People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research Kasdi Merbah Ouargla University

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation submitted in partial fulfillment of the requirement for the Master's Degree in field of English Language and Literature

The Impact of Digital Storytelling's on Young Learners

Listening Comprehension

The case of fourth year primary School pupils at Shashah Mohammed

AL-Saghir Primary School in Beldet Omar, Touggourt, Algeria.

<u>**Presented and publicly defended by**</u>

Aya Kadi

Amira Kadri

<u>**Supervised by**</u>

Dr. Rym Ghosn El-bel CHELBI

Members of The Jury	Ouargla university	Chairperson
Dr. Rym Chosn El-bel CHELBI	Ouargla university	Supervisor
Members of The Jury	Ouargla university	Examiner
Members of The Jury	Ouargla university	Examiner

Academic Year: 2023-2024

Dedication

I want to start by thanking God for all His blessings. This work is dedicated to myself, my loving parents, to my sisters and their wonderful kids, whose unconditionally loved and believed in me and that was a greatest blessings on me. Also, to my brother and my brother-in-low Dr Mohemed Nadjib and to my dear friends Radja, Hadjer, and Solaf, who have always stood by my side in this last two years. And to everyone who helped me throughout my academic journey, I offer my heartfelt thanks from the very depths of my soul.

Aya Kadi

Above all, thanks to ALLAH who guided me on the right path.

I dedicated this modest work to my dear parents: my father and mother whose unwavering support and encouragement, as well as my siblings: YOUSSRA, SABAH, MOHAMMED FAKHER EL-DINE, and MOHAMMED SALIM. In addition to my grandmother KHAIRA KADRI.

To my fiancé AHMED YASSINE and the entire KADRI family, each one by his\her beautiful name.

To my teachers who taught me from primary school till university. Without forgetting the spirit of my grandfather MOFTAH KADRI who was passionate and loved knowledge.

Amira Kadri

Acknowledgments

In the name of ALLAH, the most Gracious, the most Merciful. All praise to ALLAH, the source of every blessings

First and foremost, we would like to express our deepest gratitude to our supervisor, Dr. Rym Ghosn El-bel CHELBI for her invaluable support, guidance, and patience throughout the completion of this work. We feel fortunate and honored to have her as our supervisor. We are deeply grateful for her continuous assistance.

We extend our gratitude to Dr. Youssef Ben Chikh for his efforts over the years of our studies. His kindness, helpfulness and also for being a role model for all of us.

Additionally, we sincerely thank the members of of the jury everyone by his name for their willingness to review our dissertation and for providing their valuable feedback to enhance our work.

We would also like to express our special thanks to Mrs. Wahiba Ghattas, the educational supervisor at Shashah Muhammed AL-Saghir Primary School in Beldet Omar, Touggourt, Algeria. For creating the ideal conditions that allowed our study process to proceed smoothly and without complications.

Our heartfelt thanks go out to the fourth-year pupils of Shashah Mohammed AL-Saghir Primary School for joyfully participating in this study with love and excitement.

Last but not least, we would like to direct our thanks to all administrative and teachers at the Department of letter and English language / University Kasdi Merbah Ouargla.

Abstract:

Listening comprehension holds a pivotal role in English as a Foreign Language (EFL) and English as a Second Language (ESL) context, being one of the foundational language skills alongside speaking, reading, and writing. Proficiency in listening comprehension is typically acquired during a child's early developmental stages. However, difficulties in this skill can impede the acquisition and application of other language skills, such as speaking and writing. Among the myriad factors influencing listening comprehension, storytelling emerges as a significant contributor. Thus, this study seeks to explore the efficacy of digital storytelling in improving listening comprehension skills among young learners at Shashah Mohammed El-Saghir, Beldet Omar, Touggort, Algeria. The participants in this study were fourth-year pupils within the academic year 2023/2024, specifically in the second semester. The hypothesis posits that the integration of digital stories can enhance listening comprehension abilities. In order to investigate this hypothesis, an experimental study was conducted, involving 22 pupils acting as experimental and control groups. Both groups underwent pre-tests and post-tests to gauge their initial listening comprehension levels and assess the effectiveness of digital storytelling in enhancing these skills. The experimental treatment encompassed five sessions, with one session each allocated for the pre-test and post-test, and three sessions dedicated to the treatment involving digital stories. At the end of each session, participants were engaged in activities and answered questions pertaining to their listening comprehension. The results revealed a significant improvement in listening comprehension abilities among participants following their exposure to digital stories. These findings validate the hypothesis, suggesting that digital stories play a pivotal role in enhancing listening comprehension skills among young learners.

Key words: Digital stories, listening comprehension, young learners.

List of Abbreviations:

E.F.L: English as Foreign Language ……………………………………………….

E.S.L: English as Second Language ……………………………………………

List of Tables:

List of Graph:

List of Figure:

List of Content:

Chapter one: Digital Storytelling

Chapter two: Listening Comprehension

Chapter three: Procedure

Chapter four: Analysis of findings

General Introduction

General Introduction

1. Background of the Study:

The widespread use of digital devices among children is indeed a reflection of the rapid technological advancements shaping our world. Within this landscape, digital stories have emerged as alternative tools to traditional methods of learning and entertainment. While these digital mediums offer interactive and engaging experiences, they also present both opportunities and challenges. Digital stories can enhance cognitive abilities, creativity, and even social skills through immersive narratives. They also adapt to various learning styles, making education more accessible and enjoyable for children.

Due to technological development over the past few years, children all over the world are more or less engaged with their digital devices. This trend raises concerns about its impact on their listening comprehension. Delving into this issue, this research investigates the effects of digital storytelling on young learners.

2. Aim of the Study:

In today's digital age, stories go beyond books, capturing kids in exciting ways. This study explores how digital storytelling affects children's listening comprehension.

Accordingly, the aim of this study is to investigate the impact of digital storytelling on young learners' listening comprehension skills. Additionally, it aims to explore the potential concepts of digital storytelling and listening comprehension. Moreover, this Study aims to assess the effectiveness of visual, audio, and interactive elements within digital stories in enhancing

comprehension among young learners. Also, the study seeks to observe the development of listening comprehension skills during the time allowed for the experiment.

3. Statement of the Problem:

Storytelling plays a pivotal role in early-stage learning by transmitting knowledge in an engaging and entertaining manner, thereby preserving cultural heritage, nurturing empathy, and enriching the imagination. "Storytelling is the most powerful way to put ideas into the world today." Robert McKee

However, young learners often face challenges with listening comprehension, particularly in foreign language (Learning\acquisition), struggling to sustain attention over extended periods.

This research investigates the effects of digital storytelling on enhancing young learners' listening comprehension.

4. Questions of the Study:

This study seeks to provide answers to the following questions:

- Do digital stories affect the young learners' listening comprehension?
- To what extent do digital stories affect the young learners' listening comprehension?
- Is there any significant difference between traditional and digital storytelling?
- How does regular exposure to digital storytelling impact the scope of listening comprehension skills on young learners?

5.The study Hypothesis:

The focus of this study is to investigate the hypothesis below:

- The Null hypothesis: Digital stories do not affect young learners' listening comprehension.

- The alternative hypothesis: Young Learners listening comprehension can be enhanced through the implementation of digital storytelling.

6.Methodology:

The approach employed in this current investigation is the quasi-experimental methodology which refers to manipulation of two variables and observing the correlation between dependent and independent variables (causality relationship).The data collection process involved purposely selecting a sample consisting of 22 fourth-year primary school pupils from Shashah Mohammed Al-Saghir. In order to ascertain the validity of the hypotheses and address the research inquiries, a pre-test was administered in the initial session, consisting of a narrative reading story with some activities, to measure the baseline proficiency of learners in listening comprehension. Subsequently, the treatment phase unfolded across three sessions, wherein diverse digital stories were presented, accompanied by a set of questions designed to evaluate learners' comprehension of the material presented. The final result of the study was marked by a post-test administered during the fifth session, with the primary objective of assessing the impact of digital storytelling on the listening comprehension skills of young learners.

7. Structure of the Dissertation:

This present study involves two fundamental sections. The first one is theoretical while the other one is practical. The theoretical section encompasses two chapters: chapter one tackles digital stories, delving into the concept of digital stories, and demonstrating its components and elements. Chapter two deals with listening comprehension; it defines the notion of listening comprehension, its elements, and its importance. Whereas the practical section discusses the research data analysis and collection as well as the results that obtained from the experimental method, and pupils tests were interpreted.

8. Definition of Terms:

- **Digital storytelling:** Digital storytelling is a method of telling a story using words, images, and sounds to create a digital project. It typically involves a 2–5 minute audio-visual clip that combines photographs, voice-over narration, and other audio. This approach is popular among educators and researchers, as it provides many advantages, such as supporting 21st-century skills for students. *(Karataş,et al.2016:500-9).*

- **Listening comprehension:** Listening involves actively creating meaning based on one's knowledge, including language understanding and background knowledge, ensuring that one is not passive but actively engaged in the conversation. (*Vandergrift, 2011: 455-471*)

- **Young Learners:** Children roughly from the age of 3 up to 11 or 12 years old are generally viewed as young learners. Unlike adults, young learners display differences in

- physical, psychological, social, emotional, conceptual and cognitive aspects.*(Kırkgöz, 2018:17).*

- **Language acquisition:** The process of language acquisition initiates approximately three months prior to birth (Elman et al., 1996; Karmiloff and Karmiloff-Smith, 2001) and progresses gradually, culminating in the child's proficiency in their native language(s) by adolescence.

