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**TITLE**

**THE IMPLEMENTATION OF DIGITAL STORYTELLING AS A TOOL TO IMPROVE LISTENING SKILL AMONG SEVENTH YEAR STUDENTS OF BASIC EDUCATION AT “ZOILA ALVARADO DE JARAMILLO” SCHOOL IN LOJA CITY, DURING THE ACADEMIC PERIOD 2014 – 2015.**

Thesis as a previous requirement to obtain the Bachelor's Degree in Sciences of Education, English Language Specialization

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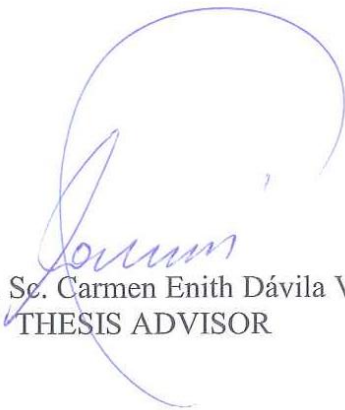
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**THE AUTHOR**

## **DEDICATION**

I want to dedicate this thesis to God who gave me wisdom and perseverance every day. To my parents who have been my motivation and inspiration since the beginning of my studies.

Also, this thesis is dedicated to my brothers and sisters, who have been with me in all the moments that I have needed to finish one of the main goals in my life.

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## **THESIS OUTLINE**

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**a. TITLE**

THE IMPLEMENTATION OF DIGITAL STORYTELLING AS A TOOL TO  
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IN LOJA CITY, DURING THE ACADEMIC PERIOD 2014 – 2015.

## **b. ABSTRACT**

El presente trabajo de investigación tuvo como objetivo general la implementación de las historias digitales como recurso didáctico para mejorar la habilidad de escuchar en el aprendizaje del idioma inglés con los estudiantes del séptimo año de Educación Básica de la Escuela “Zoila Alvarado de Jaramillo” en la ciudad de Loja, periodo académico 2014-2015. Para realizar este trabajo de investigación se hizo uso de los métodos científico, descriptivo, analítico-sintético y estadístico. Adicionalmente, pruebas y cuestionarios fueron utilizados al inicio y al final de la intervención y aplicados a treinta estudiantes como instrumentos para recopilar información sobre el nivel de los estudiantes en la habilidad de escuchar y la percepción sobre el uso de las historias digitales. Los principales resultados obtenidos mostraron que la aplicación de la narración digital como herramienta tuvo un efecto positivo en el mejoramiento de los estudiantes en su habilidad para escuchar comprensivamente e identificar detalles específicos. La conclusión principal fue que las historias digitales ayudaron a los estudiantes no solo a mejorar su destreza de escuchar sino que también los motivó a escuchar atentamente en las clases de Inglés.

## **SUMMARY**

The present research work was carried out to implement digital storytelling as a tool to improve listening skills with students of seventh year of Basic Education at "Zoila Alvarado Jaramillo" School in Loja city, during the academic period 2014-2015. To perform this research work, the scientific, descriptive, analytic-synthetic and statistical methods were used to develop the analysis and process the information. In addition to that, tests and questionnaires were applied before and after the intervention to thirty students as instruments to gather the necessary information about the level that students had in listening and their opinions on the use of digital storytelling in the class. The main results of the analysis of the post-test were that the implementation of digital storytelling as a tool had a positive effect in the improvement of students' listening skill in their ability to listen comprehensively and in identifying specific details. They were able to listen in a comprehensive way and identify specific details. The main conclusion was that digital storytelling helped students not only to improve their listening skills but also motivated them to listen carefully the English classes.

### **c. INTRODUCTION**

Listening is an essential learning skill. Indeed, most of what children learn in elementary school is acquired through the auditory channel. Most of students have difficulties in their ability to listen, the problems that they face are related to listening comprehension and listening for details because they are trying to understand every word. When students try to work out what a previous word meant, they cannot get the main idea. Another problem is that they cannot recognize the different accents; all of these issues are due to the fact that they did not have supporting resources to develop this skill, also the frequent application of traditional methodologies centered on fulfilling textbook activities is another problem that they faced. For that reason the purpose of this research work is to understand how the implementation of digital storytelling improves listening skills.

This research work was chosen in order to improve the low level of listening skills and offer some alternatives and solutions to this problem. For this reason this research work is focused on the implementation of digital storytelling to improve this skill. Digital storytelling engages the listeners through feelings, memories, values and perceptions, thus enhancing general listening abilities Ramirez & Alonso (2007).

In order to accomplish this project, the objectives were to investigate the theoretical references on listening in English language and on digital storytelling as a tool to help students, to diagnose the issues that limit the development of

listening skills, another objective was to make an intervention plan using digital storytelling to improve listening skills, to apply digital storytelling in classroom activities in order to solve the limitations of listening and to reflect upon the effect that digital storytelling had on seventh year students' listening skills at Zoila Alvarado de Jaramillo School.

The methods used are as follows: The scientific method provided the necessary information about the two variables, supported the results obtained from the data collection and helped to do the conclusions. The descriptive method described the stages of the intervention plan. The analytical-synthetic method was used to analyze and explain the results obtained results through tests and questionnaires and the statistical method was useful to make the quantitative statistical analysis of the data obtained from the tests and the qualitative data from questionnaires observations sheets and field diary .

The present work contains the following parts. At the beginning there is the *abstract*, it contains the general objective of the research work, the description of the principal methods, techniques and materials used, the main results obtained and conclusions. Then comes the *introduction*, which contains contextualization of the problem, central problems and sub problems, the reason why the theme was chosen, the specifics objectives of the study, the methodology used and finally the content of the thesis. After that there is the *literature review*, which contains detailed information about the two variables listening skill and digital storytelling. The *materials and methods* section contains the different techniques, materials, instruments that were used and the population who participated in this research.

Afterwards there are the *results* that include tables, figures and logical analysis. Next there is the *discussion*, which includes a general analysis about results obtained and finally there are the *conclusions and recommendations* about the research work, which demonstrate the main achievements and give some suggestions for future works.

## **d. LITERATURE REVIEW**

### **Listening Skill**

#### **Definition**

Listening is a primary means through which we learn new information, which can help us meet instrumental needs as we learn things that helps us complete certain tasks at work or school and get things done in general. (Owen Hargie, 2011)

Listening is part of the transactional process of communication. The receiver's responses have a direct impact on the direction of the conversation. The key is to become active listeners rather than passive ones. Active listening involves providing feedback that clarifies and extends a speaker's message. Effective listening relies as much on attitudes as well as knowledge and skill. Listening is a habit that requires knowledge, skills and desires. Knowledge plays a role similar to that of methods and theories by describing what to do and why to do it. (Seipke, 2009)

Listening is an invisible mental process, making it difficult to describe. Listeners must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intention, retain and interpret this within the immediate as well as the larger socio-cultural context of the utterance. (Rost, 2002)

Listening is an interactive, interpretive process where listeners use both prior knowledge and linguistic knowledge in understanding messages. In other words,

both „top-down“ and „bottom-up“ processes are at work in the listening activity. It is a continuum where learners will lean towards one process or the other depending on their knowledge of the language, the topic or the listening objectives. If objectives are established before the listening task, learners have a purpose. They can an active skill developed through awareness of and repeated application of listening strategies. (Vandergrift 2002)

Based on the previous definitions, the researcher concludes that listening is key to all effective communication. It is the ability to accurately receive and interpret messages with effectively during the communication process.

### **The importance of listening skill**

According to C. Paris (2013), the importance of listening extends far beyond academic and professional settings. Understanding how to practice good communication even in your day to day life, among friends, family, and significant others, is important for a number of reasons: fostering good self-esteem, maximizing productivity, improving relationships, and even becoming a better speaker. It's easy to mistake listening as a simple, passive task, but it requires more than just the ability to absorb information from someone else.

Listening is the most important part of communication, because if you fail to understand the message being expressed to you, you will also fail in providing a substantial and meaningful response. This is the root cause of many arguments, misunderstandings, and complications, whether at home, school, or work. Being able to take control of the listening process will turn you into a better communicator, overall.

According to Anna Martin (2014), listening makes the person who is talking feel worthy, appreciated and respected. When we give someone all of our attention the speaker responds positively by interacting on a deeper level, perhaps by disclosing personal information or by becoming more relaxed. When a counsellor pays particular attention to what the client is saying they are encouraging the client to continue talking, as well as ensuring communication remains open and positive.

### **Types of listening skill**

According to Judy Kilpatrick (2015), she proposes five types of listening skill:

- Empathic Listening
- Critical Listening
- Active Listening
- Appreciative listening

*Empathic listening*, more than any other listening skill, is focused on the needs of the speaker. When you listen with empathy, you let the speaker know you care about her. Without passing judgment or offering advice, the empathic listener encourages the speaker -- through body language and subtle cues -- to tell his story or state his grievances. The purpose of empathic listening is to allow another person to release emotions.

*Critical Listening*, unlike empathic listening, which is non-judgmental, critical listening involves judgment. During critical listening, a listener takes into consideration the possible motives of the speaker and the context, as well as the words. When a salesman points out the qualities of an item, a critical listener

analyzes the speaker's words and the situation and makes judgments about the speaker's truthfulness or sincerity, as well as the usefulness of the item to the listener.

*Active Listening*, unlike empathic listening, active listening involves asking questions and seeking to understand the other person's meaning. Like critical listening, active listening analyzes the speaker's words for intent.

The final one is *Appreciative listening* where the focus is on enjoying what one listens. Listening for enjoyment involves attending to sounds for pleasure. Through enjoyment listening people are entertained and emotionally and physically affected as pleasure centers in the brain are activated. Paying attention to music is one of the most popular forms of enjoyment listening. Listening to sports broadcasts, comedians or poetry readings are other examples of listening for pleasure.

### **Listening processes**

According to Nunan (2001), listening has a six-staged process, consisting of Hearing, Attending, Understanding, Remembering, Evaluating and Responding. These stages occur in sequence and rapid succession.

Hearing has to do with the response caused by sound waves stimulating the sensory receptors of the ear; hearing is the perception of sound, not necessarily paying attention, you must hear to listen, but you need not listen to hear.

Attention refers to a selection that our brain focuses on. The brain screens stimuli and permits only a select few to come into focus.

Understanding consists of analyzing the meaning of what we have heard and understanding symbols we have seen and heard. We must analyze the stimuli we have perceived. Symbolic stimuli are not only words, they can be sounds like applause or even sights, like a blue uniform that have symbolic meanings as well. To do this, we have to stay in the right context and understand the intended meaning. The meaning attached to these symbols is a function of our past associations and of the context in which the symbols occur for successful interpersonal communication: the listener must understand the intended meaning and the context assumed by the sender.

Remembering is an important Listening process because it means that an individual, in addition to receiving and interpreting the message, has also added it to the mind's storage bank, which means that the information will be remembered in our mind. But just as our attention is selective, so too is our memory, what is remembered may be quite different from what was originally heard or seen.

Evaluating, the listener evaluates the message that has been received. It is at this point when active listeners weigh evidence, sort fact from opinion and determine the presence or absence of bias or prejudice in a message. The effective listener makes sure that he or she does not begin this activity too soon, as beginning this stage of the process before a message is completed results in no longer hearing and attending to the incoming message and, as a result, the Listening process ceases.

Responding, the speaker checks if the message has been received correctly. This stage requires that the receiver complete the process through verbal or non-

verbal feedback, because the speaker has no other way to determine if a message has been received. Therefore, it is sometimes complicated as we do not have the opportunity to go back and check comprehension.

### **Teaching listening**

According to Jeremy Harmer (2011), listening is good for our students' pronunciation, too, in that the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation, stress and the sounds of both individual words and those which blend together in connected speech. Listening texts are good pronunciation models, in other words, and the more students listen, the better they get, not only at understanding speech, but also at speaking themselves.

One of the main sources of listening for students is the voice of their teacher. However, it is important, where possible, for students to be exposed to more than just that one voice, with all its idiosyncrasies. There is nothing wrong with an individual teacher's voice, of course, but there are significant regional variations in the way people speak English in a country like Britain. For example, the 'a' of 'bath' is pronounced like the vowel sound in 'park' in some parts of Britain, but like the 'a' in 'cat' in others. In grammar, certain varieties of English within the British Isles use 'done' in sentences like 'I done it yesterday' where other varieties would find such tense usage unacceptable. In vocabulary, 'happen' is a verb in standard southern English, but in parts of Yorkshire (in northern England) it is often used as an adverb to mean 'maybe' or 'perhaps' in sentences such as 'Happen it'll rain'. And if there are many regional varieties in just one country, it

is obvious that the different Englishes around the world will be many and varied. Students need to be exposed to different Englishes, but teachers need to exercise judgment about the number (and degree) of the varieties which they hear. A lot will depend on the students' level of competence, and on what variety or varieties they have so far been exposed.

Based on the previous information, if students become effective listeners, then they would be able even to recognize different accents from different regions; moreover, they will be able to identify rhythm and intonation variations while the teacher speaks.

### **Listening strategies**

According to NCLRC (2004), listening strategies are techniques or activities that contribute directly to the comprehension and recall of listening input. Listening strategies can be classified by how the listener processes the input.

*Top-down strategies* are listener based; the listener taps into background knowledge of the topic, the situation or context, the type of text, and the language. This background knowledge activates a set of expectations that help the listener to interpret what is heard and anticipate what will come next. Top-down strategies include:

- listening for the main idea
- predicting
- drawing inferences
- summarizing

*Bottom-up strategies* are text based; the listener relies on the language in the message, that is, the combination of sounds, words, and grammar that creates meaning. Bottom-up strategies include

- listening for specific details
- recognizing cognates
- recognizing word-order patterns

Strategic listeners also use *metacognitive strategies* to plan, monitor, and evaluate their listening.

