showing some pictures. That's why it was more interesting. (DU MAH 42)*

*Miss, In online zoom session. Because I like and learn from cartoons. (DU HAF 36)*

*Miss, I like in person class because in that class we sat together in bench and read. But I like most online zoom session. Because you showed the story in a video. That's why I liked that most. (DU RIZ 36)*

*Online zoom session. Because that was so interesting...Because I like to watch Cartoons. (DU NAM 36, 38)*

Reaz is the only participant who stated that he liked the in-person session more than the online session because he understood and remembered the story better with the Bangla meanings that were used during the face-to-face instruction,

*I like in person class the most. Because you told the story that helped me to understand, and you told the Bangla meaning also. So, that was in my memory very well. That's why I liked it most. (DU REA 36)*

Except, Reaz and Rizvi, all the other young students stated that they enjoy learning from online classes,

*Because I think I can understand well in online. That is why I like studying online. (DU MAH 22)*

*I like to study online because I can relax. It helps me learn well. (DU HAF 22)*

*Online class. Because I enjoy the online class most. (DU NAM 20)*

Reaz and Rizvi prefers in-person classes more than online because of the physical presence of friends and poor internet connection at home,

*Miss, I like to do class in person. Because everybody stays there.” (DU RIZ 22)*

*Miss, in person class. Because I enjoy in person class most. Sometimes the internet does not work well. In online class, students get disconnected. Sometimes I can't hear properly. (DU REA 22)*

Similar studies demonstrated that digital storytelling is a great technique for integrating instructional messages with learning activities to make learning more engaging and entertaining (Smeda, 2014). Digital storytelling also helps to increase the memorisation capabilities (Horton, 2011), participation (Grindle, 2014), motivation (Norton, 2014) and depth of knowledge (Smeda, 2014; Perez, 2020; Buckner, 2015; Grindle, 2014; Norton 2014; Schwartz, 2014; Horton, 2011; Dorr, 2017; Hedberg, 2020; Robin, 2016). As a result, in this study, it has been revealed that the young students who have performed better in online digital storytelling, have also perceived online digital storytelling as a better learning experience.

#### **4.4 Students' Challenges in Online Digital Storytelling**

During the interview session, the students were asked about what challenges they faced when they participated in the online digital storytelling session. All the participants have responded that they did not face any kind of difficulties during the online digital storytelling session, conveniently understood the content and took the tests. However, during in-person traditional storytelling session, Rizvi faced a problem of remembering the story properly. He stated during the interview,

*The problem is, In the online class, the story was shared on screen but in the case of in person class you told the story. That's why I did not memorise the story. (DU RIZ 42)*

## **Chapter 5**

### **Conclusion**

#### **5.1 Introduction**

This chapter highlights the major findings of the research, provides suggestions based on the most important findings, and provides areas for further research.

#### **5.2 Summary of The Research and The Major Findings**

There are a number of academic studies that have been conducted on digital storytelling and its use in classrooms in several developed countries, but none have been conducted in Bangladeshi classrooms. It is true that technology is being used in some Bangladeshi educational institutions, but digital storytelling as an educational tool is yet to be adopted. To introduce online digital storytelling into Bangladesh's education system, this study examined how third-grade Bangla medium students perceived it.

Due to the closure of educational institutions in Bangladesh as a result of the COVID-19 pandemic, I performed both sessions of the research at home. The first session has been conducted in person while the second has been conducted online. In both sessions, a total of five young students participated and they all were students at renowned Bangla medium schools in Bangladesh. A variety of data collection approaches such as participant observation, field notes, interviews, and students' written tests have been adopted in this study to answer the research questions. To properly analyse the collected data, I followed Creswell's (2018) Data Analysis Framework, where I transcribed the interviews of the young learners and graded the students' assessments, performed open coding, and edited transcription on the student interviews, generated the themes and related it to the collected data.



In both storytelling sessions, the students participated in an assessment that tested their knowledge and understanding of the stories. Also, their performance in both sessions was compared to find out which session was effective for them. In order to know their overall impressions regarding the online digital storytelling, I conducted individual interviews with young students. The major findings revealed that, while interviewing the students who improved their grades in the online digital storytelling session, 80% of them admitted to preferring it over the in-person storytelling session. Because they enjoy viewing cartoons or animated videos and gaining knowledge from them. They understood the entire story and its key concept, which was obvious in their online session scripts as well. Only one of the young learners preferred in-person traditional storytelling more because he understood the story better with face-to-face instruction. Also, that particular student has performed better in the in-person storytelling session than the online session. As for the challenges, the students have faced no difficulties in the online digital storytelling session. However, it is possible that poor internet connectivity, non-attractive animated content, insufficient technical knowledge, and inappropriate teaching strategy may result in significant issues in online digital storytelling.

## **5.3 Contribution of The Study**

### **5.3.1 Implications for Knowledge**

The contemporary teaching and learning approach are highly impacted by traditional tactics such as memorisation (Rahman, 2015). According to Rahman (2015), students = are urged to memorise their teachings without thoroughly understanding or grasping the content. As this study was set in the Bangladeshi English classroom context, this study fills the gap of knowledge by demonstrating that digital storytelling helps the students to grasp the lessons better and it stays in memory longer. If typical lessons in English classrooms are taught with

the use of digital storytelling, students will demonstrate better understanding of the lesson and their performance in assessments will also be improved. Students will not need to memorise without properly understanding the content. Digital storytelling can greatly assist students in enhancing their depth of knowledge (Buckner, 2015; Dorr, 2017; Grindle, 2014; Hedberg, 2020; Horton, 2011; Norton 2014; Perez, 2020; Robin, 2016; Schwartz, 2014; Smeda, 2014) without the need for memorisation. Therefore, this study emphasises the adoption of digital storytelling in English classrooms of Bangladesh.