- **Language learning:**"Is the result of direct instruction in the rules, structures, or lexis of the language. Often an intentional process".(Joshel,2016)

Chapter one: Digital Storytelling

Introduction:

Storytelling has been a cherished tradition since ancient times. Children over time have been captivated by storytelling from their grandparents, teachers, and even guests who come to visit. These stories were not just entertaining and wise; they also shaped the childhood memories of the Majority. As technology emerged, storytelling took on a new form, aligning with the changes of the recent times. Where technology blends with storytelling, using pictures, videos, and interactive elements to create engaging tales called digital storytelling that resonate with the modern experiences and reflect what is encountered in our daily lives.

1.1. Defining the Concept of Digital Storytelling:

According to (Karataş,et al.2016:500-9), Digital storytelling is a method of telling a story using words, images, and sounds to create a digital project. It typically involves a 2 to 5 minute audio-visual clip that combines photographs, voice-over narration, and other audio. In other words, digital storytelling combines the art of storytelling with technology, creating a captivating fusion that proves to be a potent tool in education. It's a dynamic way of conveying narratives through digital mediums, showcasing an elegant blend of technology and storytelling. or simply defining them like Meadows*(2003, cited in,Rossiter, et al, 2010:37-48)* did when he said they are "short, personal multimedia tales told from the heart".

In this chapter, the concept of digital storytelling was defined, as well as its emergence, importance, categories, elements, application, and the power of digital storytelling.

1.2. Historical Evolution and the Emergence of Digital Storytelling:

In the 1990's, Dana Atchley and his team in California pioneered "digital storytelling" to enable individuals, including students and seniors, to create their videos. This innovative approach stood out by emphasizing storytelling rather than just technology. Atchley's workshops utilized "story circles" - engaging exercises like games, list-making, and imaginative activities - aimed at enhancing participants' storytelling skills. The goal was to empower anyone, irrespective of their tech know-how, to craft their narratives. These workshops instructed people on scripting and producing personal videos, highlighting the paramount importance of storytelling over technological prowess *(Lambert 2006: 8–10)*. Atchley's initiatives led to the foundation of the San Francisco Digital Media Center in 1994, later evolving into the influential Center for Digital Storytelling (CDS), which played a pivotal role in popularizing and advancing the digital storytelling movement.

1.3. Importance and Applicability in the Modern World:

Because digital storytelling offers so many advantages and uses in so many different disciplines, it has grown in importance in today's world. Among the main benefits and applications of digital storytelling, it is mentioned:

- Personal perspective: Digital storytelling allows individuals to share their personal stories and experiences from their unique point of view, making it easier for the audience to connect with the narrative. *(Ball,2023)*

- Ease of sharing: Digital stories can be easily shared through social media platforms or websites, making it simple for people to access information about a subject without having to attend an event or presentation. *(Ball, 2023.)*

- Educational uses: Digital storytelling is widely used in schools to teach students communication skills, promote critical thinking, and develop their understanding of narrative structure and characterization. *(Ball, 2023.)*

- Development of 21st-century skills: Digital storytelling helps students develop essential 21st-century skills such as digital literacy, global literacy, technological literacy, and information literacy. *(McCusker,2023:10)*

- Collaborative learning: Digital storytelling tools enable students to work together on projects, share ideas more easily, and learn from each other. *(Ball, 2023)*

- Amplification of impact: Digital stories can be created with engaging visuals, images, and multimedia elements, making them more impactful and memorable for the audience *(Dillon, 2014).*

1.4. Categories and Formats of Digital Stories:

1.4.1 Categories of Digital Storytelling:

According to (Robin, 2016). Digital storytelling is the amalgamation of storytelling techniques with various digital media components, such as text, images, audio, music, and video. This fusion is achieved through computer software, creating narratives typically centered around

specific themes or viewpoints. These stories are generally brief, spanning between 2 and 10 minutes, and are formatted digitally for playback on computers or compatible devices. Often shared online, they are accessible via popular web browsers. The primary categories proposed for digital stories include personal narratives, historical documentaries, exploring impactful past events, and informative or instructional stories, aimed at educating viewers on specific concepts or practices.

- **Personal Narratives:** These stories revolve around significant events or experiences in an individual's life. They aim to evoke emotions and connections with the audience by sharing personal insights or reflections.

- **Historical Documentaries:** This category focuses on narrating and illustrating past events or historical moments. Through the use of multimedia elements, it aims to provide a deeper understanding of historical contexts or significant occurrences.

- **Informative/Instructional Stories:** These stories are designed to educate or instruct viewers on specific concepts, practices, or topics. They aim to convey information in a compelling and accessible manner using multimedia elements.

1.4.2. Variety of Digital Storytelling Formats:

Digital storytelling is a versatile art form that uses various formats and techniques to engage audiences and convey a narrative. Some of the popular digital storytelling formats include:

- **Horizontal Stories:** These stories are presented in a horizontal or scrolling format, often using images, text, and interactive elements to create an immersive experience .*(Cardello, 2022)*

- **Video:** Videos can be used to create dynamic user experiences and can be combined with other elements like captions, animations, and sound effects to enhance the story. *(Ferne, 2017)*

- **Audio:** Audio can be used to provide a rich sensory experience and can be combined with other elements like sound effects and voice overs to create an engaging narrative . *(Ferne, 2017)*

- **Animation:** Animation can bring stories to life with moving images, sliding text, and interactive elements that capture the audience's attention .*(Ferne, 2017)*

- **Interactive Graphics:** Interactive graphics, such as charts, graphs, and data visualizations, can help tell powerful stories and engage the audience ..*(Cardello, 2022)*

- **Short & Vertical Video:** These videos often have captions and have been popularized by platforms like AJ+ andNowThis..*(Cardello, 2022)*

- **Longform Storytelling:** This format, pioneered by the New York Times Snowfall, uses scroll-triggered visual and text effects to create an engaging narrative .*(Ferne, 2017)*

- **Structured News:** This format, like the original Circa or the reusable cards at Vox.com, uses a card-based layout to present stories in a visually appealing and interactive way ..*(Cardello, 2022)*

- **Live Blogs:** Frequently used for big events, live blogs provide real-time updates and insights .*(Cardello, 2022)*

- **Listicles:** Popularized by platforms like Buzzfeed, listicles use a simple and shareable format to present stories and information .*(Cardello, 2022)*

- **Newsletters and briefings:** These formats provide a more in-depth look at stories and are often used for sharing updates and insights..*(Cardello, 2022)*

- **Timelines:** Timelines can help audiences follow a narrative's chronology and provide a clear structure for the story .*(Cardello, 2022)*

- **Bots and Chat:** Chat-styled apps like the Qz app and other chat apps have been used to deliver news and engage with audiences..*(Cardello, 2022)*

- **Personalized Stories:** These stories are tailored to individual preferences and can be used to filter the choice of stories..*(Cardello, 2022)*

By experimenting with these various formats and techniques, digital storytellers can create engaging and powerful narratives that resonate with their audience.

1.5. The Elements of Digital Storytelling:

Beverly (2023) mentioned that according to its founder there seven essential elements of digital storytelling which are:

1.5.1. A point of view:

Encouraging writers to discover the power of their own words is the aim of digital storytelling. One should build digital stories based on their own knowledge and experiences. It is imperative that the first-person pronoun "I" be used instead of the more detached third-person point of view.The digital narrative presents the author rather than providing information about a distant subject. Rewriting a script frequently entails trying to return the writer's attention to the story.(Beverly, 2023)

1.5.2.A Dramatic Question:

A compelling story is one that poses a dramatic question that is answered in the conclusion. This feature sets the digital story apart from a travelog. A neighbor's vacation slides could include cutting-edge transitional effects, lively music, and a narrator. But it doesn't capture our interest in the same way as a skillfully written digital narrative. Through story circle exercises, students can start to develop their stories into texts that astonish and reward their audience. (Beverly, 2023)

1. 5.3. Emotional content:

The most successful digital tales make their viewers feel something. When digital stories are screened, we frequently witness audience members laughing, crying, and expressing joy. For student authors, this can be immensely satisfying as it validates their hard work and dedication. An effective digital story explores, unearths, and disseminates fresh knowledge that is based in our shared humanity.(Beverly, 2023)

1. 5.4. Economy:

The Center for Digital Storytelling uses a brief two- to three-minute vignette as the art form for digital stories. This restricts the script to one double-spaced page or the maximum amount of text that can fit on one side of a note card measuring 4 by 6 inches. Restricting the digital story's scope has two useful advantages: firstly, it helps to manage the development process in an educational context; secondly, it makes it feasible for an audience to watch the stories of a complete class in one sitting. From the standpoint of the writing process, the discipline required to accomplish this narrows the story's focus and forces the writer to determine what is crucial to the narrative.(Beverly, 2023)

1.5.5. Pacing:

When the plot demands it, rather than when the time limit is about to expire, is when student writers should be pacing. Making difficult choices regarding what can be left out of the story may be necessary for this. In order to provide a natural pace and dynamic flow when the digital tale is developed, it is crucial to address these decisions during the script revision process. (Beverly, 2023)

1.5.6. The gift of your voice:

Students can record themselves reading their own scripts aloud through the process of digital storytelling. The storyteller's voice conveys meaning and intent in a very personal way through its tone, intonation, and timbre. This has shown to be among the most important

components that enhance a digital story's efficacy. There's no better way to tell a narrative than by using your own voice. (Beverly, 2023)

1. 5.7. Soundtrack:

When used well, music may highlight and improve the underlying narrative, giving it more nuance and complexity. For a number of reasons, is added the soundtrack to the story towards the conclusion of the building process. If time becomes a problem, the story can be

viewed in draft form without music, which will enable the addition of this component later. Additionally, students have occasionally successfully argued in favor of voice-only digital storytelling. This can be assessed on an individual basis. (Beverly, 2023)

When music is used, copyright needs to be considered. There are websites, like Creative Commons, where one can lawfully download music for educational purposes. The Magnatune record company, for instance, provides a license that says, "No paid license is required for non-commercial use". In the age of file sharing, it is crucial to teach kids about music copyright regardless of the source of the music used.(Beverly, 2023)

1.6. Digital Storytelling Features:

Qiongli outlines the key characteristics that differentiate digital storytelling from other narrative forms as follows (2009, pp. 230-231):

• **Narrative Focus:** Digital storytelling prioritizes the narrative over technology, emphasizing the story's essence before its digital presentation.