- They plan by deciding which listening strategies will serve best in a particular situation.
- They monitor their comprehension and the effectiveness of the selected strategies.
- They evaluate by determining whether they have achieved their listening comprehension goals and whether the combination of listening strategies selected was an effective one.

Taking into account the previous information, the strategies of listening skill are: top-down and bottom-up. Both of them are really useful for identifying main ideas and supporting details. As a matter of fact, those strategies must be applied to improve listening skill.

### **Listening comprehension**

Listening comprehension encompasses the multiple processes involved in understanding and making sense of spoken language. These include recognizing speech sounds, understanding the meaning of individual words, and/or

understanding the syntax of sentences in which they are presented. Listening comprehension can also involve the prosody with which utterances are spoken (Which can, e.g., change intended meaning from a statement to a question), and making relevant inferences based on context, real-world knowledge, and speaker-specific attributes (e.g., to what information the speaker has access and about what he/she is likely to be talking). For longer stretches of language or discourse, listening comprehension also involves significant memory demands to keep track of causal relationships expressed within the discourse. (Aparna Nadig, 2013)

### **Listening for details**

While listening for details, you are expected to grasp and retain bits of information contained in the passage. Being alert to what people are saying around you makes you better-informed and better equipped to deal with new situations. Listening for detail includes: listening for specific information; picking out special words/terms/names; listening for grammatical form; discerning words from their pronunciation. In order to listen well to detail, you must be attentive to what is being articulated. (Wiki Ecuador, 2004)

### **How are listening skills assessed?**

Listening tests typically resemble reading comprehension tests except that the student listens to a passage instead of reading it. The student then answers multiple-choice questions that address various levels of literal and inferential comprehension. Important elements in all listening tests are (1) the listening stimuli, (2) the questions, and (3) the test environment.

The listening stimuli should represent typical oral language, and not consist of simply the oral reading of passages designed to be written material. The material should model the language that students might typically be expected to hear in the classroom, in various media, or in conversations. Since listening performance is strongly influenced by motivation and memory, the passages should be interesting and relatively short. To ensure fairness, topics should be grounded in experience common to all students, irrespective of sex and geographic, socioeconomic, or racial/ethnic background.

In regard to questions, multiple-choice items should focus on the most important aspects of the passage -- not trivial details -- and should measure skills from a particular domain. Answers designated as correct should be derived from the passage, without reliance on the student's prior knowledge or experience. Questions and response choices should meet accepted psychometric standards for multiple-choice questions.

An alternative to the multiple-choice test is a performance test that requires students to select a picture or actually perform a task based on oral instruction. For example, students might hear a description of several geometric figures and choose pictures that match the description, or they might be given a map and instructed to trace a route that is described orally.

The testing environment for listening assessment should be free of external distractions. If stimuli are presented from a tape, the sound quality should be excellent. If stimuli are presented by a test administrator, the material should be presented clearly. (Rubin & Mead, 2001)

Good teachers know that not all children learn the same way. For that teachers need to help students identify their strengths and weaknesses and then they can then adapt lessons to match students' strengths, or work on their weaknesses. (Diane D'amico, 2012)

## **Digital Storytelling**

### **Definition**

Digital Storytelling revolve around the idea of combining the art of telling stories with a variety of digital multimedia, such as images, audio, and video. Just about all digital stories bring together some mixture of digital graphics, text, recorded audio narration, video and music to present information on a specific topic. (Bernard R. Robin, University of Houston)

Digital storytelling is recognized as a motivating instructional approach that engages students in critical thinking and reflective learning. (Ellen Maddin, 2012).

Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights (Rule, 2011).

Storytelling is part of a rich oral tradition that has been captured in print and has the potential for further enhancement through technology. Stories help children and adults to share experiences and feelings in an engaging and entertaining way. As an interactive approach to learning, storytelling meets the

guiding principles of constructivism in terms of context, construction, collaboration, and conversation (McDrury & Alterio, 2003).

From the definition above it can be said digital storytelling is a tool that helps students to develop their creativity, express their feelings, share emotions, using and piecing together video, pictures and sound.

### **The importance of digital storytelling**

Digital stories provide an alternative conduit of expression for those students who struggle with writing traditional text (Reid, Parker, & Burn, 2002).

Using digital storytelling approach in the classroom helps students discover voice, confidence, and structure in their writing (Banaszewski, 2002).

Creating digital stories invites students to employ old and new literacies, and through the process of creating a movie they erect, explore, and exhibit other literacies. A digital story is a multimedia text consisting of still images complemented by a narrated soundtrack to tell a story or present a documentary; sometimes video clips are embedded between images. Creating digital stories acts as a motivator for students, thus they remain engaged throughout the project (Burn & Reed, 2000).

### **Types of digital storytelling**

According to Herman G.C. (2000), there are three types of digital storytelling::

The first type of digital storytelling is the **personal narrative**. *Personal narratives* allow a person to share their life with others and vicariously experience the things that happen around them. These may be described as character stories,

memorial stories, accomplishment stories, work stories, love stories, and recovery stories.

The second type of digital storytelling is the *historical* examination of theme events. These may be described as documentaries. These stories depict events that actually took place - records of real-life events involving real people.

The third type of digital storytelling is the *informative or instructional* story. These allow the story teller to deliver instructional content on many different topics, providing factual information.

### **Digital storytelling in education**

According to Jonassen & Hernandez-Serrano (2002), suggest three ways to support learning through storytelling. First, they can be used as examples of notions or values that have been taught with direct learning. Second, they can be presented as problems to be solved by the students. Third, stories can have an advisory role and help students solve problems.

Digital storytelling requires children to compose information, to enhance their creativity, conduct research and exercise critical thinking. Naturally children can use traditional storytelling to express themselves. However children awareness and confidence to tell an interesting story that will grasp the audience's attention is increased through digital storytelling. (Ware, 2006).

In addition to that, combining music with personal storytelling boosts self-control over one self's presentation to the world (Hull & Katz, 2006).

Digital storytelling help children become aware of the general feel and sound of the foreign language. (Wright, 2008).

Digital storytelling engage the listeners through feelings, memories, values and perceptions, this enhances general listening comprehension. (Ramirez & Alonso, 2007).

So, based on the information above, digital storytelling is important in education especially in teaching listening, because it help students to identify sound the foreign language and it provides to listeners feelings, memories, perceptions, and all these things help in improving listening skill.

### **Aspects of a digital story**

According to Maggie Burch (2004), there are seven important elements of a digital storytelling:

#### **Point of view**

Telling your digital story from one perspective can help you decide which content to include and which to leave out. To determine your story's point of view, ask yourself what your story's message is, why it's important to tell it, and who your audience will be.

#### **Dramatic question**

A dramatic question is posed by the narrator at the beginning of the story to create tension and draw in the audience. A dramatic question is usually not an actual question that the narrator poses; rather, it is an intriguing statement that causes the viewers to ask themselves a question.

#### **Emotional content**

Stories that include incidences of loss, redemption, crisis, or change are key to keeping your audience engaged and interested. It can be helpful to create a story

about an experience that has already been resolved, as perspective plays an important role in being able to clearly examine your past emotions.

### **Voice**

A good narrative voice can help give your digital story direction and personality and can make it more powerful than using text only.

### **Soundtrack**

Music can be a great way to establish mood and complement your overall message. Choose carefully, however: the wrong music can actually undermine your story.

### **Economy**

Keeping your script brief (between 1 and 2 pages) can help you decide what content to include. For a 3 minute digital story, a script of 1 1/2 pages is recommended.

### **Pacing**

Just as a glacial pace can bore viewers, a rushed story can overwhelm them. To hold your audience's attention, strive for a happy medium; vary the amount of time that images stay on the screen, and use effects such as pan and zoom when appropriate.

Based on the previous information, the researcher concludes that is necessary to take into account all seven elements of digital storytelling in order to know what contain each one and apply them in a useful way.

## **Steps to Create a Satisfactory Digital Story**

*Script development:* they write the story, often with a group called a story circle to provide feedback and story development ideas. Here linguistic and literary instruction is necessary (e.g. on genre characteristics) while at the same time collaborative work is fostered. EFL students will be asked to focus mainly on the production of a good script which implies consulting and reviewing academic articles on genre production, genre impact and the linguistic and literary devices which turn a text into an example of a particular genre; a task which demands a lot of effort on the part of the students. If they do it in groups, they can split the work up and come to conclusions about how to develop the script. The research previous to the script design will make them more self-critical about the product they are designing.

*Record the author* reading the story (audio recording and editing). Previously, we would work with the students reviewing intonation patterns and the correct pronunciation of for example function vs. content words to avoid incorrect stress placement; which is one of the major causes of intelligibility for foreign learners. Reading out loud, recording one's voice and publishing it on the internet can be very intimidating, thus one can safely predict that the student will increase his/her effort.. Digital storytelling has the advantage of being a new genre for most students, it raises interest, and therefore it is probably a good way of promoting student effort.

*Capture and process:* Images are captured and processed to further illustrate the story. The student will be practicing with image scanning and editing, working therefore towards improving his/her visual and technological literacy.

*Combining different types of media* such as audio and images (and any additional video) onto a timeline, add music tracks (video editing, so developing their visual literacy. Visual literacy is the capacity that someone possesses to be able to evaluate, apply or create visual concepts and meaning. This is even more necessary for business and engineering students who will necessarily need to develop these skills to be competent in their work, since they are often asked to present their ideas with images rather than words.

*Present or publish the finished version of the story.* This is the final step which obviously gathers together all the previous ones and at the same time demands good knowledge of presentation skills. Reviewing some pragmatic and rhetorical concepts, intonation and pronunciation would certainly help them to do a good job. This part certainly invites a review of certain pragmatic functions of utterances in spoken and written texts as well as a formal introduction to the grammar of spoken English (discourse markers, tails, heads, word order etc.). A possibility would be to work on the first draft of the digital story and correct the possible mistakes so as to improve the final version, an exercise that would certainly enrich the students. (Stephenson & Barrett, 2006)

### **Advantages of using digital storytelling in education**

According to Hernan G.C (2000), digital storytelling certainly provides new ways of educating today's student, and educators in elementary through university

levels can use digital storytelling in numerous ways. Whether introducing new material, conducting research, understanding difficult concepts, or gaining further technology proficiencies, digital storytelling becomes a tool to help. Digital storytelling becomes an approach to help students organize ideas into a story that is meaningful for them and an audience. Students are introduced to various skills that are used in making a digital story a reality: research, writing, organizational, technology, presentation, interview, interpersonal, problem solving, and assessment.

Variation - digital storytelling can offer more variation than traditional practicing methods. Because of the generating power of digital storytelling, no story has to be the same. But once an application has been developed, it can be used over and over again without becoming repetitious and boring.

Personalization - digital storytelling can be adjusted to the level of the person telling the story. It has the ability to appeal to the various styles of learning and today's students.

Compelling - a good digital story can be a way to make an explanation or a practice of certain topics more compelling because they are supported by an interesting story. Similar to a good book, one becomes drawn into the book, and before you know it the story is at the end.

Real life situations - digital storytelling provides opportunities to create real life situations in an easy way.

Engaging - digital storytelling provides the opportunity to arouse interest and engage students when used as a lesson "hook." It can enhance any individual

lesson plan within a unit. With today's digital generation children, their interest, attention, and motivation are stimulated.

Active learning - digital storytelling can offer diverse interactive learning systems, and improve the involvement of students in the process of learning. Digital storytelling helps the student learn subject matter by *doing*, and allows the teacher to be able to take advantage of each student's creative talents, using their research to tell their own story.

All of these advantages contribute in a different way in educating today's students, as they applicable to reinforce any topic. Moreover, students feel involved in the learning process, specifically in the listening skill as those stories motivate them in a high grade.

## **e. MATERIALS AND METHODS**

### **Materials**

This research was accomplished with the help of three kinds of resources. The human resources that participated during this process were the students of seventh year of Basic Education, the English teacher who helped to monitor students' work, the thesis advisor who gave suggestions to develop the intervention plan. As material resources, the paper was used to print the scripts of digital storytelling, some worksheets and the project. The technical resources were a personal computer to type all information, the CD that contained the video and audio of digital storytelling, a CD player that was used to reproduce the stories and a projector to show all the visual material.

### **Design of the research**

The present research work was built on the Action Research Model suggested by Kemmis and Mc Taggart (2000). It was employed in order to understand, to evaluate and then change a situation connecting the research to practice. It involves a self-reflective cycle of identifying a problem, planning a change, acting, and observing and reflective.

### **Methods**

The data collected resulting from the application of the intervention plan was analyzed through the following methods.

The **scientific method** assisted the study of the use of digital storytelling in the development of listening skill as a tool, because it provides information about the

two variables, also it helped to elaborate the instruments and intervention plan and finally this particular method helped with the theory to support the analysis of the findings obtained.

The **Descriptive method** was appropriate to describe the different stages of the study before, during and after, and described the obtained data into tables and graphs. Also it served to explain and analyze how the implementation of digital storytelling improves listening skill.

The **analytic-synthetic** method helped to analyze and interpret the gathered information through the tests, and questionnaire. Also it was adapted to interpret the data obtained, the logical analysis and draw up the conclusions.

The **statistical method** permitted to make possible the quantitative statistical analysis of data obtained from the tests and qualitative data from the questionnaires observations sheets and field diary. It also helped to tabulate the information into tables and figures and applied the formula to obtain the mean

$$x = \frac{\sum x}{n}$$

### **Techniques and instruments**

In order to gather the necessary information to carry out this research work, tests and questionnaires, observation sheets, and a field diary were used during and after the application of the intervention plan.

### **Tests**

First pre-test that contained 5 information questions was used to collect student's answers, in order to diagnose the level of students' knowledge about listening skill, at the beginning of the intervention plan. The same pre-test was

used as post-test and applied at the end of the intervention plan, to obtain information about students' progress on listening skill, during the intervention plan. The test was conducted in class and the researcher gave students a clear explanation and clarified all queries raised.