### **5.3.2 Implications for Pedagogy**

Students of the current digital age are very much familiar with computers and smartphones from a young age. They are attracted towards these technologies in various ways. If such technologies are used to teach them in classrooms, they will develop more interest in it. Since digital storytelling evolves from multimedia elements such as images, videos, audio, visual texts, it helps to create a movie alike experience in classroom which can easily attract attention of the students. On the other hand, even if the students are taught different lessons in the regular curriculum, the classroom instruction using traditional means such as chalks, markers and boards can be quite boring for the students in the long run. If the same lessons are converted to digital stories and presented in the classroom, students can become more interested in lessons. Even the complicated lessons or topics will become easier for them to grasp. In addition to that, if the digital stories are uploaded online or provided to the students in a digital format, the students can later view it as much as they can which will promote their learning process of the lesson. In this study, use of online digital storytelling as a modern teaching technique has been proven successful since the young learners demonstrated an improvement of performance and perceived digital storytelling as a better learning tool than the traditional one. By using the same storytelling techniques as this study for a longer period in English classrooms, the educators can achieve the expected pedagogical goals.

### **5.3.3 Implications for Theory**

TPCK “Technological Pedagogical Content Knowledge” was applied as the theoretical framework of this study. It explains a teacher’s expertise in the content that is taught, teaching method and the use of technology to facilitate the teaching, and learning process. In TPCK framework, a teacher needs to be experienced in the content or subject that he/she teaches and find the best way to connect the students to the content with the help of appropriate technological tools. This study contributes to TPCK by demonstrating the necessity of conceptual understanding, teaching techniques, and technological expertise to establish the appropriate academic utilisation of digital storytelling and ensure better learning outcomes from the students. As I used online digital storytelling on young learners regarding their perception of it, TPCK greatly assisted me in how digital storytelling as a technology affects the teaching and learning process of a content that is being taught to them.

### **5.4 Recommendations**

When used in a variety of educational settings, digital storytelling has proven to be a successful tool for both teaching and learning. Unquestionably, it has the capacity to replicate its success in Bangladeshi schools. The methodologies and approaches employed in this study can be used as a guide for future digital storytelling research and assessments in Bangladesh. It will also help Bangladeshi teachers and education researchers to push the academic implementation of digital storytelling in Bangladesh to new levels and generate more effective educational outcomes.

In order to ensure the success of digital storytelling in Bangladesh, this study provides some recommendations for the teachers and the education experts,

- Teachers should be properly trained in terms of creating attractive digital stories and blending the right teaching method along with it.
- The students should be encouraged to watch and learn from educational animated videos, movies, and games.
- If digital storytelling is applied in the ESOL classrooms of Bangla medium schools, a teacher may need to perform a series of digital storytelling tasks, with use of Bangla language, to help the students acquire comfort and address the barriers created by their lack of English language skills.
- The benefits of digital storytelling in ESOL context should also be applied to other subject areas (math, science etc.) and other levels (high school, college, university).
- Students should also be encouraged to create digital stories individually and collectively with other peers as pastime and skill development.

## **5.5 Future Research**

This study particularly looked at the perception of online digital storytelling among third grade students in Bangla medium curriculum. However, there are many opportunities for future research on digital storytelling in Bangladesh since this study is one of the very first of its kind,

- Future research can look at in-person digital storytelling with in-person collaboration and its educational outcomes in terms of Bangladeshi educational context.
- There is a need for more research into the use of digital storytelling and the digital literacy rubric in different Bangladeshi classroom settings (rural, urban), age groups (primary, upper-primary, high school, college, university), and subjects. This would allow researchers to determine the extent to which digital storytelling and the rubric

may be used to improve teaching and learning in a variety of settings under Bangladeshi educational context.

- Another area that requires exploration is the use of online digital storytelling by teachers who have little or no experience with technology.
- It is also important to research additional ways to help the students so that they achieve the highest learning outcomes from digital storytelling.
- It is necessary to research strategies to effectively enable the students to use the technologies related to digital storytelling in a safe and socially acceptable way.

Finally, as a teacher-researcher, I learnt many things from the two case studies of in-person traditional storytelling and online digital storytelling sessions. Through my continual data collation, analysis, and reflection, I believe my own expertise and understanding of effective teaching and learning via online digital storytelling has been strengthened. I aspire to see how digital storytelling will eventually become a part of Bangladeshi education in the twenty-first century, benefiting both instructors and students.

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## **Appendix A**

### **Letter of Consent Form**

Dear parents,

My name is Sarah Ahmed. I am currently pursuing my undergraduate degree in English at the Department of English and Humanities, BRAC University, Dhaka, Bangladesh. My thesis title is “Exploring the Use of Online Digital Storytelling Among Bangladeshi Young Learners in English Classrooms”. The main aim of this study is to explore how young learners of mainstream Bangladeshi schools may respond to digital storytelling in an online setting as a part of their English lessons. To find the effectiveness of online digital storytelling as a teaching technique in online platforms, the study additionally looks at the challenges faced by the young learners and their perception regarding online digital storytelling.

To be a part of the study, the student must complete two storytelling sessions, one of which will be in-person and the other will be online. In both sessions, stories of the famous Greek Fabulist Aesop will be narrated, and after that the student will take part in a 15-minute test session, based on the story of that particular storytelling session. After finishing both of the storytelling sessions, the student will be invited to an online interview with me to discuss his/her experience throughout both storytelling sessions.