- **Structured Approach:** It follows a disciplined framework that governs the process, ensuring clarity, quality, and efficiency.

- **Authenticity:** Emotional resonance in digital storytelling emanates from genuine human experiences, reflecting the storyteller's genuine emotions and thoughts.

- **Multimedia Integration:** Digital storytelling seamlessly incorporates various media elements such as sound, music, images, and videos.

- **User-Friendly Technology:** Basic digital storytelling tools, like computers and microphones, require minimal technical expertise, enabling accessibility to a broad audience.

- **Utilization of Existing Materials:** Digital stories can be crafted using readily available materials like family photos and videos, allowing for quick and efficient creation with minimal preparation.

- **Collaborative Creativity:** Digital storytelling embraces collaborative storytelling, fostering shared experiences and mutual inspiration throughout the creative process, as advocated by Joe Lambert.

1.7. Digital Stories Tools:

Robin (2008) asserted in his research that the tools and software necessary for digital storytelling are currently inexpensive and readily available. Moreover, he noted that the integration of digital storytelling into educational settings is increasing.

Figure 1. The Convergence of Digital Storytelling in Education(Robin,2008,s.223).

Various tools and software are essential for integrating elements like text, images, music, and sound into the creation of a digital story, facilitated by technological resources. Initially, the establishment of a technological infrastructure is imperative, followed by proficiency in utilizing these tools. Some of the tools utilized in digital storytelling, as identified by Garrety (2008) and Robin (2006), include:

- Fundamental tools: Devices such as computers (desktops, laptops, or tablets) and smartphones.

- Recording devices: Such as microphones, mp3 or mp4 players, and mobile phones.

- Imaging devices: Including video cameras, cameras, scanners, and mobile phones.

- Listening devices: Such as headphones and speakers.

- Storage devices: Such as external hard drives, flash memory, and CDs/DVDs.

- Display devices: Like projectors, smart boards, and computers.

During the creation of a digital story, careful planning and preparation of tools such as computers, cameras, microphones, and necessary software are essential (Robin, 2006).

1.8. Key Benefit of Digital Storytelling:

According to Calzini(2023),these are Primary advantages of digital storytelling:

- Engagement and motivation: Utilizing familiar media, particularly among students, adolescents, and children commonly referred to as digital natives, can enhance engagement. However, it's important to note that while they may be adept at using digital devices for entertainment purposes, they often require guidance on utilizing educational apps effectively. (Calzini,2023)

- Critical thinking and communication: The process of crafting digital stories necessitates students to engage in critical thinking, evaluating content, structure, and narrative impact. This entails analyzing information, making informed decisions regarding content inclusion or exclusion, and constructing coherent storylines. (Calzini,2023)

- Digital literacy and technical proficiency: Digital storytelling fosters essential digital literacy skills beyond mere app usage. It encompasses abilities such as video editing, graphic design, and audio recording, all of which are valuable employability skills applicable in various contexts throughout students' lives. (Calzini,2023)

- Personal expression and introspection: Digital storytelling provides a platform for students to express their thoughts, emotions, and perspectives in a manner that resonates with them personally, utilizing media they find enjoyable and accessible. (Calzini,2023)

- Preparation for the digital age: Engaging in digital storytelling equips students with skills essential for success in academia, career pathways, and the evolving landscape of the digital workforce. These skills, developed through language usage in digital storytelling, are integral for navigating the complexities of the digital age. (Calzini,2023)

Conclusion:

This chapter has provided a examination of digital storytelling within the educational context. By defining its core concepts, tracing its development, and outlining its key components, a comprehensive understanding has been established. Additionally, it has explored its practical applications across various fields, highlighting its transformative potential and benefits. As this contributed to the scholarly conversation on digital storytelling, further research is encouraged to deepen our understanding and refine its implementation in educational settings.

Chapter two: Listening Comprehension

Introduction:

Listening is the foundational skill upon which a child builds their linguistic competence. From the moment a child is exposed to language, whether through the comforting lullabies of a caregiver or the animated conversations of family members, their journey into effective communication begins with attentive listening.

This initial connection to spoken words is like the starting point for language learning, helping the child understand the details of how words are pronounced, the tone they carry, and the rhythm they follow, are all elements for good communication. Being good at listening is not just the beginning of learning a language; it is the solid foundation on which all other language skills are built. As one goes through life, the importance of listening continues, transforming from a basic language tool into a vital part of successful communication in school, work, and everyday conversations. The ability to understand and make sense of spoken language supports good communication, enhances understanding, and forms the basis for working together in various aspects of life. In this chapter, the components of listening comprehension are defined and clarified.

2.1. Definition and Components of Listening Comprehension:

According to Bingol (2017), listening comprehension is very important in terms of acquiring language input. Within this context, listening provides transformation of the input into meaning; it has a significant place in ESL and EFL learning and teaching. Understanding what one hears is crucial when learning a new language. Listening comprehension plays a big role in

taking in and making sense of the language trying to learn. In (ESL) English as a Second Language and (EFL) English as a Foreign Language, learning and teaching listening comprehension plays the rule of the bridge that turns the language you hear to be meaningful and understood. So, in the journey of learning and teaching English, listening comprehension holds a significant place.

According to Al-Nafisah (2019), language is an important aspect of communication in our everyday lives. Students must be trained to be cognizant of the semantic and syntactic domains of language. More importantly, they have to be aware of how language is used, as well as its different variations and linguistic twists. Listening, in particular, is the most demanding of all the language skills, as it is a vital discovery that enables students to unmask creative ways in which language is pronounced and comprehended. Language plays a crucial role in our daily communication. For students, it is essential to understand both the meaning (semantic) and structure (syntactic) aspects of language. More than that, they need to be aware of how language is used in various ways, including different styles and linguistic nuances. Listening, especially, stands out as the most challenging language skill. It is like a key that unlocks creative ways in which language is spoken and understood, revealing new and interesting aspects of communication.

2.2. The Importance of Active Listening:

The terms "hearing" and "listening" are often used interchangeably, but they have distinct differences. Hearing is the natural and involuntary process of perceiving sounds. It is a passive

act that does not necessarily require concentration; one constantly hears sounds and words, even if he is not intentionally paying attention to them. It is like collecting data through our sense of hearing. On the other hand, listening is an active and voluntary process that goes beyond merely hearing. When one listen, he\she actively pays attention to the words and sounds, aiming to understand their meaning and even develop an emotional response. Listening involves thoughtful attention and engages multiple senses. Unlike hearing, it requires conscious effort. Choosing to listen is a decision, and it transforms the act of hearing into an active mental process. It is possible to hear sounds without truly listening, a situation often described as information going "in one ear and out the other." Recognizing the distinction between hearing and listening is crucial for effective communication.

2.3 Passive and Active listening:

Listening can be further categorized into two types: active and passive listening, each playing a distinct role in communication dynamics. Active listening is an engaged process that requires curiosity, motivation, purpose, and effort. It involves internalizing and understanding what is being said, fostering a connection with the speaker, and contributing meaningfully to the conversation. Active listening is ideal when seeking understanding or aiming to solve problems collaboratively with others.Fuller, K. (2021)

On the contrary, passive listening is characterized by disconnection, inattention, and a lack of receptivity. In this mode, the listener is not actively engaged and may already have a preformed opinion, showing an unwillingness to work towards a shared solution. Passive listening is not conducive to effective communication, especially in relationships where mutual understanding

and collaboration are essential. Recognizing the difference between active and passive listening is crucial for building positive and meaningful connections with others. Fuller, K. (2021)

The distinction between listening and hearing is significant. Listening is an active process that involves engaging with the speaker, understanding their message, and interpreting it using empathy and curiosity. It requires focused attention, concentration, and motivation to truly comprehend what is being communicated. This process also involves both the mind and body, as it includes interpreting verbal and nonverbal cues. Hearing, on the other hand, is a passive process of perceiving sound that requires no specific attention or effort. While hearing is a basic sensory function, listening is a crucial skill for effective communication and mutual understanding. Fuller, K. (2021)