### **Observation**

Through the observation sheet the researcher observed the students' performance during the lessons. It also was used to determine what happened in class and then to analyze and reflect upon the findings when the plan ended.

### **Questionnaires**

A questionnaire with six closed questions and multiple choice questions was applied at the beginning and at end of the intervention plan in order to verify if the digital storytelling as a tool improved or not listening skill.

### **Field Diary:**

The researcher used a diary to record what happened in each lesson. It helped to write up the findings during the intervention and relevant events during the observation or particular situations that happened.

### **Population**

The students of seventh year of Basic Education were who participated in the development of this research. The participants of the research work were 30 girls. They were between eleven and twelve years old, and received two hours of English per week with a certified teacher.

## **f. RESULTS**

This section details how the objectives of the present research work were accomplished.

The first objective was accomplished with the theoretical frame, which was the basis to design the intervention plan taking into account the most useful information some authors provide, and to support the analysis of the results.

The second objective was fulfilled with the pre-test results that are shown below in table 1 and permitted to diagnose the students' limitations in listening skills.

The third objective was accomplished with the design of the intervention plan which included eight lessons with a variety of activities that were developed during two months with seventh year students of Basic Education.

The fourth objective was accomplished with the application of the digital storytelling and the results gathered from questionnaires, presented below in tables from two to seven.

Finally, the fifth objective was verified with the post-test findings that are showed in table 8.

## Pre-Test Results

### Objective two of the research work.

To diagnose the issues that limit the development of listening skill with seventh year students at Zoila Alvarado de Jaramillo School.

**a. Table 1**

*Pre-Test Scores of the Seventh Year Students in Listening Skill.*

Students' Code	L.C	L.D	SCORE
	/6	/4	/10
EZAJ001	3	3.5	6.5
EZAJ002	4	4	8
EZAJ003	1	4	5
EZAJ004	2.5	3	5.5
EZAJ005	4.5	3.5	8
EZAJ006	3	2	5
EZAJ007	2.5	3	5.5
EZAJ008	4	4	8
EZAJ009	6	2	8
EZAJ010	3.5	1.5	5
EZAJ011	3	3	6
EZAJ012	4	1.5	5.5
EZAJ013	2.5	2.5	5
EZAJ014	2.5	2.5	5
EZAJ015	3.5	1.5	5
EZAJ016	3	3.5	6.5
EZAJ017	3	3	6
EZAJ018	3.5	3.5	7
EZAJ019	5	2	7
EZAJ020	3.5	3.5	7
EZAJ021	3.5	2	5.5
EZAJ022	3	2.5	5.5
EZAJ023	3	3	6
EZAJ024	3.5	3.5	7
EZAJ025	3	1.5	4.5
EZAJ026	5	3.5	8.5
EZAJ027	5.5	3	8.5
EZAJ028	4	3	7
EZAJ029	4	3	7
EZAJ030	5	1.5	6.5
<b>Mean</b>	<b>3.6</b>	<b>2.8</b>	<b>6.4</b>

Note. EZAJ= Escuela Zoila Alvarado de Jaramillo; 001= Students Code; L.C= Listening Comprehension; L.D=Listening for details.

## **b. Interpretation and Analysis**

As it can be seen in table 1, the total score mean gathered was 6.4/10, which was below the expected level 8/10. Analyzing the findings, the highest score mean gotten is for listening comprehension where students had a medium level 3.6/6 (see grading scale, page.105), which means students could understand and remember some information, but they could not infer and retell it from what they listen. On the other hand the lowest score mean was for listening for details where students also had a medium level 2.8/4 (see grading scale page 105). It is inferred that the ability to identify important details when listen information, has not been well developed. Therefore, it is evident students faced serious limitations in listening performance. Regarding these aspects, Aparna Nadig, (2013) says that listening comprehension encompasses the multiple processes involved in understanding and making sense of spoken language, and listening for details includes listening for specific information; picking out special words/terms/names; listening for grammatical form; discerning words from their pronunciation. In order to listen well to detail, you must be attentive to what is being articulated. Thus, both aspects are rather important when listening any kind of information.

## Comparison of the Pre and Post Questionnaires Results

### Objective four of the research work.

To apply digital storytelling in classroom activities in order to solve the limitations of listening among seventh year students at Zoila Alvarado de Jaramillo School.

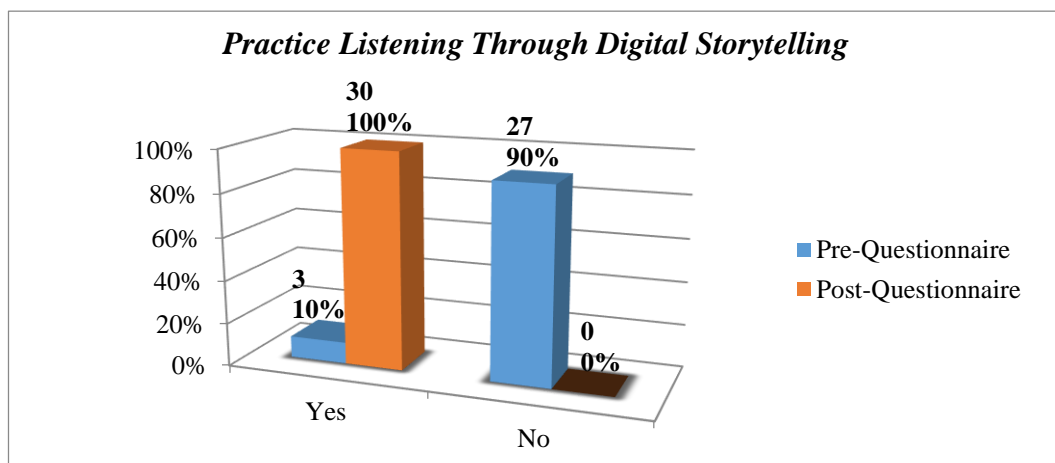
**Question 1.** Do you practice listening skill through digital storytelling?

#### a. Table 2

*Practice Listening Through Digital Storytelling.*

	Pre- Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	3	10	30	100
No	27	90	0	0
Total	30	100	30	100

#### b. Figure 1



#### c. Interpretation and Analysis

The data displayed from this question stated that most of students represented by the 90% expressed that they did not practice listening through digital storytelling in their listening English classes. This evinces teachers are not aware of the variety of listening materials that are available to practice it. However after

applying the intervention plan, the outcomes were fully invested. It could be said that the application of the digital storytelling tool motivated the students to be involved in listening activities and increased their interest in practicing it. As Ramirez & Alonso (2007), remark that digital storytelling engage the listeners through feelings, memories, values and perceptions, this enhances general listening.

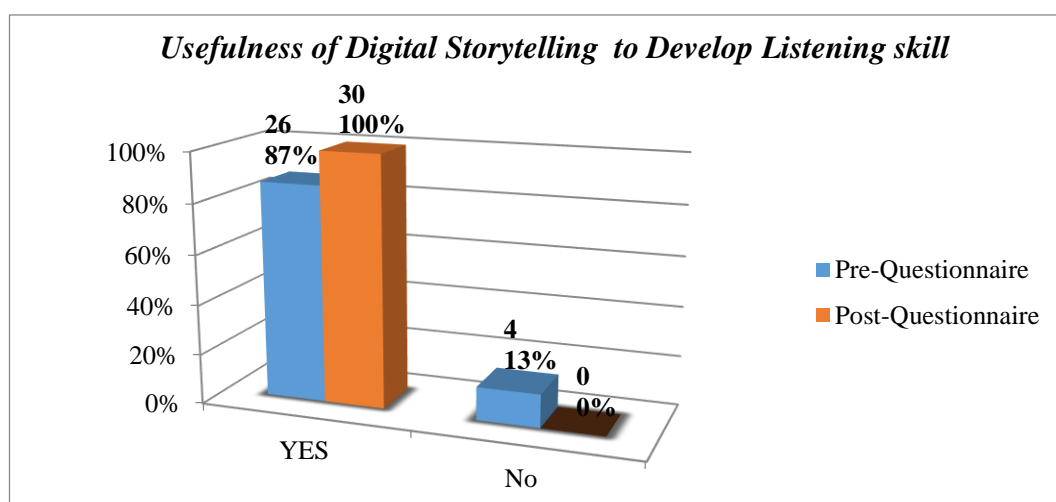
**Question 2.** Do you think that digital storytelling help you to develop listening?

**a. Table 3**

*Usefulness of Digital Storytelling to Develop Listening skill.*

	Pre- Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	26	87	30	100
No	4	13	0	0
Total	30	100	30	100

**b. Figure 2**



**c. Interpretation and Analysis**

Based on the data shown in table 3, most of students represented by 87% agreed digital storytelling can help them to develop listening skill. This means teachers and students are conscious the use of digital storytelling is a way of

increasing the ability to understand and identify specific information from listening materials, even though they have not used it before. However, after applying digital storytelling students were encouraged to participate and practice the listening activities in order to improve their listening skills, and as Wright (2008), affirms that digital storytelling help children become aware of the general feel and sound of the foreign language.

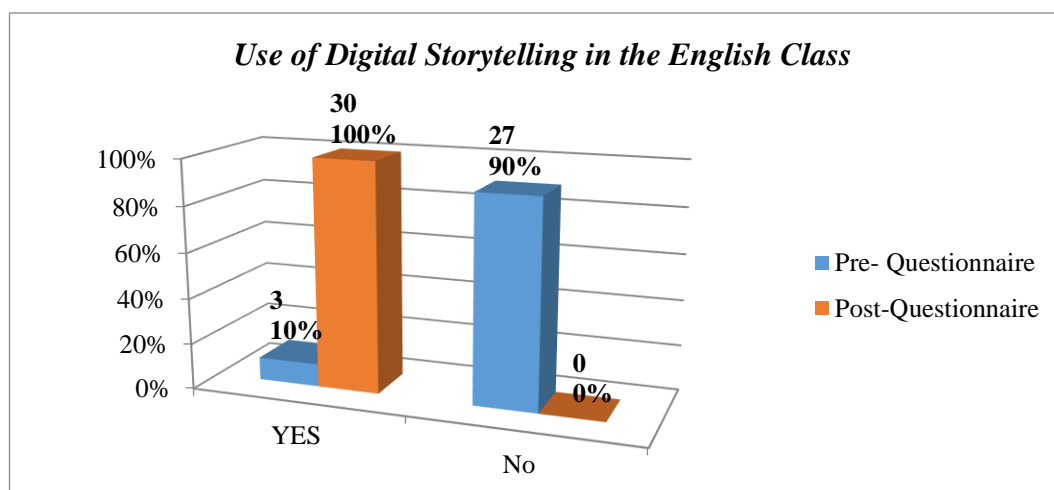
**Question 3.** Does the teacher use digital storytelling to work in the English class?

**a. Table 4**

*Use of Digital Storytelling in the English Class.*

	Pre- Questionnaire		Post-Questionnaire	
	f	%	F	%
Yes	3	10	30	100
No	27	90	0	0
Total	30	100	30	100

**b. Figure 3**



**c. Interpretation and Analysis**

The data collected from this question stated that almost all students represented by 90% said that the teacher does not use digital storytelling in the English class before the intervention plan, which indicates that teachers only use the traditional

tools to develop the listening. Thus, students do not have enough chances to listen to other tracks different from the ones provided in their books. However after the application of digital storytelling, students were motivated to listen carefully and were engaged to become more succesful listeners. As Banaszewski (2002) says using digital storytelling approach in the classroom helps students discover voice, confidence, and structure in their writing and improve listening comprehension.

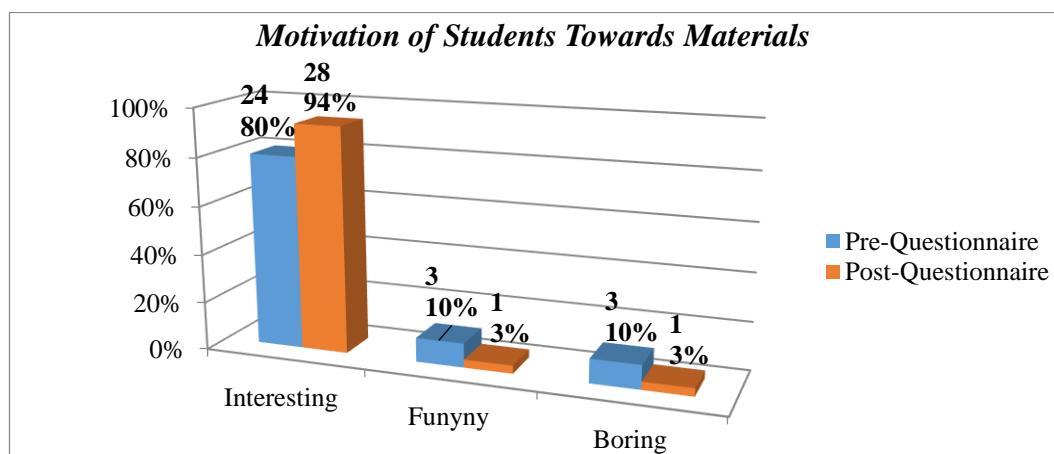
**Question 4.** Do you think the digital storytelling is?

**a. Table 5**

*Motivation of Students Towards Materials*

	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Interesting	24	80	28	94
Boring	3	10	1	3
Funny	3	10	1	3
Total	30	100	30	100

**b. Figure 4**



### c. Interpretation and Analysis

The data collected from this question states that many students represented by 80% consider that digital storytelling is interesting for them, which demonstrates that English teachers gave a considerable importance to this kind of listening tool.

However after the intervention plan almost all students represented by 94% agreed that this tool wake up their interest in listening due to its content was funny and really attractive. Its images had movement, which made a unique students' experience. As McDrury & Alterio (2003) mention, digital storytelling is part of a rich oral tradition that helps children and adults to share experiences and feelings in an engaging and entertaining way.