The storytelling sessions and your online interview will be recorded and used solely for the purposes of this study, with no information revealed to anyone. Moreover, I will use pseudonyms in order to preserve the student’s anonymity. Please read and sign the consent form on the next page if you wish to allow your child to participate in this study. Your assistance in carrying out this study will be gratefully acknowledged.

Sincerely,  
Sarah Ahmed  
Bachelors Student in English  
Department of English and Humanities  
BRAC University, Dhaka, Bangladesh.  
Phone No. 01705775856  
E-mail: sarah.ahmed@g.bracu.ac.bd

## Research Participation Consent Form

Please read the following statements and tick in the box.

1. I read and understood the description of the study and the data collection methods that will be used.	
2. My participation is completely optional, and I have the right to discontinue at any moment.	
3. As part of the study, I decide to participate in both storytelling sessions and the online interview.	
4. I agree to be recorded for my voice and face	
5. Any questions or clarifications can be obtained by contacting me at the following phone number or email address.	

-----

Name

-----

Signature

Date:

Phone No.:

Email address:



## Appendix B

### Interview Questions for Participants

Interview Questions	Background Info	RQ 2(a)	RQ 2(b)
1. What grade are you in?	x		
2. What is the medium of instruction in your school?	x		
3. Do you like English as a subject in school?	x		
4. Does your teacher speak in both English and Bangla in English class? Or just one language?	x		
5. Do you like to watch English movies and videos?	x		
6. Do you like to read English stories/cartoons/comics? (Ask name)	x		
7. Do you prefer studying online or in person? Why?	x		
8. How many hours do you spend in online class every day?	x		
9. Do you write a personal diary in English?	x		
10. Do you play games on mobile/computers? Do you use social media?	x		
11. Do you have a good internet connection at home for online classes?	x		
12. You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?		x	x
13. Did you face any problems during any of the sessions? What problems did you face?			x
14. Ask questions from the mistakes in script			

## Appendix C.1

### Lesson Plan for In-person Storytelling Session

Activities	Teacher's role	Student's role	Materials	Time
Greetings the students	The teacher will greet the students by asking their names and school's name.	Students also greet the teacher and answer the questions.		5 minutes
In-person Storytelling	The teacher will narrate an English story with Bangla meaning. After finishing the story, the teacher will ask if they have any questions or not.	Students will listen to the story carefully. They can ask any questions at the end of the video.	Pre-written script. White Board Marker Duster	10 minutes
Taking a short exam	The teacher will take a short exam after giving them test papers and specifying them the exam time.	Students will write the answers on the given paper and submit when done.	Test Script Blank paper Pen	15 minutes
Closing	The teacher will thank the students.			5 minutes

## Appendix C.1.1

### Student Test Questions for In-person Storytelling Session

Name:

Total marks: 15  
Time: 15 minutes

Please answer the following questions from the story “The Dog and The Bone”

5 x 3 = 15

1. How did the dog get the bone at the beginning?

Ans.

2. What does the dog decide to do with the bone?

Ans.

3. What happens while he is crossing the bridge?

Ans.

4. How do you think the dog feels when he drops his bone into the stream?

Ans.

5. What is the moral of the story?

Ans.

## Appendix C.2

### Lesson Plan for Online Digital Storytelling Session

Activities	Teacher's role	Student's role	Materials	Time
Greetings the students	The teacher will greet the students. Asking their names.	Students also greet the teacher and tell their names.	Computer/laptop/mobile  Internet  Zoom Video Conferencing Software	5 minutes
Online Digital Storytelling	The teacher will share his/her screen to show the animated video. After finishing the video, the teacher will ask if they have any questions or not.	Students will listen and watch the video carefully. They can ask any questions at the end of the video.	Animated video/digital story  Computer/laptop/mobile.  Zoom Video Conferencing Software	10 minutes
Taking a short exam	The teacher will take a short exam after giving them test papers and specifying them the exam time.	Students will write the answers and send the pictures of their answers via WhatsApp.	Blank paper  Microsoft Word  WhatsApp Messaging Application	15 minutes
Closing	The teacher will thank the students.			5 minutes.

## Appendix C.2.1

### Student Test Questions for Online Digital Storytelling Session

Name:

Total marks: 15  
Time: 15 minutes

Please answer the following questions from the story “Belling the Cat”

5 x 3 = 15

1. Why was the grocer angry?

Ans.

2. What was the wife’s idea?

Ans.

3. What idea does the mouse have to avoid the cat?

Ans.

4. Why won’t the mouse’s idea work?

Ans.

5. What is the moral of the story?

Ans.

## Appendix D

### Sample Interviews of Participants

#### Notational Conventions of the Interview Transcripts

	Notation	Meaning
1.	DU	Discourse Unit
2.	I	Interviewer
3.	[]	For showing action [Laughs]
4.	,	Small pause
5.	...	Long pause (in the middle of the sentence) Incomplete sentence (at the end of sentence)
6.	Umm/uh	Hedging in speech
7.	DU MAH 40	DU <space> name's first three alphabets <space> DU number DU MAH 40 refers to Mahib's DU 40.