2.4. The process of listening:

The process of listening occurs in five stages. They are hearing, understanding, remembering, evaluating, and responding.
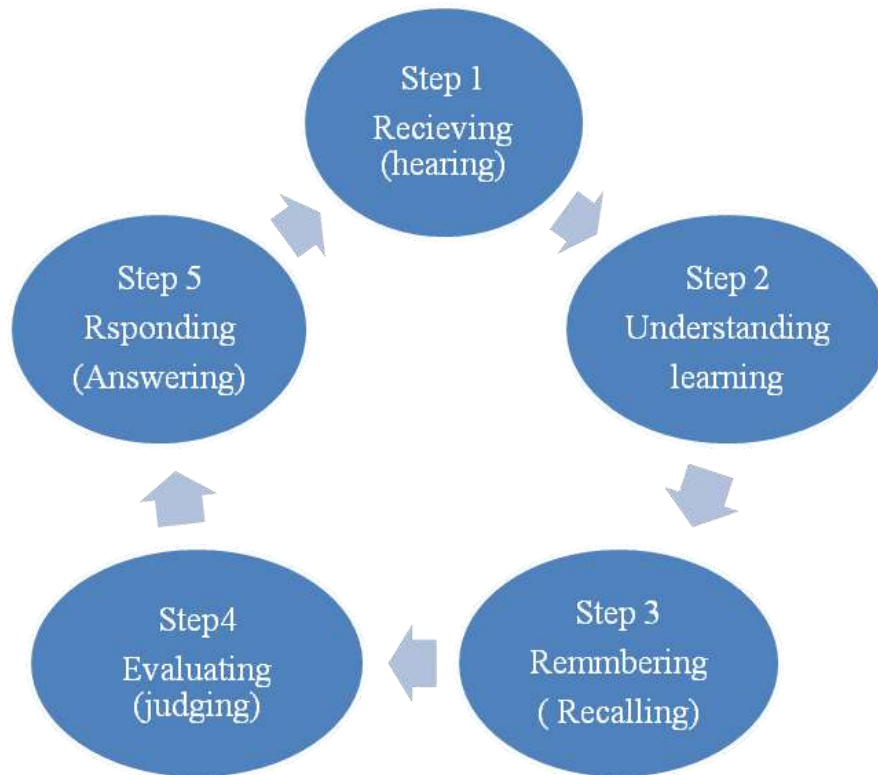
Figure 2.1.The process of listening

(Magasari,2021)

2.5.1 Hearing:

This phenomenon pertains to the reaction elicited when auditory waves activate the sensory receptors within the ear, constituting a physical response. Hearing is the cognitive interpretation of these sound waves. While the act of hearing is a prerequisite for listening, the latter does not necessarily entail active engagement with auditory stimuli. The perceptual process crucial for listening hinges on attention, as the brain filters incoming stimuli, allowing only

specific ones to receive focus. This discerning cognitive function, termed attention, is fundamental for proficient listening (Magasari, 2021).

2.5.2. Understanding:

This process aids in comprehending the symbols encountered through visual and auditory channels, necessitating an analysis of the significance inherent in the stimuli perceived. Symbolic stimuli encompass not solely verbal expressions, but also auditory cues such as applause and visual elements like a blue uniform, all of which carry symbolic connotations. The interpretation of these symbols is contingent upon our prior experiences and the situational context in which they arise. To facilitate effective interpersonal communication, the listener must grasp both the intended meaning and the contextual assumptions embedded by communicator (Gabrilla, 2021).

2.5.3. Remembering:

Recollection plays a vital role in the process of listening as it signifies that an individual has not merely received and comprehended a message, but has also integrated it into the cognitive repository. In the act of listening, our attention is discerning, and similarly, our memory exhibits selectivity—what remains retained may diverge significantly from the original auditory or visual input. (Magasari, 2021)

2.5.4. Evaluating:

Recollection plays a vital role in the process of listening as it signifies that an individual has not merely received and comprehended a message, but has also integrated it into the cognitive repository. In the act of listening, our attention is discerning, and similarly, our memory exhibits selectivity—what remains retained may diverge significantly from the original auditory or visual input. (Magasari,2021)

2.5.5. Responding:

During this phase, it is necessary for the recipient to finalize the process by providing verbal and/or nonverbal feedback. This is essential because the speaker lacks alternative means to ascertain whether the message has been effectively communicated.(Magasari,2021)

2.5. Problems that Learners Face with Listening Comprehension:

Spoken language and written language are the two categories into which language is divided. Spoken language is defined as speaking and listening, and written language is defined as reading and writing. Without realizing that they need to acquire further English language skills, a lot of people all over the world aspire to be able to speak and understand English fluently. Because of this, a large portion of language education efforts is directed toward helping students become proficient in English conversation, with little attention paid to the importance of including a range of other spoken languages into a language course, especially when teaching listening comprehension. This could be among the numerous causes of the difficulty that people

have hearing English spoken (Rintaningrum, 2018). Moreover, English is not seen as a second language but rather as a foreign language by Indonesian pupils. This indicates that English will mostly be used by Indonesian students in school and other specific contexts. In comparison to students who live in large cities, distant pupils, in particular, have less real-world opportunities to

utilize English outside of the classroom. English instruction is difficult because of this circumstance. Due to their limited exposure to English-speaking peers, Indonesian students lack the drive to become proficient in both written and spoken English. Furthermore, reading, speaking, listening, and writing are not all balanced in EFL students' experiences in real-world settings (Rintaningrum, 2018).

There are numerous challenges that students may have when it comes to listening comprehension. A few of these challenges include the following:

2.6.1. Quality of Recorded Materials:

Higher recorded materials are used in some classrooms by teachers. Students' ability to comprehend what they are hearing can be impacted by the sound system's quality.

2.6.1. 1.Cultural Differences:

Students need to understand that cultural nuance in language have a big influence on how well they understand. Should the listening task comprise entirely different cultural elements, the pupils can experience sever comprehension problems. Teachers have an obligation to give the pupils background information regarding the listening activities in advance.(Magasari,2023)

2.6.1.2. Accent:

Goh (1999) asserts that speaker' accent is one of key factors influencing listener comprehension. Both native and non-native accents that are unfamiliar can seriously impair a learner's ability to comprehend spoken speech. While familiarity with an accent helps.

2.6.1. 3.Unfamiliar Vocabulary:

Students would find it quite easy to recognize well-known phrases in listening readings. Word meaning comprehension can increase pupils' motivation and spark their attention while also enhancing their listening comprehension. Many words have several meanings; therefore if they are not used correctly in the appropriate contexts, pupils will become confused.(Magasari, 2021)

2.6.1. 4. Length and speed of listening:

Underwood (1989) asserts that there are a few obstacles to a successful listening comprehension process. First of all, speech rate is uncontrollable for listeners. The primary issue with listening comprehension is that listeners have no influence over the speed at which speakers speak. Second, listeners may experience severe difficulty if words are not repeated for them. A recorded part cannot be played back by students. It is highly difficult for teachers to determine whether their students have grasped what they have heard, and they are the ones who decide what and when to repeat listening materials. Third, the listeners' vocabulary is not very

extensive. Speakers may use vocabulary that listeners are unfamiliar with. When a term is foreign to the listener, it may cause them to pause, consider its meaning for a long, and miss the remainder of the speech. Fourth, listeners might not be aware of the background. Listeners may find it easier to communicate when there is mutual understanding and familiar texts. Sometimes listeners can understand a passage's surface meaning, but unless they are familiar with it, they may have significant difficulty grasping the passage's entire meaning. Fifth, listeners find it difficult to focus on the listening text. Even the smallest attentional lapse might occasionally hinder comprehension. Listeners will find it easier to concentrate if the listening passage is engaging.

2.7. Way to Improve Listening Skills:

Numerous studies were put forward in order to understand how pupils employ listening techniques. According to Vandergrift (1999), when metacognitive tactics address cognitive strategies, listening achievement results. Less proficient students made use of memory and cognitive skills. social strategies are used less frequently and strategies most frequently. The more proficient students frequently used techniques. They employed metacognitive and top-down techniques, both of which are connected to the student's listening proficiency. The less effective employed bottom-up tactics rather than top-down ones.They can be used by students to improve their listening skills. One of the kids needs to practice listening to English more often. The term "time investment" refers to the amount of time children spend learning to listen in English. Students become more at ease as kids get better at listening in English. If students are

familiar with what they hear, they can mimic the style and cadence of English speakers (Rintaningrum, 2018).

2.8. The Inseparable Bond between Language and Culture:

Culture encompasses a broad range of elements, including learned norms, values, beliefs, and behaviors within a social group or community. Additionally, factors such as ethnic background, nationality, gender, and religion contribute significantly to shaping and influencing cultural identities. These elements help define the shared experiences, traditions, and perspectives that characterize a particular group or society. Culture is dynamic and evolves over time, reflecting the interactions and exchanges within and between different communities.

Language is a powerful medium through which culture is expressed, transmitted, and preserved. The nuances of a language, including sayings, idioms, slang, and even syntactic structures, often carry embedded cultural meanings and reflect the values and beliefs of a particular community. Expressions, proverbs, and linguistic subtleties in a language can provide insights into the cultural norms, social structures, and historical experiences of a group. Moreover, the evolution of language is closely tied to societal changes, and linguistic shifts may mirror transformations in cultural attitudes and perspectives over time.

In the Algonquin languages, the way sentences are structured is different from many other languages. While most languages often follow a Subject-Verb-Object order (like "She sings a song"), Algonquin languages focus heavily on the verb. So instead of saying "She sings,"

they might say something like "Singing is happening." This unique sentence structure reflects the Algonquin culture's view of the world. They see the world more as a series of actions and changes rather than fixed states. For them, everything is seen as a process or transformation, and this perspective is embedded in how they construct sentences. This example shows that how people talk is influenced by how they see the world. It is not just about words; it is about how those words fit together, and this, in turn, is connected to the culture's way of thinking. So, language and culture are closely connected – one shapes the other.

2.9. Language and Culture and their Relationship with Listening Comprehension:

The information provided above focuses on the interconnectedness of language and culture. While it doesn't explicitly address listening comprehension, the principles discussed can certainly be linked to this aspect of language learning.