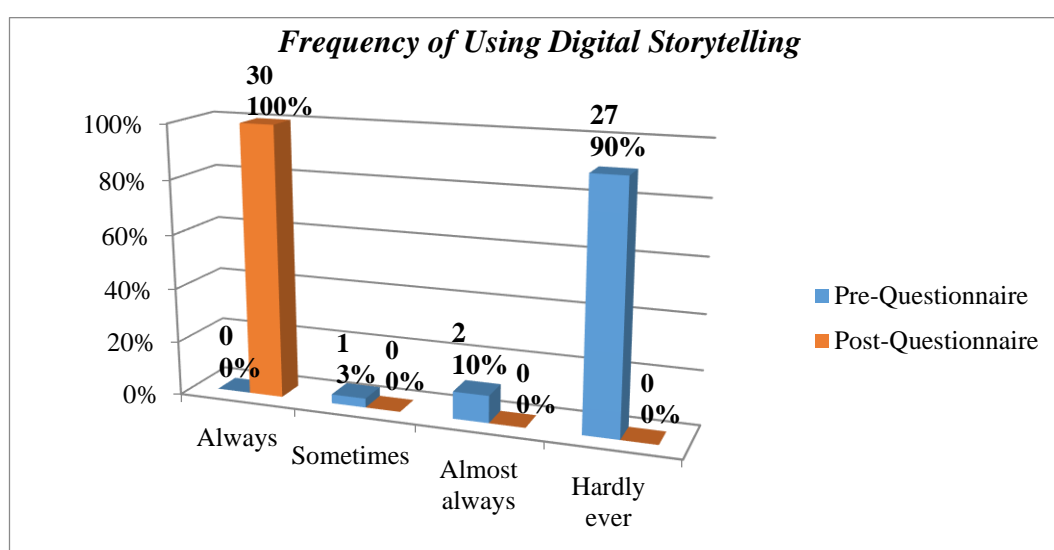
**Question 5.** How often does the teacher use digital storytelling to improve listening skill?

**a. Table 6**

*Frequency of Using Digital Storytelling.*

	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Always	0	0	30	100
Sometimes	1	3	0	0
Almost always	2	7	0	0
Hardly ever	27	90	0	0
Total	30	100	30	100

**b. Figure 5**



### c. Interpretation and Analysis

The data collected from this question stated that most of students represented by 90% said that the teacher hardly ever uses digital storytelling in English class before the intervention plan, it indicates that the use of this tool was not used every day by English teachers. However after the intervention plan all students agreed that the use of digital storytelling during the English classes, provide opportunities to listen and to pay attention more carefully. The implementation of this tool contributed to get excellent results in the students learning and as Sadik (2008) remarks that the use of digital storytelling encourages children to organize and express their ideas in a personal and meaningful manner.

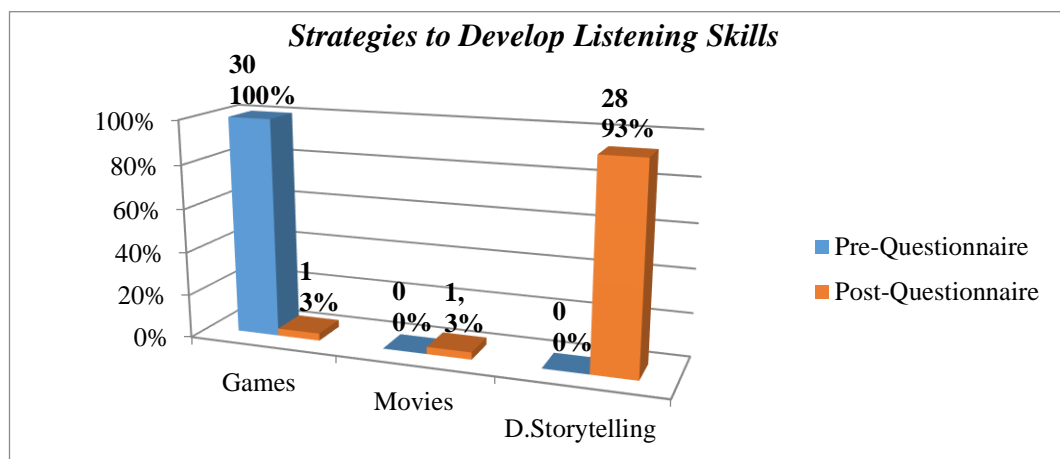
**Question 6.** In what way do you develop listening skills?

#### a. Table 7

*Strategies to Develop Listening Skills.*

	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Games	30	100	1	3
Movies	0	0	1	3
D.storytelling	0	0	28	93
Total	30	100	30	100

#### b. Figure 6



### **c. Interpretation and Analysis**

The data collected from this question stated that all students represented by 100% said that the teacher uses games to develop listening skill before the intervention plan, which did not allow students reduce their listening limitations. However after intervention plan all students represented by 100% said that digital storytelling leads them to practice listening and therefore to improve listening skills. As Burns & Red (2002) remark that digital storytelling acts as a motivator for students, thus they remain engaged and entertained throughout the classes.

## Post-Test Results

### Objective five of the research work.

To reflect upon the effect that digital storytelling had on seventh year students' listening skills at Zoila Alvarado de Jaramillo School.

#### a. Table 8

*Post-Test Scores of the Seventh Year Students in Listening Skill.*

Students' Code	L.C	L.D	SCORE
	<b>/6</b>	<b>/4</b>	<b>/10</b>
EZAJ001	6	4	10
EZAJ002	5	4	9
EZAJ003	5	2	7
EZAJ004	2	4	6
EZAJ005	5	3.5	8.5
EZAJ006	4	3	7
EZAJ007	4	3.5	7.5
EZAJ008	5	3.5	8.5
EZAJ009	5	3.5	8.5
EZAJ010	5	4	9
EZAJ011	5	2	7
EZAJ012	3	4	7
EZAJ013	5	2	7
EZAJ014	5	2	7
EZAJ015	4	3	7
EZAJ016	5	2.5	7.5
EZAJ017	3	4	7
EZAJ018	6	2	8
EZAJ019	4	4	8
EZAJ020	5.5	3.5	9
EZAJ021	5.5	1.5	7
EZAJ022	4.5	3.5	8
EZAJ023	4	4	8
EZAJ024	3	4	7
EZAJ025	5	2	7
EZAJ026	6	3	9
EZAJ027	6	2	8
EZAJ028	4	4	8
EZAJ029	4.4	4	8.5
EZAJ030	4	4	8
<b>Mean</b>	<b>4.6</b>	<b>3.1</b>	<b>7.7</b>

Note. EZAJ= Escuela Zoila Alvarado de Jaramillo; 001= Students Code; L.C= Listening Comprehension; L.D= Listening for details.

## **b. Interpretation and Analysis**

The results in table 8 showed students got a score mean 7.7/10 in their performance in listening skills, which indicates students did not achieve the average expected that was 8/10. However all aspects were improved, in listening comprehension they got 4.6/6, which indicates that students are in a good level (see grading scale, page 105), it means that students can remember, understand, infer, retell what they listen and convey information using their own words. Thus in listening for details students also showed a good level, which is corroborated with the mean 3.1/4 (see grading scale, page 105) students need to be more exposed to more practice, in order to recognize important details as names, dates and numbers.

Consequently it is evident students' achievement in the improvement of listening skills was not very successful, but the implementation of digital storytelling was worthy to increase in certain way that skill. Hernan G.C (2000), mentions that digital storytelling certainly provides new ways of educating today students, and educators in elementary through university levels can use digital storytelling in different ways. Whether introducing new material, conducting research, understanding difficult concepts, or gaining further technology proficiencies, digital storytelling becomes a tool to help children and adults in the learning process.

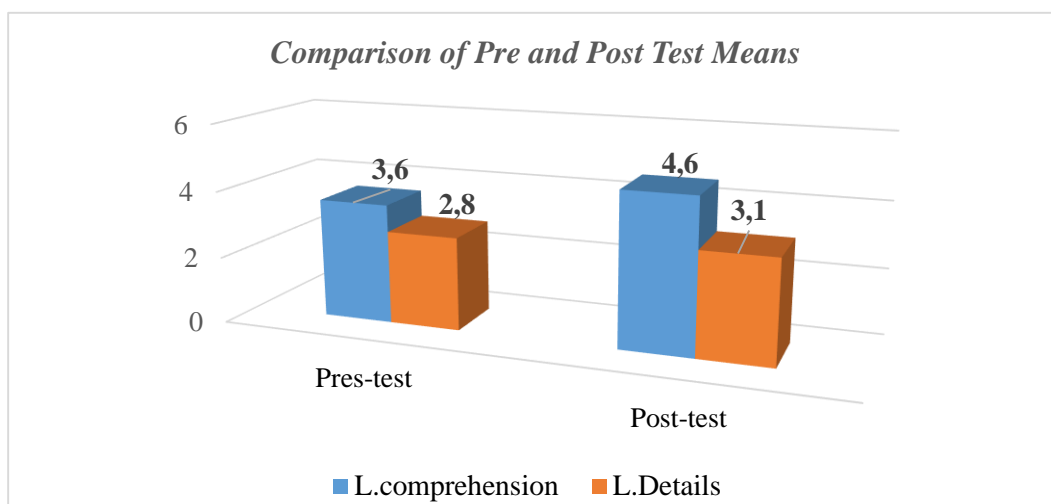
## Comparing Pre and Post Test Means

### a. Table 9

*Comparison of Pre and Post Test Means of Seventh Year Students in Listening Skills*

Aspects	Pre-Test	Post-Test
Listening Comprehension	3.6	4.6
Listening for Details	2.8	3.1
Mean	6.4	7.7

### b. Figure 7



### c. Interpretation and Analysis

After the application of the intervention plan, it can be stated that the tool applied during the development of this research work had an important impact in the two aspects on the students' listening skills. Students increased their listening skills from 6.4/10 to 7.7/10. In listening comprehension students improved from 3.6/6 to 4.6/6. In listening for details they improved from 2.8/4 to 3.1/4. It reflects that the implementation of digital storytelling in class had a great effect on the improvement of the listening skill.

## **g. DISCUSSION**

Based on the findings of the research work, results revealed that the implementation of digital storytelling as a tool had an important impact on the development of students listening skills. This impact is showed with the findings in the pre-post tests and pre-post questionnaires, applied to 30 students of seventh year of Basic Education at Zoila Alvarado de Jaramillo School, which indicated the relevant change those students got in listening skills after the intervention. The intervention plan built on the digital storytelling reached acceptable changes on students, this change can be seen in the considerable increment of the student's mean from the pre-test that was 6.4 and in the post test which was 7.7. The findings expressed before were also supported by the researcher's diary and observation sheet that reveal the positive effect of this tool caused on the students listening skills. The results are agree with Ramirez & Alonso (2007) who say that digital storytelling engage the listeners through feelings, memories, values and perceptions, this enhances general listening skill.

The aspects considered to evaluate students listening skills were listening comprehension and listen for details. The pre- test showed that the majority of students could not get the main idea and specific details from what they listen. In the post test after the intervention the findings indicated that the problems mentioned before were overcome positively. As a conclusion through the implementation of digital storytelling students were motivate to practice listening skills more comfortable in the class.

At the beginning of the intervention the students faced difficulties to work using this tool, which was comprehensible because they had not practiced before with this kind of material, but during the application the students' attitude in front of digital storytelling as a tool improved little by little, having considered the difficulties that students had in listening skills and after the students' progress was slow, they started to retain some details, retell and infer from what they listen, until they were able to understand general ideas and specific details about what they listen, without problems.

Furthermore, this research had some strengths and limitations while the intervention was applied that enhanced and affected the development of listening skill. Some strengths in the application were that students felt motivated when using digital storytelling, they paid attention all the time, were willing to participate, they were very receptive to all the instructions, and teacher gave their cooperation to work in a good way. Also the time assigned for each lesson was not enough to practice the activities. However, at the end was possible to develop the activities planned due to students collaborated and enjoyed to practice listening through digital storytelling.

Moreover, it is necessary to note the progress in listening skills that students experimented in front of digital storytelling. This tool involved students in the learning process, they felt really engaged and motivated in order to improve listening. They were amazed and enthusiastic with activities applied with this tool. For that reason, students were able to improve their listening skills demonstrating in last findings gotten from the post-test and questionnaires.

## **h. CONCLUSIONS**

- The issues that limited the development of listening skills of seventh year students of basic education were in relation to listening comprehension and listening for details. This is they could not remember, retell, understand, infer information from what they listen, and they could not identify and retain specific details like names, dates and time. Also students did not like to practice listening activities in English class and they did not feel motivated doing it. Furthermore the activities that they had in their books were not enough to develop listening skills and the lack of application of suitable tools did not allow the students' improvement in listening.
- The implementation of digital storytelling as part of the classroom activities enhanced the students' listening skills. Students increased their collaboration and participated actively while the activities were carried out and were able to identify the main points and the specific details more easily.
- The use of the digital storytelling as a tool was effective, due to it contributed in the improvement of students' listening skills. This tool helped students to develop their creativity, express their feelings, share emotions using and piecing together video, pictures and sound.

## **i. RECOMMENDATIONS**

- Teachers should identify the weaknesses that students have not only in the development of listening but also in the development of the others skills by assessing their knowledge through the application of tests and questionnaires in order to develop a classroom plan to work depending on students' needs. Thus, Diane D'amico (2012) mentions that good teachers know that not all children learn the same way. Teachers need to help students identify their strengths and weaknesses and then they can then adapt lessons to match students' strengths, or work on their weaknesses.
- Teacher should implement extra activities using digital storytelling as part of a lesson plans specially to increase listening skills. This tool helps students to identify sound the foreign language and it provides to listeners feelings, memories and perceptions. Thus, Hernan G.C (2000) mentions that digital storytelling offers an interactive learning system, and improve the involvement of students in the process of learning. It allows the teacher to be able to take advantage of each student's creative talents.
- Teachers should work most of the time on the development of listening skills using digital storytelling in order to improve each listening aspects. Digital Storytelling permits students develop their critical thinking and creativity. This fact is substantiated by Ellen Maddin (2002), who mention that digital storytelling is recognized as a motivating instructional approach that engages students in critical thinking and reflective learning.