### Sample Interview of Mahib

DU	Participants	Questions and Answers
1	I	Hello. How are you?
2	MAHIB	Assalamu Alaikum miss.
3	I	Waalikum Assalam.
4	MAHIB	I'm fine. You?
5	I	I'm fine too. So, thank you for joining this viva session. I have a few questions for you. Are you ready to answer?
6	MAHIB	Yes
7	I	Ok. What grade are you in?
8	MAHIB	Three.
9	I	What is the medium of instruction in your school?
10	MAHIB	I'm in Bangla medium.
11	I	Do you like English as a subject in school?
12	MAHIB	Yes.
13	I	Does your teacher speak in both English and Bangla in English class? Or just one language?
14	MAHIB	Both languages.
15	I	Do you like to watch English movies and videos?
16	MAHIB	Yes.
17	I	Do you like to read English stories, cartoons, or comics?
18	MAHIB	Yes. Like, one is my favourite. I read Goosebumps. It's my favourite now.
19	I	And which cartoon do you see?
20	MAHIB	I see cartoons like Tom & Jerry etc.
21	I	Great. Do you prefer studying online or in person? Why?
22	MAHIB	Online. Because I think I can understand it well online. That is why I like studying online.

23	I	How many hours do you spend in online class every day?
24	MAHIB	Three hours.
25	I	Do you write a personal diary in English?
26	MAHIB	Yes.
27	I	So how many diaries have you written?
28	MAHIB	I just wrote one [laughing]... I just started to write few days ago
29	I	Do you play games on mobile/computers?
30	MAHIB	I play a little bit of mobile games.
31	I	Which game do you play?
32	MAHIB	Roblox
33	I	Ok. Do you use social media?
34	MAHIB	No.
35	I	Nothing? Messenger, Facebook, YouTube?
36	MAHIB	A little bit of YouTube. I see stories on YouTube.
37	I	Ok. Do you have a good internet connection at home for online classes?
38	MAHIB	Yes.
39	I	You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?
40	MAHIB	I liked the online zoom session.
41	I	In online class, did you catch the story easily, that's why you liked it? Or was the story interesting?
42	MAHIB	Story was obviously interesting. Both were interesting. But in online zoom session there were showing some pictures that's why it was more interesting
43	I	Did you face any problems during any of the sessions?
44	MAHIB	No.
45	I	You enjoyed the zoom online session but, in both sessions, you didn't face any problem. Right?



46	MAHIB	Yes.
47	I	So, I sent you both scripts. Online and in person. And you have the online script which I gave you with marks. Firstly, I'm going to talk about the in-person class's script. If you can't open the script now. No problem. I can read it for you. You wrote in the first question and the first question was "How did the dog get the bone at the beginning?", Right? You wrote, "He got the bone at the butcher at the beginning." Why did you do wrong? Didn't you remember the answer? Or, you didn't know what to write?
48	MAHIB	Actually, I didn't notice that I skipped this part. I remembered the story but when I started to write I skipped it.
49	I	Oh Ok. So, you have another small mistake. When we start to write a sentence, we have to write the capital letter. Do you know it?
50	MAHIB	Yes, I know. But forgot to write.
51	I	Then, in the online zoom session.... Let me show your script.... So, the 3rd question was what idea the mouse has to help them avoid being caught by the cat. Right? In the answer you wrote, "The mouse got the idea to set a bell in the cat's neck." Ok? Firstly, you wrote "on" then you erased it and wrote "in". Are prepositions taught in your class? Or you don't have any knowledge about it?
52	MAHIB	I get confused about where it would be in or on.
53	I	You did overall well in both exams. You made a mistake in preposition and in another script, you didn't write butcher's shop. You wrote "At a butcher" that's why the sentence changed. Overall, it's really good. You're a brilliant student Masha Allah.
54	MAHIB	Thank you.
55	I	So, that's all I needed to know from you. Thank you. Have a good day. Bye. Allah Hafez.
56	MAHIB	Allah Hafez.

### Sample Interview of Hafсах

DU	Participants	Questions and Answers
1	I	Hello.
2	HAFSAH	Hello miss. Assalamu Alaikum.
3	I	Walaikum Assalam. How are you?
4	HAFSAH	I'm fine. How are you?
5	I	I'm fine too. So, thank you for joining this viva session. I have a few questions for you. Should I start now?
6	HAFSAH	Yes miss.
7	I	So, the first question is...What grade are you in?
8	HAFSAH	I'm in grade 3.
9	I	What is the medium of instruction in your school?
10	HAFSAH	Bangla.
11	I	Do you like English as a subject in school?
12	HAFSAH	Yes.
13	I	Does your teacher speak in both English and Bangla in English class? Or just one language?
14	HAFSAH	Two languages. Bangla and English.
15	I	Do you like to watch English movies and videos?
16	HAFSAH	Yes, I like to watch English movies and videos.
17	I	Do you like to read English stories, cartoons, or comics?
18	HAFSAH	Yes.
19	I	Can you tell me a name?
20	HAFSAH	Dora the explorer.
21	I	Great. Do you prefer studying online or in person? Why?
22	HAFSAH	I like to study online because I can relax. It helps me to learn well.

23	I	How many hours do you spend in online class every day?
24	HAFSAH	I spend two hours.
25	I	Do you write a personal diary in English?
26	HAFSAH	No.
27	I	Do you play games on mobile/computers?
28	HAFSAH	Yes, I play games on my mobile.
29	I	Which game do you play?
30	HAFSAH	Free fire, Fortnite.
31	I	Ok. Do you use social media?
32	HAFSAH	I don't use social media [laughs].
33	I	Ok. Do you have a good internet connection at home for online classes?
34	HAFSAH	Yes.
35	I	You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?
36	HAFSAH	Miss, In online zoom session. Because I like and learn from cartoons
37	I	Do you like to learn by seeing cartoon videos?
38	HAFSAH	Yes yes.
39	I	Did you face any problems during any of the sessions?
40	HAFSAH	No problem.
41	I	So last few questions.... I have given you both scripts. Online and in person. Firstly, I'm talking about your mistakes which you have done in-person class's script. In the first question, you wrote "The dog got the bone from the butcher at the beginning." Butcher means who sells meat. So, the dog got the bone from the butcher's shop, not from the butcher. Right? So, did you forget to give an apostrophe in the answer, or you didn't know about it?
42	HAFSAH	I forgot.
43	I	Next question is, "What does the dog decide to do with the bone?"