Listening comprehension involves understanding spoken language, which includes recognizing the nuances, intonations, and cultural references embedded in speech. The relationship between language and culture becomes crucial in this context. If learners are familiar with the cultural context, idioms, and linguistic subtleties of a language, their ability to comprehend spoken communication significantly improves. For example, understanding the unique sentence structure of a language, as highlighted in the Algonquin languages, can aid in deciphering spoken sentences more accurately. Similarly, recognizing cultural references in spoken discourse helps learners grasp not just the literal meaning of the words but also the implied cultural connotations.

In summary, the information provided about language and culture emphasizes the integral connection between the two. This connection has direct implications for language learning, including listening comprehension. A deeper understanding of cultural nuances enhances the ability to comprehend spoken language and communicate effectively in diverse cultural settings.

Conclusion:

This chapter endeavors to provide an analytical exploration of listening comprehension, focusing on its definition, components, and significance. Beginning with a clear definition, the constituent elements contributing to effective comprehension are examined. The distinction between passive and active listening is discussed, highlighting the importance of the latter in facilitating understanding. Furthermore, the disparity between the physiological process of hearing and the cognitive engagement involved in listening is delineated. The sequential nature of the listening process is explored, elucidating how auditory input is received, processed, and interpreted by the listener. Additionally, common challenges encountered by learners in mastering listening comprehension are addressed. Finally, practical strategies for improving listening skills are discussed, emphasizing evidence-based approaches to skill enhancement.

Chapter three: Procedure

Introduction:

The practical aspect of this study is covered. This chapter draws attention to the procedures and tools of research used in the study attempts. It covers the target population, the sample, the research tools: the methodology of experimental design, description of pre-test, treatment, and post-test results.

This chapter aims to investigate to what extent young learners' listening comprehension is influenced by digital storytelling. The result of pre-test and post-test, would confirm or disconfirm the research hypotheses on the impact of digital storytelling on young learners' listening comprehension. The current study intends to either support the null hypothesis, which states that digital storytelling has no influence on young learners' listening comprehension; or the alternative hypothesis, which states that learners' listening comprehension would be enhanced if digital storytelling is highlighted.

3.1. The Study Design:

One of the most popular forms of the study is the quasi-experimental approach that is employed. This approach was used because it enables the researcher to make more definitive findings about the causal relationship between two variables through the use of quasi-experimental designs. According to Thomas (2020), Quasi-experimental designs are instrumental in fields such as education, public health, and social sciences, where random assignment may not be possible. Despite their limitations, such as potential selection biases and confounding variables, these designs provide valuable insights and contribute to evidence-based practice in various disciplines. However, unlike a true

experimental design, a quasi-experimental design does not utilize random assignment. Instead, participants are allocated to groups based on non-random criteria. Quasi-experimental designs are valuable in circumstances where true experiments are not feasible due to ethical or practical constraints.. For this reason, this study includes one group which was selected non-randomly. The entire group acted as experimental and control group.

In light of this, the quasi-experimental method encompasses a sequence of assessments including a pre-test, a treatment, and a post-test. As part of a research endeavor aimed at evaluating the current proficiency level of student' listening comprehension, the pre-test was administered to the cohort prior to any form of intervention. Subsequently, a treatment test was conducted at Shashah Mohammed El-Saghir Primary School in Beldet Omar, Touggort, Algeria, during the academic year 2023-2024. This intervention consisted of four instructional sessions conducted during the second semester. The instructional approach focused on enhancing listening comprehension skills through tailored activities and exercises. Following the intervention, a post-test was administered to the same group to gauge to the extent of Improvement and development in their listening comprehension and development in their listening comprehension abilities.

In addition, the study incorporated the administration of tests. According to Airisian & Russell (2008), a test is a formal, methodical technique intended to learn more

about a student's performance or another cognitive skill. Moreover, Brown state that, a test serves as a means of assessing an individual's proficiency, understanding, or achievements within a specific field. Furthermore, it encompasses a range of methods, processes, or tasks that necessitate active participation from the test-taker. Test was administered to know the impact of digital storytelling in listening comprehension.

3.2Target population:

One of the most crucial elements of any research project is its participants. According to Liu(2021)

"the researcher can study plants, animals, texts, organizations, and nations using the term "population," in the social sciences, it most frequently refers to a collection of people. Will you concentrate on individuals from a certain background, area, or demographic? Are people with specific jobs, health conditions, or product users of interest to researcher? Obtaining a representative sample will be easier if the population is more accurately defined".

According to Shuckla(2020) state, that the collection or grouping of all the units, to which the research findings are to be applied, is referred to as the population.

The population in the current study is represented by fourth year pupils of primary school at Shachah Mohammed El-Saghir which represents 44 pupils where the sampling is 22 pupils making up one group where female pupils(13) are outnumbered male pupils(09).

2.2.1.The pupils:

Forth year pupils in primary school, at Shashah Mohammed El-Saghir,Touggourt, Algeria within the academic year 2023-2024 making up two groups population of our present study. It is composed of a sample of 22 pupils from a total population of 44 pupils considered as two group.This population was selected purposefully because they studied English in the previous year (third year)and they are motivated to learn the English language pre requisites that can be used as a support to the material being taught for they how come.

3.3.Research Instrument:

In this study, pre and post tests were implemented to evaluate students' listening comprehension before and after the treatment. This helped in gathering detailed information for analysis.
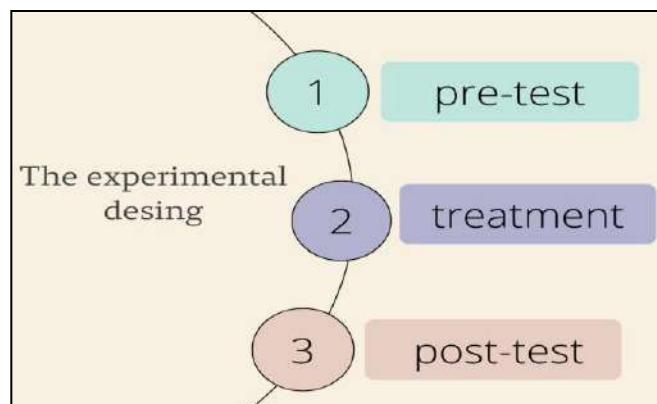
Figure 3.2: Represents the experimental design

3.1.1 Description of Pre-test:

To assess the participants' listening comprehension prior to the treatment, a pre-test was conducted to fourth year pupils at Shashah Muhammed Al-Saghir Primary School in Beldet Omar, Touggourt, Algeria, within the academic year 2023/2024. The pre-test involved narrating the story of Little Red Riding Hood to the pupils in a traditional manner, without the use of any digital devices. After the story presentation, which included visual aids to enhance pupil's comprehension, the pupils were given worksheets In order to fill in base it on the story. These activities were designed to engage pupils in understanding and recalling important elements of the Little Red Riding Hood story.

3. 3.1 Description of the Treatment:

The treatment designed for the experimental group consisted of three training sessions. In the initial session, pupils were introduced to the digital story "Our Colorful World" via television, watching it twice. The researcher introduced the story and its associated activities to facilitate comprehension. Subsequently, pupils completed worksheets that aimed to assess their understanding of the story. This procedure was replicated in the following sessions, where students watched "Greedy Hippo" and "Goldilocks" digitally. Each session aimed to fully engage students in the digital storytelling experience, ensuring comprehension through guided discussions and structured tasks. The stories were carefully chosen for children, featuring simple language and slow-moving animations to enhance understanding. The treatment took one

hour per session and was conducted under favorable conditions. The researcher Interaction along with the intention of enhancing confidence and self esteem in the pupils, also providing continuous motivation and positive feedback Wear implemented in the session.

3.3.3. Description of the post-test:

The post-test was conducted after the treatment. In the post-test the pupils watched the story "The Lion and the Mouse". After having watched the story, the Pupils were given the worksheets where two exercises were clearly highlighting the morale of the story. These activities helped pupils to interact with the narrative, encouraging reflection on the key themes presented in the story.

3.4. Description of the stories and their worksheets:

The worksheets used in the study were sourced from the British Council Kids website, with slight modifications to tailor them to the students' level. The website provides a diverse range of digital stories and interactive activities crafted to entertain and educate young learners. One of its main features is that it engages narratives and vibrant illustrations that capture children's imaginations while facilitating learning.

These activities aim to engage pupils in understanding and recalling key elements of stories. These activities involve visual matching, vocabulary building, and comprehension tasks to engage children effectively.

3.4.1 Pre-test:

3.4.1.a. Pre-test story:

Little Red Riding Hood" is a story about a girl who goes to her grandmother's house with a cake. Along the way, she meets a wolf who tricks her and eats her grandmother. The wolf then pretends to be the grandmother, but is eventually exposed by Little Red Riding Hood. Luckily, a woodcutter saves them by defeating the wolf.The tale teaches to watch out for lies and danger, reminding to be careful. It also praises bravery and shows how goodness can overcome evil.

3.4.1.b. Pre-test worksheet:

The activities in the worksheet related to the story of Little Red Riding Hood involve two main tasks:

1. Matching Pictures with Words: In this activity pupils are required to draw a line to match pictures with words. This activity likely helps in associating visual cues with corresponding vocabulary from the story.

2. Filling in the Blanks: The second activity involves filling in the blanks with the correct words: "Granny, what big... you have! All the better to see you with!" pupils should choose the appropriate word from a given list (Hear/Eyes/Eat/Nose) to complete sentences related to body parts and actions in the story.