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k. ANNEXES



**UNIVERSIDAD NACIONAL DE LOJA**

**ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN**

**ENGLISH LANGUAGE DEPARTMENT**

**THEME**

**THE IMPLEMENTATION OF DIGITAL STORYTELLING  
AS A TOOL TO IMPROVE LISTENING SKILL AMONG  
SEVENTH YEAR STUDENTS OF BASIC EDUCATION AT  
“ZOILA ALVARADO DE JARAMILLO” SCHOOL IN LOJA  
CITY, DURING THE ACADEMIC PERIOD 2014 – 2015.**

Thesis project as a previous requirement to obtain the  
Bachelor's Degree in Sciences of Education, English  
Language Specialization

**AUTHOR**

**DIANA ELIZABETH ALVARADO SARANGO**

**LOJA-ECUADOR**

**2015**

**a.     THEME**

THE IMPLEMENTATION OF DIGITAL STORYTELLING AS A TOOL TO  
IMPROVE LISTENING SKILL AMONG SEVENTH YEAR STUDENTS OF  
BASIC EDUCATION AT “ZOILA ALVARADO DE JARAMILLO” SCHOOL  
IN LOJA CITY, DURING THE ACADEMIC PERIOD 2014 – 2015.

## **b. PROBLEM STATEMENT**

### **Background**

This research work will be developed at Zoila Alvarado de Jaramillo School. It's located at San Sebastian neighborhood, on Bernardo Valdivieso between Mercadillo and Lourdes streets. This school was created in 1961. The first principal was Lic. Leopoldina Villacís. It started with first and second years.

Nowadays the principal of the school is Dra. Inés Espinoza. This institution has 712 students registered from first to seventh grades, the number of parallels are 23. The teacher staff is formed with 32 educators. This institution has been working for 53 consecutive years of institutional life in the service of Lojana childhood.

The mission of the school is to provide students an education of high quality and human warmth, based on the objectives of education, in the principles and values, developing the intelligence of the students to learn positive attitudes to work.

The vision is to become "an excellent school" with a national scope, to deliver students with an optimal comprehensive education, and able to continue their undergraduate studies in any of the high school available.

### **Current situation of the research problem**

Around the world, listening skill is an essential learning skill. Indeed, most of what children learn in elementary school is acquired through the auditory channel. Some students, however, have difficulties in their ability to listen. Most of them try to understand every word and on the other hand learners deal with a variety of British, American and Australian accents, but might also have Indian or French, which produce a mental block. According to Alex Case (2008), students are distracted by background noise, being able to cope with background noise is another skill that is not easily to transfer from L1 and builds up along with students' listening and general language skills.

All the problems mentioned above could be solved effectively by using different teaching resources. One of them is digital storytelling, due to it is an excellent and effective way to improve listening skill. It's a fun resource that contributes in the development of listening. All children like listening to digital stories over and over again, which help them to adopt some language items and acquire certain vocabulary and structures that are frequently used in a particular story.

During the period of observation in seventh year of Basic Education at “Zoila Alvarado de Jaramillo” school, it was possible to see the issues that this group have in the development of listening skill. They are related to listening comprehension since it is for them to understand and comprehend the teacher's instructions to develop the task, and share their thoughts with their classmates, also they cannot get the general idea and identify specifics details; moreover, most

of the time students use the mother tongue to communicate in the class instead of English, constituting an impediment to develop both the listening and speaking skills.

The relevance of this research work is focused on the implementation of digital storytelling because nowadays the use of technology in education is increasing. After some studies, researchers found that technology to schools and its use for educational purposes can increase students' achievement in at least two ways. First, the availability of Information and Communication Technology (ICT) in the classroom shifts the level of educational inputs and could thus affect students' learning outcomes. Second, exposure to ICT may increase the cognitive abilities of students, allowing them to learn faster.

### **Research problem**

How does the implementation of digital storytelling improve listening skill among seventh year students at Zoila Alvarado de Jaramillo School, during the academic period 2014 – 2015?

### **Delimitation of the research**

#### **Temporal**

The research project will be developed in the academic period 2014 – 2015.

#### **Spatial**

Zoila Alvarado de Jaramillo is the establishment in which the research will be carried out.

### **Observations units**

The social fellows that will be considering with their valuable contribution in this work will be: Students and teacher of seventh year of Basic education.

### **Sub problems**

- What kind of theoretical references about listening skill and digital storytelling are effective to help students of seventh year at Zoila Alvarado de Jaramillo School, during the academic period 2014 - 2015?
- What are the issues that limit the development of listening skill, among seventh year students at Zoila Alvarado de Jaramillo School, during the academic period 2014 – 2015?
- What are the activities and phases of the intervention plan that conduct the current students' listening issues at Zoila Alvarado de Jaramillo School, during the academic period 2014 - 2015?
- What kinds of digital storytelling are implemented to improve listening skill, with students of seventh year at Zoila Alvarado de Jaramillo School, during the academic period 2014- 2015?
- What effect does the implementation of digital storytelling have on listening skill with seventh year students at Zoila Alvarado de Jaramillo school, during the academic period 2014- 2015?

### **c. JUSTIFICATION**

The present research work has been chosen to implement digital storytelling to improve listening skill among seventh year Students at Zoila Alvarado de Jaramillo School during the academic period 2014 - 2015. The reason why this research work will be carried out is because digital storytelling as a tool increase students' retention, comprehension about what they listen.

This research work is relevant due to, it helps learners to improve listening, all children like listening to stories over and over again, this help them to adopt some language items and acquire certain vocabulary and structures that are frequently used in a particular story. Digital storytelling for children, if appropriately are selected and organized, can offer a range of opportunities to develop foreign language listening.

The present work will be useful to the researcher because it is going to help the investigator to gain practice and learn more from the experience, and it is a very important point because nowadays is essential to have professional experience.

Finally, the development of this research is a requirement for the student to obtain the Bachelor's Degree in Sciences of Education, English Language Specialization established in the regulations of the Education, Art and Communication Área of the National University of Loja.

## **d. OBJECTIVES**

### **General**

To improve listening skill with the implementation of digital storytelling among of seventh year student at Zoila Alvarado de Jaramillo school, in the academic period 2014 - 2015.

### **Specific**

- To investigate the theoretical references on listening in English language and on digital storytelling as a tool to help seventh year students at Zoila Alvarado de Jaramillo School.
- To diagnose the issues that limit the development of listening skills with seventh year students at Zoila Alvarado de Jaramillo School.
- To make an intervention plan using digital storytelling to improve listening skills among seventh year students at Zoila Alvarado de Jaramillo School.
- To apply digital storytelling in classroom activities in order to solve the limitations of listening among seventh year students at Zoila Alvarado de Jaramillo school.
- To reflect upon the effect that digital storytelling had on seventh year students' listening skills at Zoila Alvarado de Jaramillo School.

## **e. THEORETICAL FRAME**

### **Listening Skill**

#### **Definition**

Listening is a primary means through which we learn new information, which can help us meet instrumental needs as we learn things that helps us complete certain tasks at work or school and get things done in general. (Owen Hargie, 2011)

Listening is part of the transactional process of communication. The receiver's responses have a direct impact on the direction of the conversation. The key is to become active listeners rather than passive ones. Active listening involves providing feedback that clarifies and extends a speaker's message. Effective listening relies as much on attitudes as well as knowledge and skill. Listening is a habit that requires knowledge, skills and desires. Knowledge plays a role similar to that of methods and theories by describing what to do and why to do it. (Seipke, 2009)

Listening is an invisible mental process, making it difficult to describe. Listeners must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intention, retain and interpret this within the immediate as well as the larger socio-cultural context of the utterance. (Rost, 2002)

Listening is an interactive, interpretive process where listeners use both prior knowledge and linguistic knowledge in understanding messages. In other words, both „top-down“ and „bottom-up“ processes are at work in the listening activity. It is a continuum where learners will lean towards one process or the other depending on their knowledge of the language, the topic or the listening objectives. If objectives are established before the listening task, learners have a purpose. They can an active skill developed through awareness of and repeated application of listening strategies. (Vandergrift, 2002)

### **The importance of listening skill**

The importance of listening extends far beyond academic and professional settings. Understanding how to practice good communication even in your day to day life, among friends, family, and significant others, is important for a number of reasons: fostering good self-esteem, maximizing productivity, improving relationships, and even becoming a better speaker. It's easy to mistake listening as a simple, passive task, but it requires more than just the ability to absorb information from someone else.

Listening is the most important part of communication, because if you fail to understand the message being expressed to you, you will also fail in providing a substantial and meaningful response. This is the root cause of many arguments, misunderstandings, and complications, whether at home, school, or work. Being able to take control of the listening process will turn you into a better communicator, overall. (C. Paris, 2013)

Listening makes the person who is talking feel worthy, appreciated and respected. When we give someone all of our attention the speaker responds positively by interacting on a deeper level, perhaps by disclosing personal information or by becoming more relaxed. When a counsellor pays particular attention to what the client is saying they are encouraging the client to continue talking, as well as ensuring communication remains open and positive. (Anna Martin, 2014)

### **Types of listening skill**

- Empathic Listening
- Critical Listening
- Active Listening
- Appreciative listening

*Empathic listening*, more than any other listening skill, is focused on the needs of the speaker. When you listen with empathy, you let the speaker know you care about her. Without passing judgment or offering advice, the empathic listener encourages the speaker -- through body language and subtle cues -- to tell his story or state his grievances. The purpose of empathic listening is to allow another person to release emotions.

*Critical Listening*, unlike empathic listening, which is non-judgmental, critical listening involves judgment. During critical listening, a listener takes into consideration the possible motives of the speaker and the context, as well as the words. When a salesman points out the qualities of an item, a critical listener

analyzes the speaker's words and the situation and makes judgments about the speaker's truthfulness or sincerity, as well as the usefulness of the item to the listener.

*Active Listening*, unlike empathic listening, active listening involves asking questions and seeking to understand the other person's meaning. Like critical listening, active listening analyzes the speaker's words for intent.

The final one is *Appreciative listening* where the focus is on enjoying what one listens. Listening for enjoyment involves attending to sounds for pleasure. Through enjoyment listening people are entertained and emotionally and physically affected as pleasure centers in the brain are activated. Paying attention to music is one of the most popular forms of enjoyment listening. Listening to sports broadcasts, comedians or poetry readings are other examples of listening for pleasure. (Judy Kilpatrick, 2013)

### **Listening processes**

Listening has a six-staged process, consisting of Hearing, Attending, Understanding, Remembering, Evaluating and Responding. These stages occur in sequence and rapid succession.

**Hearing** has to do with the response caused by sound waves stimulating the sensory receptors of the ear; hearing is the perception of sound, not necessarily paying attention, you must hear to listen, but you need not listen to hear.

**Attention** refers to a selection that our brain focuses on. The brain screens stimuli and permits only a select few to come into focus.

**Understanding** consists of analyzing the meaning of what we have heard and understanding symbols we have seen and heard. We must analyze the stimuli we have perceived. Symbolic stimuli are not only words, they can be sounds like applause or even sights, like a blue uniform that have symbolic meanings as well. To do this, we have to stay in the right context and understand the intended meaning. The meaning attached to these symbols is a function of our past associations and of the context in which the symbols occur for successful interpersonal communication: the listener must understand the intended meaning and the context assumed by the sender.

**Remembering** is an important Listening process because it means that an individual, in addition to receiving and interpreting the message, has also added it to the mind's storage bank, which means that the information will be remembered in our mind. But just as our attention is selective, so too is our memory, what is remembered may be quite different from what was originally heard or seen.

**Evaluating**, the listener evaluates the message that has been received. It is at this point when active listeners weigh evidence, sort fact from opinion and determine the presence or absence of bias or prejudice in a message. The effective listener makes sure that he or she does not begin this activity too soon, as beginning this stage of the process before a message is completed results in no longer hearing and attending to the incoming message and, as a result, the Listening process ceases.

**Responding**, the speaker checks if the message has been received correctly. This stage requires that the receiver complete the process through verbal or non-

verbal feedback, because the speaker has no other way to determine if a message has been received. Therefore, it is sometimes complicated as we do not have the opportunity to go back and check comprehension. (Nunan, 2001).

### **Teaching listening**

Most students want to be able to understand what people are saying to them in English, either face-to-face, on TV or on the radio, in theatres and cinemas, or on tape, CDs or other recorded media. Anything we can do to make that easier will be useful for them. This is especially important since, as we said on page 78, the way people speak is often significantly different from the way they write.

Listening is good for our students' pronunciation, too, in that the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation, stress and the sounds of both individual words and those which blend together in connected speech. Listening texts are good pronunciation models, in other words, and the more students listen, the better they get, not only at understanding speech, but also at speaking themselves. Indeed, it is worth remembering that successful spoken communication depends not just on our ability to speak, but also on the effectiveness of the way we listen.