		So, in this question there is “does”. When you answer this question, you have to write “e” or “es” with the verb. But you didn’t write it. Did you know this thing? Or you forgot?
44	HAFSAH	I didn’t remember.
45	I	Ok. Third question is “what happened while he was crossing the bridge?” You couldn’t write the answer. Did you forget the story? Or, you didn’t know what to write?
46	HAFSAH	I was confused.
47	I	Ok. Now I’ll talk about your online zoom session’s script. The 3rd question was “What idea does the mouse have...so in my question there was written “mouse” But while answering, you wrote “mice”. So, what will be the answer “mice” or “mouse”?
48	HAFSAH	Mouse.
49	I	And you wrote “hang the bell on the neck” Who’s neck?
50	HAFSAH	Cat’s. Miss, I forgot to write.
51	I	Ok. No problem. Then the fourth question was “why won’t the mouse’s idea work?” You wrote “The mouse idea won’t work because who will hang on the bell”. You didn’t write whose neck. The answer was not that much correct. You forgot to write “the cat” in both questions. Understood? So, your online exam’s score is better than the in-person exam. Very good. So, thank you for joining this session.
52	HAFSAH	Welcome miss. Assalamu Alaikum.
53	I	Waalikum Assalam. Have a good day.

### Sample Interview of Reaz

DU	Participants	Questions and Answers
1	I	Hello. How are you?
2	REAZ	I'm fine, miss. You?
3	I	I'm fine too. So, I have a few questions for you. Are you ready to answer?
4	REAZ	Yes miss.
5	I	Ok. So, the first question is...What grade are you in?
6	REAZ	Three.
7	I	What is the medium of instruction in your school?
8	REAZ	Bangla.
9	I	Do you like English as a subject in school?
10	REAZ	Yes miss.
11	I	Does your teacher speak in both English and Bangla in English class? Or just one language?
12	REAZ	Miss both languages.
13	I	Ok. Very good. Do you like to watch English movies and videos?
14	REAZ	Yes miss.
15	I	Ok. Good. Then...do you like to read English stories, cartoons, or comics?
16	REAZ	Yes miss.
17	I	Can you tell me a name?

18	REAZ	I read a story, but I forgot the name.
19	I	Ok. Do you remember what the story was about?
20	REAZ	Yes miss. There was a girl who sold matches in winter. But she couldn't sell. For this reason, she's getting poorer day by day. As she could not sell the match, she lit a fire and sat around it and thought about her grandma....
21	I	Great. Do you prefer studying online or in person? Why?
22	REAZ	Miss, in person class. Because I enjoy in person class most. Sometimes the internet does not work well. In online classes, students get disconnected. Sometimes I can't hear properly.
23	I	How many hours do you spend in online class every day?
24	REAZ	Four hours.
25	I	Ok. That's a very long time...Do you write a personal diary in English?
26	REAZ	No miss.
27	I	Do you play games on mobile/computers?
28	REAZ	Miss, I play sometimes.
29	I	Which game do you play?
30	REAZ	Miss...umm...carrom board.
31	I	Ok. Do you use social media?
32	REAZ	I use Instagram.
33	I	Ok. Do you have a good internet connection at home for online classes?
34	REAZ	Sometimes I get bad internet speed. Sometimes it works well.
35	I	You have attended two different sessions of storytelling. One was in-

		person, the other was both online and digital. Which one did you enjoy most? And why?
36	REAZ	I like in person class most. Because you told the story that helped me to understand, and you told the Bangla meaning also. So, that was in my memory very well. That's why I liked it most.
37	I	Ok. Did you face any problems during any of the sessions?
38	REAZ	No problem.
39	I	Now, I want to talk about your in-person exam's scripts which you enjoyed most. You did very well. But there are few mistakes. Now, I'm going to discuss those mistakes with you. So, first question, "How did the dog get the bone at the beginning?" Your question was in past form. But you answered, "The dog got the bone". Did you know the past form of "get"?
40	REAZ	I didn't know.
41	I	So, the past form of get is "got". The answer is "The dog got the bone...". Understood? And you wrote "meat shop" instead of "butcher's shop".  Ok? That's why I deducted marks. Then, "What does the dog decide to do with the bone?" When there is "does" in the question, what should you write with the verb while answering the question? Do you know "s" or "es" will be added with verbs?
42	REAZ	I don't know.
43	I	Then the third question... "What happens while he is crossing the bridge?" In the answer why didn't you write "is" in the answer. Answer is "while he is crossing the bridge.
44	REAZ	Miss, I forgot. I was checking the time. For this reason, I wrote fast.
45	I	Then, the fourth question "How do you think the dog feels when he drops the bone into the stream?" In the answer you wrote "thing". You made a spelling mistake. Then another thing, you wrote the answer "I think the dog feels very sad and he understood that he should not be greedy."