3.4.2. Treatment worksheets:

The activities of the treatment include various tasks related to colors, nature, and storytelling. Here are more details about the activities:

3.4.2.1.a. Short Stories - Our Colorful World:

"Our Colorful World" follows Billy and Splodge as they explore space in search of animals. On their journey, they visit planets of various colors but find no animals until they reach a green planet. Surprised by the discovery of space animals, they return home and realize the beauty of Earth's colorful landscapes. This story highlights the diversity of colors in our world and encourages readers to appreciate the vibrant nature around them.

3.4.2.1. b Short Stories - Our Colorful World Worksheet:

1. Activity 1: Matching pictures with words.
2. Activity 2: Filling in the blanks with the correct words related to colors and elements like forest, sky, sea, hot, and cold.

3.4.2.2.a Short Stories - The Greedy Hippo story:

The story is about a greedy hippo that eats everything in sight, causing trouble for the other animals. When he gets stuck in a lake, they help him out but he remains selfish. In retaliation, they trick him into eating a pie made of fish and soap, making him sick. Learning his lesson, the hippo leaves town, presumably a changed character. The story

shows that being greedy and selfish can cause problems, but being kind and thinking about others makes life better for everyone.

3.4.2. 2.b. Short Stories - The Greedy Hippo Worksheet:

1. Activity 1: Matching pictures with words.

2. Activity 2: Feeling in the blanks with rewriting the correct answer.

3.4.2.3.a. Short Stories - Goldilocks and the Three Bears:

"Goldilocks and the Three Bears" is a tale about a girl named Goldilocks who enters a bear family's home in the forest. She tries out their porridge, chairs, and beds, finding the perfect fit for herself in each, but her intrusion angers the bears upon their return. She flees the house, learning a lesson about respecting others' property.

3.4.2.3.b Short Stories - Goldilocks and the Three Bears Worksheet:

1. Activity 1: Matching pictures with words.

2. Activity 2: Watching the story and Feel in the blanks the correct answers related to the story of Goldilocks and the Three Bears, such as determining if Daddy Bear's porridge is too hot, too cold, or just right; if the chairs are too big or just right; and if the beds are too hard, too soft, or just right.

3.4.3 Post -test :

3.4.3.a Post-test Story:

This story is a classic fable called "The Lion and the Mouse."A lion spares a tiny mouse, which later saves the lion from a trap. The story teaches that even small beings can make a big difference.

3.4.3.b. Post test worksheet:

The activities in the Worksheet "The Lion and the Mouse Worksheet" are related to understanding the moral of the story "The Lion and the Mouse." The activities are designed to engage readers in critical thinking about the story's message.

1. Activity: This activity involves tasks or questions that prompt readers to reflect on the story, its characters, and the events that unfold. It may include questions about the plot, character motivations, or key themes presented in the narrative.

2. Activity: The second activity provided source is a fill-in-the-blank exercise based on the story of "The Lion and the Mouse." In this activity, participants are required to complete sentences by filling in missing words from a given list, including words like "Mouse," "lion," "Rope," and "friend." The exercise involves recalling details from the story and understanding the sequence of events to correctly place the words in the blanks.

3.5 Description of the experiment process:

Description of the experiment's process bearing in mind that each session took 1 hour.

Session 1: Pre-Test

The activity: Listening to the storytelling of "Little Red Riding Hood" in a traditional format, which incorporates visual aids to improve pupils' comprehension. No digital aids will be used during this session.

Task: Pupils will listen to the story 2 or 3 times and then complete the activities in the worksheets provided.

Time Allocation:

- Reading and Explanation: The story will be read aloud for approximately 15 minutes, followed by a brief explanation lasting 2 to 3 minutes.
- Worksheet Completion: Pupils will have 45 minutes to complete the activities in the worksheets.

Session 2: Treatment (1)

The activity: Playing the digital Storytelling "our colorful world" on TV for The pupils in the classroom.

Task: Pupils will Watch the digital story 2 or 3 times and then complete the activities in the worksheet provided.

Time Allocation:

- Watching and Explanation: The story will be read aloud for approximately 15 minutes, followed by a brief explanation lasting 2 to 3 minutes.
- Worksheet Completion: Pupils will have 45 minutes to complete the activities in the worksheets.

Session3: Treatment (2)

The activity: Playing the digital Storytelling " Greedy hippo" on TV for The pupils In the classroom.

Task: Pupils will Watch the Digital story 2 or 3 times And then complete the activities in the worksheet provided .

Time Allocation:

- Watching and Explanation: The story will be read aloud for approximately 15 minutes, followed by a brief explanation lasting 2 to 3 minutes.
- Worksheet Completion: Pupils will have 45 minutes to complete the activities in the worksheets.

Session 4: Treatment (3)

The activity: Playing the digital Storytelling "Goldilocks and the three Bears" on TV for The pupils in the classroom.

Task: Pupils will Watch the digital story 2 or 3 times And then complete the activities in the worksheet provided .

Time Allocation:

- Watching and Explanation: The story will be read aloud for approximately 15 minutes, followed by a brief explanation lasting 2 to 3 minutes.

- Worksheet Completion: Pupils will have 45 minutes to complete the activities in the worksheets.

Session 2: The post-test

The activity: Playing the digital Storytelling "The lion and the mouse" on TV for The pupils in the classroom.

Task: Pupils will Watch the digital story 2 or 3 times And then complete the activities in the worksheet provided .

Time Allocation:

- Watching and Explanation: The story will be read aloud for approximately 15 minutes, followed by a brief explanation lasting 2 to 3 minutes.
- Worksheet Completion: Pupils will have 45 minutes to complete the activities in the worksheets.

Conclusion:

This chapter tackles the research design and methodologies employed in the study. It provides comprehension details regarding the target population, sampling, and research instruments which encompass pre-test, treatment, and post- test. Furthermore, it furnish description of stories that were given to pupils and their worksheets. In addition to highlighting the process of the experiment consisting of five sessions which divided into three parts, one session for pre-test, three sessions for treatment, and one for post-test

Chapter four: Analysis of findings

Introduction:

The present study investigates the impact of digital storytelling on the listening comprehension of young learners. The Experiment was implemented on the fourth-year primary school pupils at Shashah Mohammed Al-Saghir Primary School in Beldet Omar, Touggourt, Algeria within academic year 2023-2024 . The study involved pre-test, treatment , and a post-test to gather data about the effectiveness of digital storytelling On the listening comprehension. Analyzing and interpreting the data from these research tools helped to either support or refute the suggested hypothesis.

4.1 Analysis of the Results:

Taking into account the data collected from the pre-test, treatment, and post-test, the analysis of the findings is now viable. As an initial step, the pre-test, treatment, and post-test results of the pupils were calculated. Examining these outcomes throughout the experiment facilitated the acceptance or rejection of the previously stated hypothesis.

4.4.1 The pre-test findings:

The pre-test results were collected to establish the students' baseline level before the experiment began. In the table below (**Table 4.1)** the scores obtained from administering the pre-test to the pupils are presented according to the following scale.

Pupils	Activity (1)	Activity (2)	Results
1	5	4	9
2	4,5	2	6,5
3	2,5	1	3,5
4	1,5	0	1,5
5	3	1	4
6	4,5	1	5,5
7	5	4	9
8	6	2	8
9	2,5	2	4,5
10	2	2	4
11	3,5	4	7,5
12	1,5	0	1.5
13	4,5	0	4,5
14	4,5	2	6,5
15	2,5	2	4,5
16	3	2	5
17	2,5	4	6,5
18	2	0	2
19	4	2	6
20	3,5	3	6,5

21	3,1	1	4,5
22	4	1	5
The total			The avreage
115,5			**5,25**

Table 4.1: The pre-test findings

This table shows the individual scores of the 22 students on the pre-test. Each student's score on Activity 1 and Activity 2 are listed, as well as their total score. The total and average scores for the class are provided at the bottom

The graph below (**Graph 4.1**) displays the students' performance level after having a traditional storytelling session without any digital aids. Where it is evident that the students' level is moderate, not particularly high and not too low.

It is important to note that a post-test was conducted at the end of the Experiment. The post-test results, along with the treatment and pre-test outcomes, will assist us in answering our research question and either proving or disproving our hypothesis about the impact of digital storytelling on young learners' listening comprehension.

The pre-test results
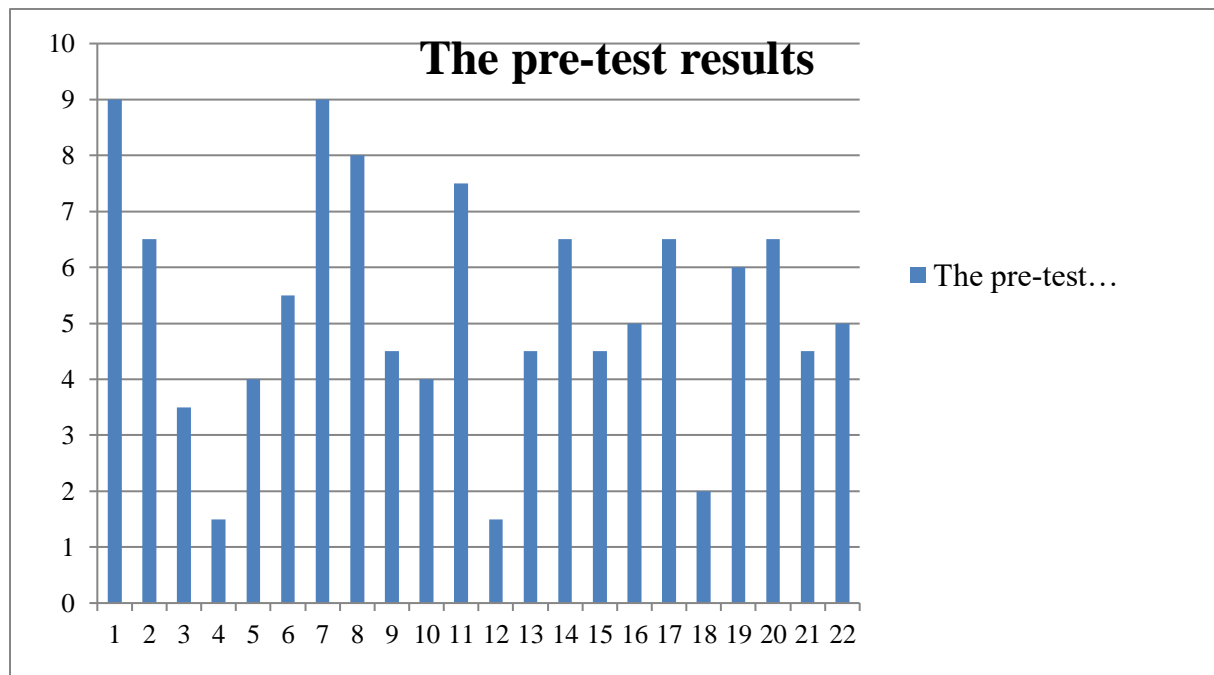
Graph 4.1. Representation of the pupils' performance in the pre-test