One of the main sources of listening for students is the voice of their teacher. However, it is important, where possible, for students to be exposed to more than just that one voice, with all its idiosyncrasies. There is nothing wrong with an individual teacher's voice, of course, but there are significant regional variations in the way people speak English in a country like Britain. For example, the 'a' of

‘bath’ is pronounced like the vowel sound in ‘park’ in some parts of Britain, but like the ‘a’ in ‘cat’ in others. In grammar, certain varieties of English within the British Isles use ‘done’ in sentences like ‘I done it yesterday’ where other varieties would find such tense usage unacceptable. In vocabulary, ‘happen’ is a verb in standard southern English, but in parts of Yorkshire (in northern England) it is often used as an adverb to mean ‘maybe’ or ‘perhaps’ in sentences such as ‘Happen it’ll rain’. And if there are many **regional varieties** in just one country, it is obvious that the different Englishes around the world will be many and varied. Students need to be exposed to different Englishes, but teachers need to exercise judgment about the number (and degree) of the varieties which they hear. A lot will depend on the students’ level of competence, and on what variety or varieties they have so far been exposed to. (Harmer Jeremy, 2011)

### **Listening strategies**

Listening strategies are techniques or activities that contribute directly to the comprehension and recall of listening input. Listening strategies can be classified by how the listener processes the input.

*Top-down strategies* are listener based; the listener taps into background knowledge of the topic, the situation or context, the type of text, and the language. This background knowledge activates a set of expectations that help the listener to interpret what is heard and anticipate what will come next. Top-down strategies include:

- listening for the main idea

- predicting
- drawing inferences
- summarizing

*Bottom-up strategies* are text based; the listener relies on the language in the message, that is, the combination of sounds, words, and grammar that creates meaning. Bottom-up strategies include

- listening for specific details
- recognizing cognates
- recognizing word-order patterns

Strategic listeners also use *metacognitive strategies* to plan, monitor, and evaluate their listening.

- They plan by deciding which listening strategies will serve best in a particular situation.
- They monitor their comprehension and the effectiveness of the selected strategies.
- They evaluate by determining whether they have achieved their listening comprehension goals and whether the combination of listening strategies selected was an effective one.

### **Listening for meaning**

To extract meaning from a listening text, students need to follow four basic steps:

- Figure out the purpose for listening. Activate background knowledge of the topic in order to predict or anticipate content and identify appropriate listening strategies.
  - Attend to the parts of the listening input that are relevant to the identified purpose and ignore the rest. This selectivity enables students to focus on specific items in the input and reduces the amount of information they have to hold in short-term memory in order to recognize it.
  - Select top-down and bottom-up strategies that are appropriate to the listening task and use them flexibly and interactively. Students' comprehension improves and their confidence increases when they use top-down and bottom-up strategies simultaneously to construct meaning.
- (NCLRC, 2004)

### **Listening skills**

Listening in a foreign language is a complex process. Students have to be able to understand the main idea of what is said as well as specific details. They may need to check any predictions they have made, and understand the speaker's meaning, emotions and opinions. They may have to infer relationships between speakers, or identify the context in which the speakers are operating. Students may well have to use several of these skills in the course of a single listening activity.

**Listening for the main idea** - students listen to identify the overall ideas expressed in the whole recording.

**Listening for details** – students listen for groups of words and phrases at sentence level.

**Listening for specific information** – students listen for particular information at word level.

**Predicting** – students try to guess key information contained in the recording before they listen.

**Inferring meaning** – students listen to identify the difference between what the speaker says and what they actually mean.

**Identifying emotion** – students listen to identify the mood of certain speakers.

**Listening for opinions** – students listen to identify the attitude of certain speakers.

**Inferring relationships** – students listen to identify who the people are in the recording and what the relationship is between them.

**Recognizing context** – students listen to aural and contextual clues to identify where the conversation takes place, who is speaking, etc. (Miles Craven, 2015)

### **Listening Comprehension**

Listening comprehension encompasses the multiple processes involved in understanding and making sense of spoken language. These include recognizing speech sounds, understanding the meaning of individual words, and/or understanding the syntax of sentences in which they are presented. Listening comprehension can also involve the prosody with which utterances are spoken

(Which can, e.g., change intended meaning from a statement to a question), and making relevant inferences based on context, real-world knowledge, and speaker-specific attributes (e.g., to what information the speaker has access and about what he/she is likely to be talking). For longer stretches of language or discourse, listening comprehension also involves significant memory demands to keep track of causal relationships expressed within the discourse. (Aparna Nadig, 2013)

### **Listening for specific information**

“Listening for specific information” includes the recall of important details. For example, if we have asked for instructions on how to get somewhere, we have to listen more carefully in order to understand the information we have inquired about. We may well have some very specific information in mind, waiting for this particular item of information to come. In real life we often need to understand nearly everything when listening for specific information. (Rubin, 1994)

### **Obstacles to listening**

It is important to be aware of the obstacles to listening in the classroom. You should be aware that all the people in the classroom, including yourself, are filtering and interpreting every word through a personal screen of attitudes, values, assumptions, judgments, past experiences and strong feelings. Be aware too that listening behavior will be influenced by factors such as age, sex, cultural background and even physical appearance and mannerisms.

In some cases you, as the teacher, will simply need to make allowances for poor listening in others, and take positive action to remedy the situation.

### **Anxiety and Distraction**

Listening, like learning, is difficult in an atmosphere of anxiety, tension or boredom. At some stage, all students will feel some degree of anxiety, and for some it can be a disabling experience, preventing them from listening, learning and participating in the classroom.

The student's anxiety may be social, caused by fear of other students or of the teacher or it may be caused by a fear of academic failure. It is important to identify the cause/s of the anxiety which will help the student to relax and listen. Teachers should also be aware that all students learn in different ways, some being extroverted and outgoing while others choose not to participate actively in group discussions or role plays. Both learning styles indicate that students learn in their own preferable unique way.

Boredom and the need to seek distraction are also typical impediments affecting good listening in the classroom. It is easy to blame the student for their lack of interest, but you should also evaluate your teaching strategies, classroom environment, size of the group, cultural mix of the participants, age of the students, life experiences of individual people, and goals of each person when asking yourself questions about why listening is not naturally occurring.

### **Bias**

As a direct result of our own life stories and experiences, we all have basic convictions, attitudes and beliefs, and are prejudiced in various ways, which can

cause the listening process to break down. Empathy and presenting facts in a fair and unbiased way will help to regain your students' interest and keep the lesson focused in the right direction. As a teacher, you may also need to evaluate your own bias and possible prejudice towards students from certain cultural groups and the way you accept and work with these students.

### **Language problems**

Many classrooms have at least some students from Non-English speaking backgrounds whose native language is not English. Some students with English as a second language may find it difficult to comprehend aspects of learning, but teachers should attempt to spend some quality time with each of these students, so as to establish a good liaison and achieve a better understanding of their particular individual needs. If teachers are to build constructive relationships with ALL their students, they must get to know their students by spending quality time with them, while attempting to learn ways to enhance communication between different people.

### **Attitude, Tone and Words**

At some stage during the day, students' concentration will fade. They may be tired, hungry, thirsty, and uncomfortable, disturbed by noise, cold or heat, or simply distracted by some personal matter. Concentration is lost or minimized under any such conditions. Under these circumstances, teachers may need to re-examine their learning program and include relaxation exercises, group games or other transition activities designed to keep student motivation levels at an

acceptable level. Diverting from planned activities for a brief time may be enough to re-energise the group and help them to keep focused and in tune with the learning.

### **Empathic Listening**

*Empathy* refers to the ability of a person to understand the emotions and feelings of another person. Another way of looking at it is by “putting yourself in another person’s shoes”. A person displays empathy by sharing the emotion and feeling of the other person at the time. People are more able to empathize with others if they have personally experienced a similar emotion or feeling to the other person.

In the classroom, it is not always easy to empathize with your students’ viewpoint. Personality clashes, character differences, the status gap between teacher and students, and age/sex/cultural differences are just some of the obstacles to empathic listening and communication between the teacher and students.

Despite this, genuine communication between teacher and student can only occur by showing a willingness to try to understand the students’ feelings.

Empathic listening in the classroom:

- Reduces tension and hostility between teacher and student
- Promotes honest communication and builds trust and confidence
- Gives the teacher time to clarify his/her thinking
- Enhances the students’ self-respect and natural friendliness towards the teacher

- Keeps communication alive and active.(BCS Distance education, 2011)

## **Digital Storytelling**

### **Definition**

Digital Storytelling revolve around the idea of combining the art of telling stories with a variety of digital multimedia, such as images, audio, and video. Just about all digital stories bring together some mixture of digital graphics, text, recorded audio narration, video and music to present information on a specific topic. (Bernard R. Robin, University of Houston)

Digital storytelling is recognized as a motivating instructional approach that engages students in critical thinking and reflective learning. (Ellen Maddin, 2012).

Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights (Rule, 2011).

Storytelling is part of a rich oral tradition that has been captured in print and has the potential for further enhancement through technology. Stories help children and adults to share experiences and feelings in an engaging and entertaining way. As an interactive approach to learning, storytelling meets the guiding principles of constructivism in terms of context, construction, collaboration, and conversation (McDrury & Alterio, 2003).

## **The importance of digital storytelling**

Digital stories provide an alternative conduit of expression for those students who struggle with writing traditional text (Reid, Parker, & Burn, 2002).

Using digital storytelling approach in the classroom helps students discover voice, confidence, and structure in their writing and improve listening comprehension (Banaszewski, 2002).

Creating digital stories invites students to employ old and new literacy, and through the process of creating a movie they erect, explore, and exhibit other literacy. A digital story is a multimedia text consisting of still images complemented by a narrated soundtrack to tell a story or present a documentary; sometimes video clips are embedded between images. Creating digital stories acts as a motivator for students, thus they remain engaged throughout the project (Burn & Reed, 1999).

## **Types of digital storytelling**

According to Herman G.C. (2000), there are three types of listening skill:

The first type of digital storytelling is the **personal narrative**. *Personal narratives* allow a person to share their life with others and vicariously experience the things that happen around them. These may be described as character stories, memorial stories, accomplishment stories, work stories, love stories, and recovery stories.

The second type of digital storytelling is the *historical* examination of theme events. These may be described as documentaries. These stories depict events that actually took place - records of real-life events involving real people.

The third type of digital storytelling is the *informative or instructional* story. These allow the story teller to deliver instructional content on many different topics, providing factual information.

### **Digital storytelling in education**

Digital storytelling encourages children to «organize and express their ideas in a personal and meaningful manner», according to research (Sadik, 2008).

Three ways to support learning through storytelling. First, they can be used as examples of notions or values that have been taught with direct learning. Second, they can be presented as problems to be solved by the students. Third, stories can have an advisory role and help students solve problems (Jonassen & Hernandez-Serrano, 2002).

As digital storytelling promotes an in-depth understanding of texts, it also encourages children to become competent in terms of the technical aspects of the language, and just 'play' with words and familiarize with the writing process. Studies reveal that children gradually increase their desire to experiment with the language and make changes when involved in digital storytelling (Hull & Katz, 2006)

Digital storytelling requires children to compose information, to enhance their creativity, conduct research and exercise critical thinking. Naturally children can

use traditional storytelling to express themselves. However children awareness and confidence to tell an interesting story that will grasp the audience's attention is increased through digital storytelling. (Ware, 2006).

Digital storytelling helps children become aware of the general feel and sound of the foreign language. (Wright, 2008),

Digital storytelling engage the listeners through feelings, memories, values and perceptions, this enhances general listening comprehension. (Ramirez & Alonso, 2007)

### **Aspects of a digital story**

These are seven important elements of a digital story that The Center for Digital Storytelling has identified for crafting a compelling story.

#### **Point of view**

Telling your digital story from one perspective can help you decide which content to include and which to leave out. To determine your story's point of view, ask yourself what your story's message is, why it's important to tell it, and who your audience will be.

#### **Dramatic question**

A dramatic question is posed by the narrator at the beginning of the story to create tension and draw in the audience. A dramatic question is usually not an actual question that the narrator poses; rather, it is an intriguing statement that causes the viewers to ask themselves a question.

#### **Emotional content**

Stories that include incidences of loss, redemption, crisis, or change are key to keeping your audience engaged and interested. It can be helpful to create a story about an experience that has already been resolved, as perspective plays an important role in being able to clearly examine your past emotions.

### **Voice**

A good narrative voice can help give your digital story direction and personality and can make it more powerful than using text only.

### **Soundtrack**

Music can be a great way to establish mood and complement your overall message. Choose carefully, however: the wrong music can actually undermine your story. Instrumental music is often the best choice, as lyrics can interfere with your narration or contradict your message.

### **Economy**

Keeping your script brief (between 1 and 2 pages) can help you decide what content to include. For a 3 minute digital story, a script of 1 1/2 pages is recommended.

### **Pacing**

Just as a glacial pace can bore viewers, a rushed story can overwhelm them. To hold your audience's attention, strive for a happy medium; vary the amount of time that images stay on the screen, and use effects such as pan and zoom when appropriate. (Maggie Burch, 2004)

## **Steps to Create Digital stories**

### **Start with an Idea**

All stories begin with an idea, and digital stories are no different. This idea could be the topic of a lesson, a chapter heading in a textbook, or a question asked in class. Digital stories might be fiction or non-fiction. Once you or your student has an idea, make it concrete: write a proposal, craft a paragraph, draw a mind-map, or use any other pre-writing tool.

### **Research/Explore/Learn**

Whether writing a fiction or nonfiction digital story, students need to research, explore or learn about the topic in order to create a base of information on which the story will be built. During this process, students learn both about validating information and information bias as they delve deeper into a topic. At this stage, organization is very important. I often use mind-mapping to help students keep track of information.

### **Write/Script**

That's why I strongly encourage the 2 pre-writing steps above. If students have a proposal, with a little bit of editing, it can become the introduction. If students research and explored a topic well, the body of the script should fall into place like a jigsaw puzzle. The pieces are already there, students just need to make them fit.

### **Storyboard/Plan**

Storyboarding is the first step towards understanding sound and images. It is the plan or blueprint that will guide decision making about images, video and sound.

Simple storyboards will just have room for images/video and the script. More advanced ones might even include room for transitions, and background music.

### **Gather and Create Images, Audio and Video**

This is the “stuff” that makes magic happen and writing come alive. Using their storyboard as a guide, students will gather – or create – images, audio and video. Everything they choose will impact and set the tone for their digital story.