		Question was in the present tense then why did you write “understood” in the answer?
46	REAZ	I didn’t know about this.
47	I	Your last answer was correct. Now, I’m going to talk about your online zoom session’s script. You didn’t do well in this session. You wrote in the answer to the first question, “The grocer was angry because rats ate a bag of food” In the video, “Was it mentioned that the rats were eating a bag of food?
48	REAZ	No miss.
49	I	Did you forget the story?
50	REAZ	No miss. I remembered. But I didn’t know how to write. I wanted to write this sentence.
51	I	Ok. Then the second question you wrote, “The wife’s idea is what she says...” Question was in the past form and story also. Right? Then why did you write “say”? Didn’t you know the past form of “say”?
52	REAZ	No miss. I didn’t know
53	I	Ok. The past form of say is “said ”. Then you wrote “We should get a strong cat because the cat will not spare any mouse and then the mice will be afraid of the mice.” You wrote “mice” instead of “cat”
54	REAZ	Miss it will be “cat”. I forgot to write.
55	I	Ok. Third answer was right. Fourth answer too. And last question.... You wrote “The moral of the story is we should find an idea that will success. Is that right? Was it the moral of the story?
56	REAZ	I didn’t remember this.
57	I	Ok. That’s why you didn’t write the right answer. No problem! You did very well in in-person class. So, thank you for joining this viva session. Have a good day. Allah Hafez.



58	REAZ	Allah Hafez Miss. Assalamu Alaikum.
59	I	Waalikum Assalam.

### Sample Interview of Rizvi

DU	Participants	Questions and Answers
1	I	Hello. How are you?
2	RIZVI	Assalamu Alaikum miss. I'm fine. How are you miss?
3	I	Waalikum Assalam. I'm fine too Alhamdulillah. So, thank you for joining this viva session. I have a few questions for you. Are you ready to answer?
4	RIZVI	Yes miss. I'm ready to answer questions.
5	I	Ok. So, the first question is... What grade are you in?
6	RIZVI	Miss, I read in class 3.
7	I	What is the medium of instruction in your school?
8	RIZVI	Bangla.
9	I	Ok. Do you like English as a subject in school?
10	RIZVI	Yes miss. I like it.
11	I	Ok. Fourth question... Does your teacher speak in both English and Bangla in English class? Or just one language?
12	RIZVI	Both languages miss. Miss talks in Bangla and English both.
13	I	Do you like to watch English movies and videos?
14	RIZVI	Yes miss. I like it.
15	I	Ok. Good. Then... do you like to read English stories, cartoons, or comics?
16	RIZVI	Yes miss.
17	I	Can you tell me a name that you have read?
18	RIZVI	Miss, one cartoon's name is Tom & Jerry.
19	I	Do you read any story books?
20	RIZVI	Yes miss. Aladdin's story.
21	I	Ok ok, good. Then another question... Do you prefer studying online or in person? Why?
22	RIZVI	Miss, I like to do class in person. Because everybody stays there.

23	I	Ok. Then...umm...How many hours do you spend in online class every day?
24	RIZVI	Miss, 1 hour.
25	I	Ok. Very good. Another question...Do you write a personal diary in English?
26	RIZVI	No miss.
27	I	Do you play games on mobile/computers?
28	RIZVI	I played a little bit when I got free time.
29	I	Which game do you play?
30	RIZVI	Miss, PUBG.
31	I	Ok. Do you use social media?
32	RIZVI	No miss. I don't like social media. I like YouTube. I watch videos on YouTube.
33	I	Ok good. Do you have a good internet connection at home for online classes?
34	RIZVI	Yes miss. I have.
35	I	Ok. So, you have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?
36	RIZVI	Miss, I like in person class because in that class we sat together on a bench and read. But I like most online zoom session. Because you showed the story in a video. That's why I like that most.
37	I	You learn well in that way. Right?
38	RIZVI	Yes miss.
39	I	Ok. Did you face any problems during any of the sessions?
40	RIZVI	Miss, in person class I faced a problem.
41	I	What was the problem?
42	RIZVI	The problem is, In the online class, the story was shared on screen but in the case of in person class you told the story. That's why I did not memorise the story.
43	I	So, you didn't face this problem in online class, right?
44	RIZVI	Yes miss. I didn't face this problem in online class.

45	I	Ok. So, you have seen your both scripts, right? One is an online exam script and another one is the in-person exam script. So, firstly in person exam. First question was “How did the dog get the bone at the beginning?” “You wrote, “The dog found the bone at the beginning in the stair.” There is no word like “stair” in story. You maybe wanted to write stairs. But did the dog get the bone from the stairs?
46	RIZVI	No miss. Dog got the bone from the butcher's shop.
47	I	Then why didn't you write the correct answer?
48	RIZVI	Miss because I didn't know the spelling of “Butcher”. That's why I didn't write.
49	I	Oh Ok. Then the second question was “What does the dog decide to do with the bone?” While answering the question you have to write “e” or “es” with the verb if there is “does” in the question. But you wrote “decided” which is the past form of “decide”. If the question was “what did the dog...” then you could write “decided” Do you know about this?
50	RIZVI	No miss. I didn't know about this.
51	I	Ok. So, if there is “does” in the question, you have to write “s” or “es” with the verb while answering the question. Understood? Question was in the present tense then why did you write “understood” in the answer?
52	RIZVI	Yes miss.
53	I	Then “What happens while he is crossing the bridge?” You wrote, “The river was reflektioning him.” There is no word called reflektioning. You may have wanted to write “reflection”. Didn't you know the word?
54	RIZVI	I knew. But I didn't know the spelling.
55	I	Last two answers were correct. You did better in the online exam than in-person exam. So now we'll talk about the online exam script.
56	RIZVI	Ok, miss.
57	I	First question answer was right. But in the second question you wrote “The wife said why we should buy a cat...” So here, you wrote “why” in the middle of your answer. Why did you do this?
58	RIZVI	Miss, while watching the video, I heard this sentence that's why I wrote exactly that. I thought I will get an answer by writing this.