4.1.2 The treatment sessions findings:

The tables below (**Table 4.2**), (**Table 4.3**) and (**Table 4.4**) Display the scores obtained after the administration of the treatment sessions, all of these tables Followed the subsequent rating scale.

Pupils	Activity (1)	Activity (2)	Results
1	4,5	2,5	7
2	4	2,5	6,5
3	5	4	9
4	2,5	0	2,5
5	6	1,5	7,5

6	6	0	6
7	6	2,5	8,5
8	6	2,5	8,5
9	3,5	1	4.5
10	1,5	2,5	4
11	3,5	2,5	6
12	4	2,5	6,5
13	6	4	10
14	3,5	0	3,5
15	3,5	1	4,5
16	1,5	0	1,5
17	3,5	0,5	4
18	3	1,5	4,5
19	2	2,5	4,5
20	5	2,4	7,5
21	5	1,5	6,5
22	4,5	4	8,5
The total			The average
131,5			**5.97**

Table 4.2: treatment session (1) findings

This table shows the individual scores of the 22 students on the first treatment session. Each

student's score on Activity 1 and Activity 2 are listed, as well as their total score. The total and

average scores for the class are provided at the bottom.

Pupils	Activity (1)	Activity (2)	Results
1	5	2,5	7,5
2	3	1,5	4,5
3	5	2	7
4	1,5	0	1,5
5	5	4	9
6	6	3	9
7	6	4	10
8	6	2	8
9	2,5	1	3,5
10	0	0	0
11	6	2,5	8,5
12	5	1,5	6,5
13	6	3	9
14	4	1	5
15	4,5	2,5	7

| 16	3,5	1,5	5
17	4	1	5
18	1,5	0	1,5
19	0	1	1
20	2,5	1,5	4
21	3,5	2	5,5
22	5	1	6
The total			The average
124			**5,63**

Table 4.2: treatment session (2) findings

This table shows the individual scores of the 22 students on the second treatment session,

following the same format as the previous table.

Pupils	Activity (1)	Activity (2)	Results
1	5	2	7
2	4	4	8
3	3,5	4	7,5
4	1	0	1
5	5	4	9
6	5	2	7

7	6	3	9
8	5	2,5	7,5
9	2,5	1	3,5
10	3,5	0	3,5
11	4	2	6
12	3,5	4	7,5
13	5	3,5	8,5
14	5	1,5	6,5
15	3	3	6
16	1	1	2
17	3,5	3	6,5
18	3	0	3
19	2,5	3	5,5
20	4,5	4	8,5
21	4	3	7
22	2,5	3,5	6
The total			The average
136			**6,18**

Table 4.2: treatment session (3) findings

This table shows the individual scores of the 22 students on the third treatment session, following the same format as the previous tables.

After the treatment took place ,The results Displayed in the graphs below

(Graph 4.2.)(Graph 4.3.)(Graph 4.4.) show a comparison between the pre-test results and the three treatment sessions results. The graphs Attempt to check if there was any Improvement in the students' level compared to their pre-test results.
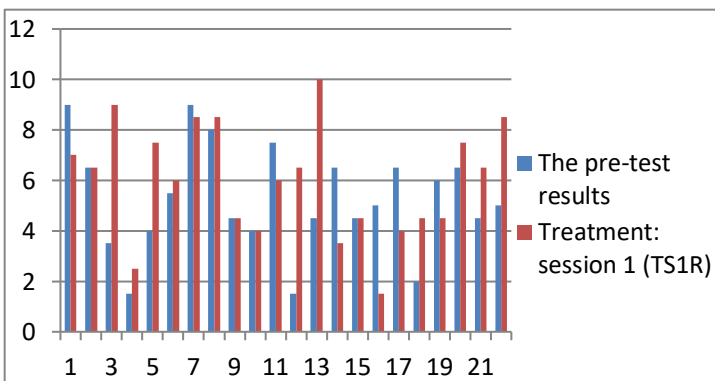
Graph 4.3. Representation of the pupils' performance in the pre-test and the treatment session(2)
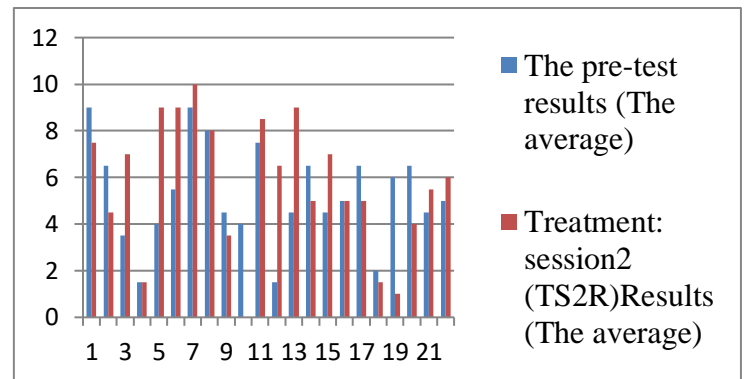
Graph 4.2. Representation of the pupils' performance in the pre-test and the treatment session(1)
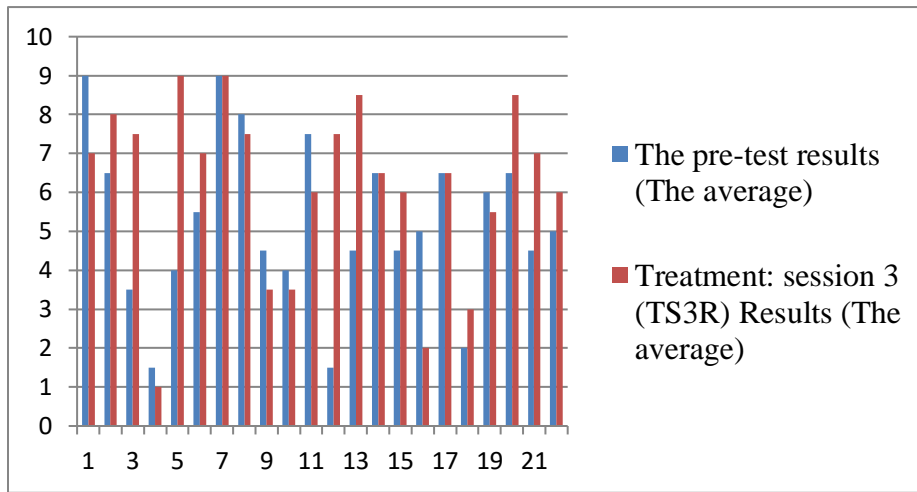
Graph 4.4. Representation of the pupils' performance in the pre-test and the treatment session(3)

The graphs indicate a noticeable improvement in the pupils' performance after each session.

To make the picture more clear we have this pie charts below. Shows the percentage of the pupils who took the average and who does not in each session Including the pre-test Results percentage also.
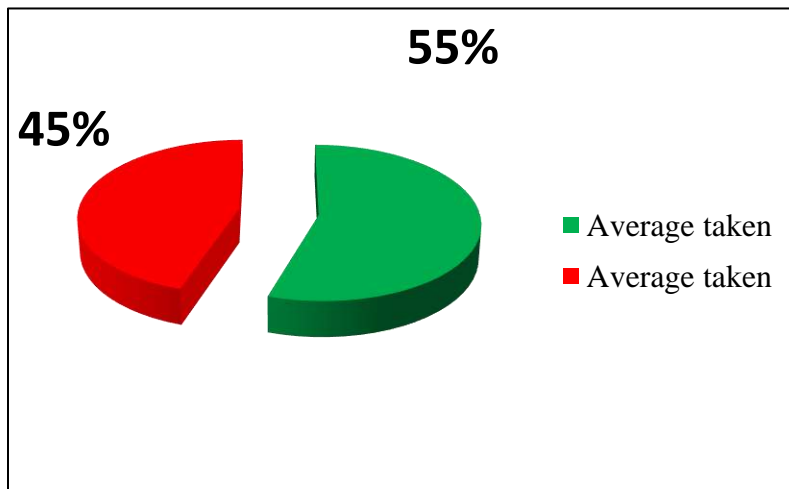
Graph 4.5. pie chart represents the pre-test results percentage

This pie chart shows the percentage of students who achieved the average score (55%) and the percentage who did not (45%) on the pre-test.