### **Put It All Together**

This is where the magic happens – where students discover if their storyboard needs tweaking and if they have enough “stuff” to create their masterpiece.

### **Share**

Sharing online has become deeply embedded in our culture, so as educators, we might as well embrace it.

### **Reflection and Feedback**

Too often in education, we do not teach or allow time for reflection and feedback. What did I learn? What do I know about myself that I did not know before? How can I do better next time?

### **Digital storytelling vs. Traditional storytelling**

Traditional storytelling has always been viewed as one of the best teaching approaches and it is considered as the original form of teaching.

Students were seen to be able to make meaning out of experience based on the stories they heard and they managed to enhance their schemata or prior knowledge based on the stories that they understand. Also the use of traditional

storytelling in classroom will help the students to make sense of the complex world of experience based on the storyline; which basically summarizes how important storytelling is in enhancing students' listening and reading skills by engaging with the information they get from the stories. In my opinion, this traditional approach of storytelling is seen as an approach that managed to bring lots of benefits to the students but they need more engagement with other sources instead of just reading or listening to a text because they still have other skills to be enhanced such as thinking skills, presentation skills and technology based skills. Therefore, digital storytelling was introduced in order to ensure the students managed to acquire both language and technical skills by using technology based learning. (Lowenthal, 2009)

Digital storytelling is generally a creative process of telling stories and sharing information with multimedia tools and resources. Digital storytelling entered the academic mainstream due to the technological explosion and teachers are encouraged to engage the students with the help of technologies in creating their own stories. (Ohler, 2008).

The significance of digital storytelling in an educational setting; it was described as a process of creating short stories or personal stories that allows students and educators to enhance their information gathering and problem solving skills. He also mentioned how the teachers can use the digital storytelling approach to facilitate students' ability to work collaboratively with the technology. Therefore, we can conclude that there are few differences between the

traditional storytelling and digital storytelling in terms of the process and products of both approaches. (Robin, 2008)

The first difference between traditional storytelling and digital storytelling is the students' engagement with the language. The students who use digital storytelling will be able to engage with the language of their generation compared to the traditional storytelling. Then, the students will have the opportunity to amplify their voice with the help of technology sources. (Hofer & Swan, 2006).

### **Advantages of using digital storytelling in education**

Digital storytelling certainly provides new ways of educating today's student, and educators in elementary through university levels can use digital storytelling in numerous ways. Whether introducing new material, conducting research, understanding difficult concepts, or gaining further technology proficiencies, digital storytelling becomes a tool to help. Digital storytelling becomes an approach to help students organize ideas into a story that is meaningful for them and an audience. Students are introduced to various skills that are used in making a digital story a reality: research, writing, organizational, technology, presentation, interview, interpersonal, problem solving, and assessment.

- **Variation** - digital storytelling can offer more variation than traditional practicing methods. Because of the generating power of digital storytelling, no story has to be the same. But once an application has been developed, it can be used over and over again without becoming repetitious and boring.

- **Personalization** - digital storytelling can be adjusted to the level of the person telling the story. It has the ability to appeal to the various styles of learning and today's students.
- **Compelling** - a good digital story can be a way to make an explanation or a practice of certain topics more compelling because they are supported by an interesting story. Similar to a good book, one becomes drawn into the book, and before you know it the story is at the end.
- **Real life situations** - digital storytelling provides opportunities to create real life situations in an easy way.
- **Engaging** - digital storytelling provides the opportunity to arouse interest and engage students when used as a lesson "hook." It can enhance any individual lesson plan within a unit. With today's digital generation children, their interest, attention, and motivation are stimulated.
- **Active learning** - digital storytelling can offer diverse interactive learning systems, and improve the involvement of students in the process of learning. Digital storytelling helps the student learn subject matter by *doing*, and allows the teacher to be able to take advantage of each student's creative talents, using their research to tell their own story. (Herman G.C. 2000).

## **f. METHODOLOGY**

### **Design of the research**

The present Research Work is based on the Action Research, which is carried out in order to understand, to evaluate and then to change a situation, at the time the research is conducting and improve educational practice. This research work also will follow the process of an action research which includes planning, acting, observing and reflecting suggests, proposed by (Kemmis & McTaggart, 2000).

This work is an educational research that will allow the practitioner to study and practice a variety of aspects making use of Digital Storytelling with the purpose to improve listening skill.

This process will help the researcher to see if any necessary modification or amendment would be necessary to improve student's development of listening skill. Also it will be carried out systematically, by collecting data on one's everyday practice, analyzing it in order to draw conclusions about how future practice should be.

### **Methods, techniques and instruments**

#### **Methods**

The following general methods will be applied along the Research: The **scientific method** will facilitate the study of appropriate resources to improve the development of listening skill. Also, it helps in the observations done before and

during the intervention. This one will support with gathering data to make relevant predictions about the possible solution.

The **Descriptive Method** will be useful to describe the different stages of the study and the kind of resources used by the researcher. It will serve to explain and analyze the object of investigation.

The **analytic-synthetic** method will help to analyze and interpret the gathered information through the tests, and questionnaire. Also it will adapt to interpret the data obtained, the logical analysis and draw up the conclusions.

The **statistic method** will be permit to make possible the quantitative statistical analysis of data obtained from the tests and qualitative data received from the questionnaires, observations sheets and field diary

## **Techniques and Instruments**

### **Data collection**

To collect the data, tests, questionnaire, observation sheets and a diary will be design and applied at the beginning, during and after the application of the intervention plan.

### **Tests**

First pre-test that contained 5 information questions will be used to collect student's answers, in order to diagnose the level of students' knowledge about listening skill, at the beginning of the intervention plan. The same pre-test will be

used as post-test and applied at the end of the intervention plan, to obtain information about students' progress on listening skill, during the intervention plan. The test was conducted in class and the researcher gave students a clear explanation and clarified all queries raised.

### **Questionnaire**

A questionnaire with six closed questions and multiple choice questions will be applied to obtain information from students about the use of digital storytelling and the development of listening inside the classroom. This instrument will be applied at the beginning and at the end of the intervention. The post- questionnaire will be used to collect students' progress about the listening skill developed during the intervention.

### **Observation Sheet**

Through the observation sheet the researcher will observe the students' performance during the lessons. It also will be used to determine what has happened in class and then analyzed and reflect upon the findings when the plan ends.

### **Field diary and notes**

The researcher will use a diary to record what happens in each lesson. It will help to write up the findings during the intervention, relevant events during the observation or particular situations that happen.

## **Procedures**

The action research work process will involve the following stages: The intervention plan will start and end with the application of two tests. The first one will be applied at the beginning of the study to collect data from students. And the other one will be applied at the end to verify if students improve or not their listening skill.

During the development of the lessons a variety of activities will be introduced to practice and improve students' listening skill. Likewise, the observation checklist and a diary will be used to record particular situations and to observe students' performance.

The findings before and after the intervention plan will be compared and analyze to draw up conclusions about the research work.

## **Tabulation**

The tabulation of data will be done with the results obtained in the tests. A logical analysis will be done with the information received.

## **Organization**

The researcher will organize the work based on the information received in all the strategies applied to compare and analyze the impact of the intervention plan. A report of the intervention will be disseminated with the findings and ideas among the teachers, partners and the school.

**Description**

The obtained data will be described in graphics considering the information pre and post intervention. The description of each question will be completed to facilitate the interpretation of the information shown, and also do the logical analysis of the data received.

**Population**

The students of seventh year of Basic Education are who participated in the development of this research. The participants of the research work are 30 girls. They are between eleven and twelve years old, and received two hours of English per week with certified teacher.

## **Intervention and Observation Plan**

### **Alternative:**

The implementation of digital storytelling as a tool, to improve listening skill.

### **Objective:**

To improve listening skill with the implementation of digital storytelling among seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 - 2015.

### **Introduction**

The intervention plan is a two month program that will prepare students of 7<sup>th</sup> year students of Basic education to listen in a comprehensive way through the use of digital storytelling. The goal of the intervention plan is to make listening unforgettable through:

- Listening to a variety of digital storytelling (memorial stories, love stories, and personal stories.)
- Personalizing of digital storytelling.
- Creating a digital storytelling in a real life situation.

Also, it includes eight lessons with a set of digital storytelling, which are based on the topics that students are studying. Each lesson is developed considering three lesson phases: Activation, Connection and Affirming.

Adapted from Herrera, S., Holmes, M. & Kavimandan, S. (2011). Crossing the vocabulary bridge. New York: Teacher college press.

**Activation**

In the Activation phase, the teacher uses interactive activities that have been purposefully designed to access the knowledge and experiences that students bring to the topic and/or key vocabulary of the lesson.

It will be done through a different activities (games, reviews the last classes, questions and answers, give opinions) will be related with the digital storytelling and topics that learners are studying.

**Connection**

In the Connection phase, the teacher serves as a facilitator for student learning. During this phase, students interpret, question, analyze, discuss, evaluate, and synthesize. They are provided structured opportunities to apply and practice knowledge, skills, and processes in ways that integrate listening, speaking, reading, and writing.

It will be done through personalizing, questioning, analyzing and discussing the digital storytelling.

**Affirming**

In the Affirmation phase of the lesson the teacher, acting as an agent of affirmation, supports students in recognizing ways in which their background knowledge provided a foundation for their construction of new learning and understanding. Students gain opportunities to discuss or create ways in which they maintained their schemas to account for new learning.

This phase will be done through create an own digital storytelling and complete worksheets.

Finally, students will give a post – test, which results will determine if the implementation of digital storytelling as a tool is effective or not to improve students' listening skill.

**Period:**

This intervention plan will be carried into effect throughout the months of April and May during the academic period 2014 – 2015.

## INTERVENTION AND OBSERVATION PLAN

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Pre-test and questionnaire.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK ONE (2 hours)	To diagnose the level of the students in listening skill.  To answer the questionnaire.	Pre-test about (prepositions of location, animals, the Family member's home, common adjectives, daily routines, articles <i>a</i> and <i>an</i> .)  Questionnaire.	<ul style="list-style-type: none"><li>• Teacher introduces the contents about pre- test and questionnaire.</li><li>• Teacher gives the pre-test to students.</li><li>• Teacher explains about the pre- test to students.</li><li>• Teacher explains about the questionnaire.</li><li>• Students answer the pre-test about preposition of location, animals, the family, articles <i>a</i> and <i>an</i>, common adjectives, and daily routines.</li><li>• Students answer the questionnaire.</li><li>• Teacher helps and monitors to students during the development of the pre-test and questionnaire.</li></ul>	<ul style="list-style-type: none"><li>• Pre – test</li><li>• Questionnaire</li></ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK TWO (2 hours)	<p>Students will be able to: Personalize the digital storytelling.</p> <p>Create a digital storytelling.</p>	<p>“Prepositions of location”. (on, above, over beside, in front of, below, under, behind)</p>	<p><b>Digital storytelling:</b> (love story; <i>Rapunzel</i>)</p> <p><b>Activation</b></p> <ul style="list-style-type: none"> <li>Teacher presents students a digital storytelling about the topic</li> <li>Students listen the storytelling and then ask and answers some questions between themselves</li> </ul> <p><b>Connection</b></p> <ul style="list-style-type: none"> <li>Students listen again the storytelling</li> <li>Students work in pairs in order to discuss the message of the story.</li> <li>Teacher assigns roles to each student; they’ll have to act one of the characters of the story by personalizing them.</li> <li>Teacher helps and monitors to students during the development of the task.</li> </ul> <p><b>Affirming</b></p> <ul style="list-style-type: none"> <li>Students create a digital storytelling using prepositions of location.</li> </ul>	<ul style="list-style-type: none"> <li>Projector</li> <li>Computer</li> <li>Speakers</li> <li>Digital storytelling</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK THREE (2 hours)	<p>Students will be able to: Create a story using the names of animals</p> <p>Analyze the principal ideas of the storytelling</p>	<p>“Animals” (dog, cat, mouse, rooster,)</p>	<p><b>Digital storytelling:</b> (love story; <i>The vain Little Mouse.</i>)</p> <p><b>Activation</b> Teacher reviews the last class about Prepositions of locations. Teacher presents students a digital storytelling about the topic. Students listen and then play a game (memory game) related with the storytelling.</p> <p><b>Connection</b> Students listen again the storytelling Students work in groups to analyze the main ideas of the storytelling. Teacher helps and monitors to students during the development of the task.</p> <p><b>Affirming</b> Students complete a worksheet with the names of animals that they listen in the storytelling in order to know if they understand. Students create a short story using the names of the animals.</p>	<p>Projector Computer Speakers Digital storytelling Worksheet</p>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK FOUR (2 hours)	<p>Students will be able to: Identify the main idea.</p> <p>Discuss about the storytelling.</p>	The Family member's home.	<p><b>Digital storytelling:</b> (love story; <i>Scoopy</i>)</p> <p><b>Activation</b></p> <ul style="list-style-type: none"> <li>Teacher reviews the last class about fruits.</li> <li>Teacher presents a digital storytelling about the new topic.</li> <li>Students listen the story and then give their opinions about it.</li> </ul> <p><b>Connection</b></p> <ul style="list-style-type: none"> <li>Students listen again the storytelling.</li> <li>Teacher asks students about the main idea of the storytelling.</li> <li>Students work in pairs in order to discuss about the principal characters of the story.</li> <li>Teacher helps and monitors to students during the development of the task.</li> </ul> <p><b>Affirming</b></p> <ul style="list-style-type: none"> <li>Students create a digital storytelling using the names of family members.</li> </ul>	<ul style="list-style-type: none"> <li>Projector</li> <li>Computer</li> <li>Speakers</li> <li>Digital storytelling</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK FIVE (2 hours)	<p>Students will be to: Analyze the pictures from storytelling.</p> <p>Create a storytelling.</p>	“Common Adjectives”	<p><b>Digital storytelling:</b> (memorial story; <i>Bullied</i>)</p> <p><b>Activation</b></p> <ul style="list-style-type: none"> <li>Teacher presents students a digital storytelling about the new topic</li> <li>Students listen the storytelling and then ask and answers questions between themselves</li> </ul> <p><b>Connection</b></p> <ul style="list-style-type: none"> <li>Students listen again the storytelling</li> <li>Students work in pairs to analyze de pictures that appear in the storytelling.</li> <li>Teacher helps and monitors to students during the development of the task.</li> </ul> <p><b>Affirming</b></p> <ul style="list-style-type: none"> <li>Students write a short storytelling using adjectives.</li> </ul>	<ul style="list-style-type: none"> <li>Projector</li> <li>Computer</li> <li>Speakers</li> <li>Digital storytelling</li> <li>Pictures</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK SIX (2 hours)	<p>Students will be able to: Retain specific information.</p> <p>Create a storytelling using personal information,</p>	“Daily Routines”	<p><b>Digital storytelling:</b>(personal story; Alfred’s Daily Routine)</p> <p><b>Activation</b></p> <ul style="list-style-type: none"> <li>Teacher presents students a digital storytelling about the topic.</li> <li>Students listen and then play a game with the unknown words that listen in the storytelling.</li> </ul> <p><b>Connection.</b></p> <ul style="list-style-type: none"> <li>Students listen again the storytelling.</li> <li>Students work in groups in order to discuss about the message of the storytelling.</li> <li>Teacher helps and monitors to students during the development of the task.</li> </ul> <p><b>Affirming</b></p> <ul style="list-style-type: none"> <li>Students create their own storytelling using information about their typical days</li> </ul>	<ul style="list-style-type: none"> <li>Projector</li> <li>Computer</li> <li>Speakers</li> <li>Digital storytelling</li> <li>Worksheet</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Observation sheet, Field diary.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK SEVEN (2 hours)	<p>Students will be able to: To create a storytelling.</p> <p>Retain specific information about the story.</p>	“Articles a and an ”	<p><b>Digital storytelling:</b> (memorial story; <i>Cricket at the zoo</i>)</p> <p><b>Activation</b></p> <ul style="list-style-type: none"> <li>Teacher presents a digital storytelling about the new topic.</li> <li>Students listen the story and then give their opinions about it.</li> </ul> <p><b>Connection.</b></p> <ul style="list-style-type: none"> <li>Students listen again the storytelling</li> <li>Teacher asks to students about the message and specific information of the storytelling.</li> <li>Teacher assigns roles to each student; they’ll have to act one of the characters of the story by personalizing them.</li> <li>Teacher helps and monitors to students during the development of the task.</li> </ul> <p><b>Affirming</b></p> <ul style="list-style-type: none"> <li>Students complete a worksheet using articles <i>a</i> and <i>an</i>.</li> <li>Students create a short storytelling.</li> </ul>	<ul style="list-style-type: none"> <li>Projector</li> <li>Computer</li> <li>Speakers</li> <li>Digital storytelling</li> <li>Worksheet</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