59	I	Ok ok. You should write, “we should buy a cat for our house”.
60	RIZVI	Ok, miss.
61	I	Then in the 3rd question of answer you almost answered correctly but then at the end you wrote “ball” instead of “bell”. Did they want to set a “ball” on the cat’s neck?
62	RIZVI	Yes miss “ball” but I didn’t understand what should write “bell” or “ball”.
63	I	No no. What did the mice want to hang on the cat's neck?
64	RIZVI	Bell miss.
65	I	So, you didn’t know the spelling?
66	RIZVI	Yes miss.
67	I	So, fourth question of answer you wrote “riskful” word. It’s not the correct word. Risky is the word. Did you know the word “risky”?
68	RIZVI	No miss. I didn’t know.
69	I	The 5th question's answer was right. Very good. You did well in the online zoom session. Your score is low in the in-person exam. You’re done with the interview. Thank you for joining. Bye. Have a good day.
70	RIZVI	Ok, miss. Assalamu Alaikum. Take care.
71	I	Waalikum Assalam. Take care too.

### Sample Interview of Namira

DU	Participants	Questions and Answers
1	I	Hello. How are you?
2	NAMIRA	I'm fine. And you?
3	I	I'm fine too. Thank you for joining this viva session. I have a few questions for you. Are you ready to answer?
4	NAMIRA	Yes miss.
5	I	So, the first question is...What grade are you in?
6	NAMIRA	Three.
7	I	What is the medium of instruction in your school?
8	NAMIRA	Bangla.
9	I	Ok. Do you like English as a subject in school?
10	NAMIRA	Yes miss.
11	I	Does your teacher speak in both English and Bangla in English class? Or just one language?
12	NAMIRA	Both.
13	I	Then, do you like to watch English movies and videos?
14	NAMIRA	Yes miss.
15	I	Ok. Another question...do you like to read English stories, cartoons, or comics?
16	NAMIRA	Yes miss.

17	I	Can you tell me a name?
18	NAMIRA	Harry Potter.
19	I	Ok. Very good. Then... Do you prefer studying online or in person? Why?
20	NAMIRA	Online class. Because I enjoy the online class most.
21	I	Ok. How many hours do you spend in online class every day?
22	NAMIRA	One hour.
23	I	Do you write a personal diary in English?
24	NAMIRA	No miss.
25	I	Do you play games on mobile/computers?
26	NAMIRA	Yes miss.
27	I	Which game do you play?
28	NAMIRA	Miss...PUBG.
29	I	Ok. Do you use social media?
30	NAMIRA	I use Instagram, TikTok, and Snapchat.
31	I	Oh ok. Where do you play games more? Computer or mobile?
32	NAMIRA	Mobile.
33	I	Ok. Do you have a good internet connection at home for online classes?
34	NAMIRA	Yes miss.
35	I	You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?

36	NAMIRA	Online zoom session. Because that was so interesting.
37	I	Why was that interesting?
38	NAMIRA	Because I like to watch cartoons.
39	I	Ok. Did you face any problems during any of the sessions?
40	NAMIRA	No miss. I didn't face any problem.
41	I	First of all, I'm going to talk about your script of in-person class. I hope you saw your scripts. You did better in the online zoom session than the in-person class. So, the first question was, "How did the dog get the bone at the beginning?" You wrote, "The dog goes to the butcher and.... Didn't write anything. What did you do wrong here? And why? Didn't you understand the story? Or didn't know what to write?"
42	NAMIRA	I didn't know what to write.
43	I	Did you understand the story?
44	NAMIRA	Yes miss.
45	I	Then tell me how the dog got the bone at the beginning?
46	NAMIRA	The dog goes to the butcher shop and picks a bone.
47	I	It's quite correct. You should use "went" instead of "go". Then the second question is "What does the dog decide to do with the bone?" You wrote, "The dog decides to chew with the bone" The dog didn't take this decision. What did the dog decide? I think you couldn't understand the story well. Why did you write the wrong answer?
48	NAMIRA	I couldn't understand the story in this particular part.
49	I	Then, what happens while he is crossing the bridge? In the answer you wrote, "When he is crossing the bridge, he's bone drop in the river." When he's crossing the river, he's bone didn't fall that time. Did you catch the story? Because according to the story, while the dog



		was crossing the bridge, the bone didn't fall. The dog saw his reflection. Do you remember the story?
50	NAMIRA	No miss.
51	I	Did you forget the story that time?
52	NAMIRA	I forgot the story a little bit.
53	I	You couldn't write. Fourth question, "How do you think the dog feels when he drops his bone into the stream?" You wrote, "The dog feels sad when he drops his bone into the stream." Everything was correct. But you wrote "feel" instead of "feels". Do you know the verb? Did you learn it at school?
54	NAMIRA	Yes miss.
55	I	So why didn't you write "feels"?
56	NAMIRA	Maybe I forgot.
57	I	Next question was, "What is the moral of the story?" You wrote, "The moral of the story..." Do you remember the moral of the story?
58	NAMIRA	No miss.
59	I	So, you didn't understand the story. Right?
60	NAMIRA	Yes miss.
61	I	You didn't do really well in the in-person class's exam. Now, I'm going to talk about your online zoom session's script. The first question's answer you wrote, "The grocer was angry because some mouse was eating his groceries." Do you know? Is some mouse plural or singular? Some mouse means one mouse or more mouse?
62	NAMIRA	More mouse.

63	I	Then, what would be the correct verb? “Some mice were” or “some mouse was”?
64	NAMIRA	Was.
65	I	You don’t know. Answer will be “some mice were...” So, you made this mistake because you didn’t know. Second question's answer was right. Third question was, “What idea does the mouse have to help them avoid being caught by the cat?” Do you know what idea?
66	NAMIRA	No miss.
67	I	So, in the fourth question’s answer you wrote “the mouses” It should be “the mouse’s”. The mouse’s idea won’t work because the mouse's idea... “Mouses” is incorrect. Do you know the plural form of mouse?
68	NAMIRA	Yes.
69	I	And what is that?
70	NAMIRA	Mice.
71	I	So why did you write “mouses” instead of “mice”?
72	NAMIRA	Yes miss. I forgot.
73	I	Fifth one was correct.  So that’s it. Thank you for joining this session. Have a good day.
74	NAMIRA	Ok, miss. Bye.

## Appendix E.1

### Sample of Coding Template by The Researcher

RQ2: a) What perceptions do the students have regarding online digital storytelling?

Coding of Rizvi's Interview						
Interview Question (1)	Subordinate key word of question (2)	Subordinate main point from conversation (3)	Elaboration examples from verbal to support the subordinate (4)	Occurrence main idea transferred into the form as keyword (s) (5)	Frequency of occurrence (6)	Ordering of discourse unit (7)
You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?	*Online storytelling or in-person storytelling *Likeable *Reason	*Liked online storytelling	"... I like most online zoom session. Because you presented the story in the format of a video. That's why I like that most."	*Liked the online digital storytelling most  *Story was shown in a video	2	DU RIZ 36

## Appendix E.2

### Sample Theme Generation Template

Research Question 2	a) What perceptions do the students have regarding online digital storytelling?					
Participants	Mahib (C1)	Hafsah (C2)	Reaz (C3)	Rizvi (C4)	Namira (C5)	Themes
Interview Question	You have attended two different sessions of storytelling. One was in-person, the other was both online and digital. Which one did you enjoy most? And why?					
	<p>Liked the online digital storytelling</p> <p>because story was interesting to see</p>	<p>Enjoyed the online digital storytelling</p> <p>because of liking to learn by seeing cartoons</p>	<p>Liked in-person storytelling</p> <p>because Bangla translated meanings helped to understand better and remained in memory for long</p>	<p>Liked the online digital storytelling</p> <p>because the story was shown in a video</p>	<p>Enjoyed the online digital storytelling</p> <p>because of liking cartoons</p>	<p>Enjoyed online digital storytelling most</p> <p>Liked online digital storytelling most</p> <p>Liked in-person traditional storytelling</p> <p>Digital story remains in memory for long to understand well</p> <p>Liked cartoons</p> <p>Bangla translated meanings in in-person storytelling helped to understand better</p> <p>Story was shown in a video</p>

## Appendix F.1

### Rating for Students' Interview by Rater

Please indicate whether you "Agree" or "Disagree" with the following themes. Furthermore, you can recommend new themes in the comments/suggestion section.

RQ 2. a) What perceptions do the students have regarding online digital storytelling?						
Theme	Main ideas	Discourse Unit	Verbal Support	Inter-rater		Comments/suggestion
				Agree	Disagree	
Enjoyed online digital storytelling most	Found online digital storytelling interesting	Mah (42)  Haf (36)  Nam (36)	"I liked the online zoom session...Story was obviously interesting. Both were interesting. But in online zoom session there were showing some pictures that's why it was more interesting"  "Miss, In online zoom session. Because I like and learn from cartoons."  "Online zoom session. Because that was so interesting.... Because I like to watch cartoons."	/	/	The theme should be "interesting" rather than enjoyed.  Make a separate theme for learning.
Liked online digital storytelling	Preferred online digital storytelling more	Riz (36)	"...I like most online zoom session. Because you showed the story in a video. That's why I remember that most."	/		
Liked in-personal traditional storytelling	Preferred in-personal traditional storytelling more	Rea (36)	"I like in person class the most. Because you told the story that helped me to understand, and you told the Bangla meaning also. So,	/		

			that was in my memory very well. That's why I liked it most."			
Bangla translated meanings in in-person storytelling helped to understand better	Explanation of keywords using both Bangla and English language helped to learn the story	Rea (36)	"...Because you told the story that helped me to understand, and you told the Bangla meaning also. So, that was in my memory very well. That's why I liked it most."	/		
Digital story remains in memory for long to understand well	Easy to remember and understand digitally told stories	Riz (36)	"...I like most online zoom session. Because you showed the story in a video. That's why I remember that most."	/		
Liked cartoons	Liked watching cartoons or animated videos and learning from it	Haf (36)  Nam (36)	"Miss, In online zoom session. Because I like and learn from cartoons."  "Online zoom session. Because that was so interesting.... Because I like to watch cartoons."	/		

## Appendix F.2

### Inter-rater Reliability Calculation for Students' Interviews

$$\begin{aligned} \text{Percentage of Agreement by Inter-rater} &= (\text{Total agreement}/\text{Total responses}) \times 100\% \\ &= 7/9 \times 100\% \\ &= 77.78\% \end{aligned}$$

## Appendix G

### Observational Behaviour Checklist

Observed Behaviours	Mahib	Hafsah	Reaz	Rizvi	Namira
Acts restless		/			/
Remains still	/		/	/	
Easily distracted		/			/
Pays attention to the lecture	/	/	/	/	
Asks questions			/	/	
Nonverbal response (nodding, moving)	/		/	/	
Appears focused while working on tasks	/		/	/	
Stops trying when encounters an obstacle in tasks					/
Inappropriate posture		/			/
Curiosity to learn			/	/	