**RESEARCH PROBLEM:** How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?

**DATA COLLECTION INSTRUMENTS:** Post – test and Questionnaire.

	LEARNING OUTCOMES	TOPIC	INSTRUCTIONAL FOCUS	RESOURCES
WEEK EIGHT (2 hours)	To assess the level of the development of listening skill achieved by students during the intervention plan.	Post-test about (prepositions of location, animals, the Family member's home, common adjectives, daily routines, articles <i>a</i> and <i>an</i> .)	<ul style="list-style-type: none"> <li>• Teacher introduces the contents about post- test and questionnaire.</li> <li>• Teacher gives the post-test to students.</li> <li>• Teacher explains about the post- test to students.</li> <li>• Teacher explains about the questionnaire.</li> <li>• Students answer the post-test about preposition of location, animals, the family, articles <i>a</i> and <i>an</i>, common adjectives, and daily routines.</li> <li>• Students answer the questionnaire.</li> <li>• Teacher helps and monitors to students during the development of the post-test and questionnaire.</li> </ul>	<ul style="list-style-type: none"> <li>• Post-test</li> <li>• Questionnaire</li> </ul>

**SUPPORT:** Coaching and guidance from the university professor.

**OBSERVATION NOTES:**

## **g. ORGANIZATION AND MANAGEMENT OF THE RESEARCH**

### **Resources**

#### **Human**

The researcher

The seventh year students of Basic Education

The English Teacher

Thesis advisor

#### **Materials**

Papers

#### **Technical**

Computer

Cds

Cd player

Projector

Internet

#### **Budget**

<b>RESOURCES</b>	<b>COST</b>
<b>Internet</b>	<b>\$150,00</b>
<b>Print of reports</b>	<b>\$100,00</b>
<b>Print of the project</b>	<b>\$80,00</b>
<b>Print of final report and thesis</b>	<b>\$250,00</b>
<b>Unexpected expenses</b>	<b>\$50,00</b>
<b>Total</b>	<b>\$630,00</b>

The financing of the expenses derived from the present research work will be assumed by the research author.

All expenses related to the present research work will be assumed entirely by the researcher conducting the investigation.

## h. TIME LINE

PHASES	ACTIVITIES	2015												2016		
		Feb	Mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	De	Jan	Feb	Mar	
PROJECT	Project presentation	X														
	Appointment of the teacher advisor		x													
	Project approval		x													
	Appointment of thesis advisor		x													
INTERVENTION/ ACTION	Application of the instruments		x													
	Act-observe			xxxx	xxxx											
THESIS PROCESS	data organization and tabulation					xx										
	Interpreting and reflecting					xx										
	Writing up and reporting						xx									
	Presenting the thesis report						x									
	Thesis revision						x									
	Submission of the folder								xxxx	xxxx	xxxx					
	Thesis presentation											xxxx				
	Private review and thesis approval												xxxx			
	Corrections													xxxx		
	Public presentation and incorporation														xxxx	

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## **ANNEXES**



**UNIVERSIDAD NACIONAL DE LOJA**  
**ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN**  
**ENGLISH LANGUAGE CAREER**  
**PRE-TEST**

As an undergraduate of the English Language Career the research is doing an action research work about “The implementation of digital storytelling as a tool to improve listening skill, among students of seventh year, at “Zoila Alvarado de Jaramillo” School, in Loja city, academic period 2014-2015”. This study will help you to improve your listening skill at the English language learning for that reason, I ask you politely to answer the questions in a real and responsible way.

**Student’s Name.....**

**Date: .....**

**b) Listen the song about animals, and then write the names of the animals that you listen.**

- ✓ .....
- ✓ .....
- ✓ .....
- ✓ .....

**c) Listen to the conversation and circle the adjectives that you hear.**

- |          |           |              |
|----------|-----------|--------------|
| a. Ugly  | d. Strong | g. Big       |
| b. Fat   | e. Tall   | h. Beautiful |
| c. Heavy | f. Short  | i. Small     |

**d) Listen and watch a video and then write *a* or *an* before each noun that you listen in the video.**

- ✓ ..... orange
- ✓ ..... Person
- ✓ ..... Students
- ✓ ..... Old man

e) **Listen to the conversation and underline the correct answers.**

**Where's the family?**

- a. at the park.
- b. at home.

**Where is Lisa?**

- a. at the computer.
- b. on the phone

**Where is Robbie?**

- a. in the kitchen.
- b. at school.

**Where is dinner?**

- a. in the bag.
- b. under the table.

f) **Listen to Doris describe her typical day. Then complete the chart.**

Activity	Time
<b>Gets up</b>	<b>6. a.m.</b>
<b>Bus picks her up</b>	
<b>School starts</b>	
<b>School ends</b>	

**THANK YOU**



**UNIVERSIDAD NACIONAL DE LOJA**  
**ÁREA DE LA EDUCACIÓN, ARTE Y COMUNICACIÓN**  
**ENGLISH LANGUAGE CARRER**

**Grading Scale for Listening**

Aspects	Quality			
	Low	Médium	Good	Excellent
<b>Listening Comprehension</b>  <b>6/6</b>	0,5 – 2	2,1 – 3,8	3,9 – 5,4	5,5 - 6
<b>Listening for Details</b>  <b>4/4</b>	0,5 – 1	1,1– 2,8	2,9 – 3,4	3,5 - 4

**Elaboration:** *The Researcher*

The average expected level to achieve before and after the application of the intervention plan is 8/10



**UNIVERSIDAD NACIONAL DE LOJA**  
**ÁREA DE LA EDUCACIÓN, ARTE Y COMUNICACIÓN**  
**ENGLISH LANGUAGE CARRER**

**QUESTIONNAIRE**

As an undergraduate of the English language career, the researcher is doing an action research about the digital storytelling, this study will help you to improve your listening skill at the English language learning for that reason, I ask you politely to answer the questions in a real and responsible way.

**1. Do you practice listening skill through digital storytelling?**

Yes \_\_\_\_\_

No \_\_\_\_\_

**2. Do you think that digital storytelling help you to develop listening skill?**

Yes \_\_\_\_\_

No \_\_\_\_\_

**3. Does the teacher, use digital storytelling to work in the English class?**

Yes \_\_\_\_\_

No \_\_\_\_\_

**4. Do you think the digital storytelling is?**

- Interesting ( )
- Boring ( )
- Funny ( )
- Others \_\_\_\_\_

**5. How often does the teacher use digital storytelling to improve listening skill?**

- Always ( )
- Sometimes ( )
- Almost always ( )
- Hardly ever ( )

**6. In what way do you develop listening skill?**

- Games \_\_\_\_\_
- Movies \_\_\_\_\_
- D. Storytelling \_\_\_\_\_
- Videos \_\_\_\_\_



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**ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN**  
**ENGLISH LANGUAGE CAREER**

<b>OBSERVATION SHEET</b>				
<b>Observer:</b> <b>Date:</b>				
Things to be observed	ACTIVITIES	YES	NO	REMARKS
<b>Have all the students participated during class?</b>				
<b>Was the activity appropriated for the class?</b>				
<b>Were the objectives for the activities accomplished?</b>				
<b>Suggestions to the activities done</b>				



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<b>Lesson</b>						
<b>Activity</b>						
<b>Objective:</b>						
<b>Materials:</b>						
<b>Timing</b>						
<b>Procedure</b>						
<b>Grouping</b>						
<b>Do the students like it?</b>	<b>Yes</b>		<b>For a while</b>		<b>Not really</b>	
<b>Are they bored?</b>	<b>Yes</b>		<b>No</b>			
<b>Do they make an effort?</b>						
<b>Comments</b>						

## Matrix

**Theme:** The implementation of digital storytelling as a tool to improve listening skill among seventh year students of Basic Education at “Zoila Alvarado de Jaramillo” school in Loja city, during the academic period 2014 – 2015.

Problem	Objectives	Theoretical Frame	Methodological design (action research)	Instruments
<b>Main Research problem:</b>  How does the implementation of digital storytelling improve listening skill among of seventh year students at Zoila Alvarado de Jaramillo School, in the academic period 2014 – 2015?	<b>General:</b>  To improve listening skill with the implementation of digital storytelling among of seventh year student at Zoila Alvarado de Jaramillo school, in the academic period 2014 - 2015.	<b>Listening Skill</b>  - Definition of Listening. -Importance of listening. -Types of Listening - Listening Processes. - Teaching Listening. - Listening Strategies - Listening Skills	<b>Preliminary investigation</b>  -Observing of the English classes -Stating the background of problem -Describing current situation	-Questionnaires  - Tests  - Diary  - Observation sheet.

<p><b>Sub-problems:</b></p> <p>What kind of theoretical references about listening skill and digital storytelling are effective to help students of seventh year at Zoila Alvarado de Jaramillo School, during the academic period 2014 - 2015?</p> <p>What are the issues that limit the development of listening skill, among seventh year students at Zoila Alvarado de</p>	<p><b>Specific:</b></p> <p>To investigate the theoretical references about listening in English language and the digital storytelling as a tool to help seventh year students at Zoila Alvarado de Jaramillo School.</p> <p>To diagnose the issues that limit the development of listening skill with seventh year students at Zoila</p>	<p>- Listening Comprehension.</p> <p>- Listening for specific information.</p> <p>- Obstacles to listening.</p> <p><b>Digital Storytelling</b></p> <p>- Definition of digital storytelling</p> <p>- Importance of Digital Storytelling</p> <p>Types of digital storytelling.</p> <p>- Digital Storytelling in education.</p>	<p>-Locating and reviewing the literature</p> <p>-Creating a methodological framework for research.</p> <p>-Preparing an intervention plan.</p> <p><b>Presentation of research findings</b></p> <p>-Reflecting, analyzing and answering the</p>	
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Jaramillo School, during the academic period 2014 – 2015?	Alvarado de Jaramillo School.	- Aspects of a digital storytelling  - Steps to create a Digital Storytelling.	proposed inquiries  -Organising the final report.	
What are the activities and phases of the intervention plan that conduct the current students' listening issues at Zoila Alvarado de Jaramillo School, during the academic period 2014 - 2015?	To make an intervention plan with the implementation of digital storytelling to improve listening skill among seventh year students at Zoila Alvarado de Jaramillo School.	- Digital Storytelling vs Traditional Storytelling.  - Advantages of using digital storytelling in education.		
What kinds of digital storytelling are implemented to	To apply digital storytelling as part of the			

<p>improve listening skill, with students of seventh year at Zoila Alvarado de Jaramillo School, during the academic period 2014- 2015?</p>	<p>classroom activities in order to solve the limitations of listening skill among seventh year students at Zoila Alvarado de Jaramillo school</p>			
<p>What effect does the implementation of digital storytelling have on listening skill with seventh year students at Zoila Alvarado de Jaramillo school, during the academic period 2014- 2015?</p>	<p>To reflect upon the effect that digital storytelling had on seventh year students' listening skill at Zoila Alvarado de Jaramillo School.</p>			

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