40%

■ Average taken
■ Average lost

60%
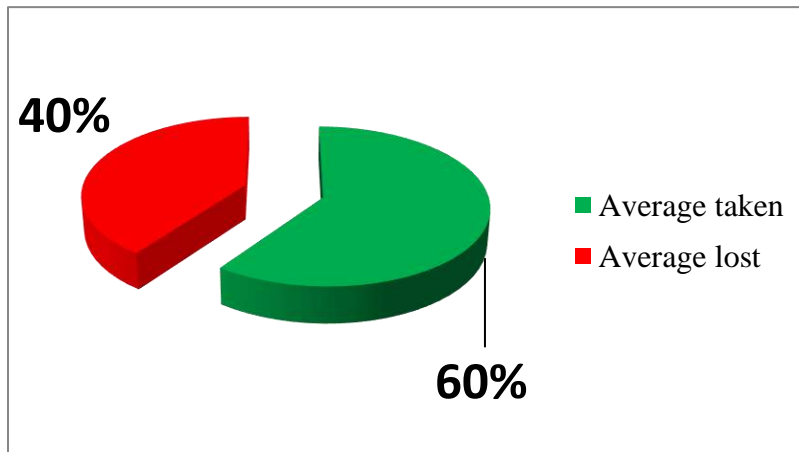
Graph 4.6.: pie chart represents the treatment session (1) percentage

This pie chart shows the percentage of students who achieved the average score (69%) and the percentage who did not (31%) on the second treatment session.

31%

■ Average taken
■ Average lost

69%
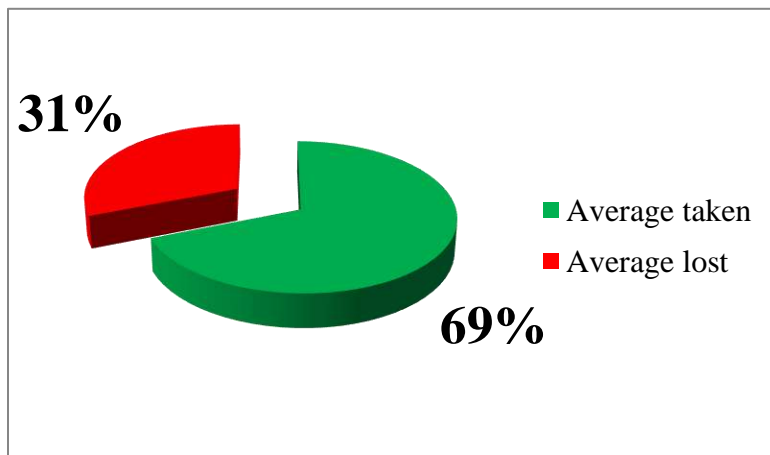
Graph 4.7.: pie chart represents the treatment session (2) percentage

This pie chart shows the percentage of students who achieved the average score (69%) and the percentage who did not (31%) on the second treatment session.
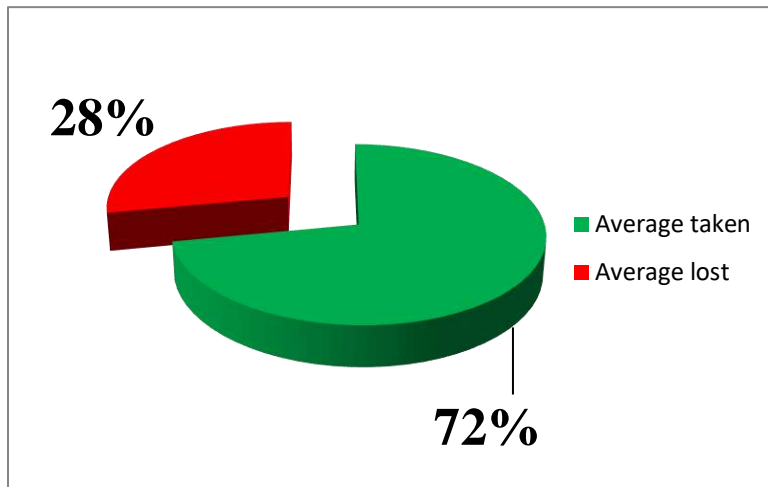
Graph 4.8. pie chart represents the treatment session (3) percentage

This pie chart shows the percentage of students who achieved the average score (72%) and the percentage who did not (28%) on the third treatment session.

4.1.3 Post-test findings:

The table below (**table:4.5**) Display the scores obtained after the administration of the post-test following the subsequent rating scale.

Pupils	Activity (1)	Activity (2)	Results
1	5	2	7
2	5	1	6
3	6	4	10
4	1,5	0	1,5
5	6	4	10
6	5	0	5
7	6	4	10
8	6	4	10
9	3,5	1	4,5
10	3,5	1	4,5
11	5	4	9
12	3	1	4
13	6	4	10
14	6	4	10
15	3,5	0	3,5
16	5	1	6
17	3	2	5
18	5	1	6
19	6	1	7
20	6	4	10

21	6	2	8
22	6	2	8
The total			The average
155			**7**

Table 4.5: The post-test findings

This table shows the individual scores of the 22 students on the post-test. Each student's score on Activity 1 and Activity 2 are listed, as well as their total score. The total and average scores for the class are provided at the bottom.

The results displayed in the graph (**Graph.4.9**) below shows a comparison between the pre and post test results where we can see clearly that the level of the pupils' performance has a noticeable progress.
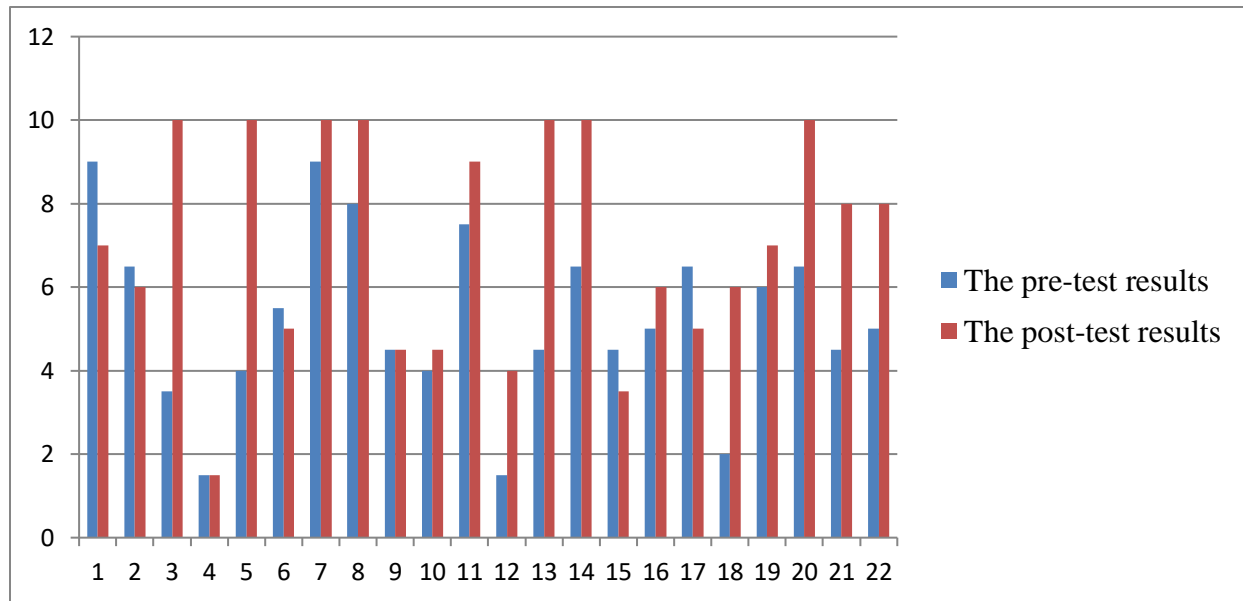
Graph:4.9. Representation of the comparison between the pre and post test results

4.2. Calculating the Means:

The mean is defined as: 'the sum of all scores divided by the number of scores" (Miller, 1975, p. 36 .Cited in Chelbi, 2017).Or in other words, the average score is found by adding up all the scores and then dividing the total by the number of scores.

4.2.1.The pre-test mean:

The table below (table 4.6) exposes the pre-test results Mean .

	The total	The average
The Mean	**115,5**	**5,25**

Table.4.6: the pre-test mean

This table shows the calculation of the pre-test mean score, which was 5.25 out of 10.

4.2.2 The post-test mean:

The table below (table 4.7) exposes the post test results Mean.

	The total	The average
The Mean	**155**	**7**

Table.4.7: the post-test mean

This table shows the calculation of the post-test mean score, which was 7 out of 10.

4.3 Comparison of the pre-test and the post test Means:

The table below (table 4.8) presents the mean scores from both the pre-test and post-test. The pre-test mean score indicates that the students' level before the experiment was moderate (5.25/10). In contrast, the post-test mean score shows a significant improvement (7/10) compared to the pre-test mean score. This comparison, based on the calculated means, supports the previous hypotheses regarding the impact of digital storytelling on young learners' listening comprehension.

	Pre-test mean	Post-test mean
The Means	**5,25**	**7**

Table.4.8: The pre-test and the post-test means

This table directly compares the pre-test and post-test mean scores, showing a significant improvement from the pre-test to the post-test.

4.4 The percentage calculation:

The table below(**Table 4.9)** displays the percentages of pupils who took the average and who did not in the pretest .

Pre-test			
Average Taken		**Average lost**	
Number	**Percentage**	**Number**	**Percentage**
12	55 %	10	45 %

Table 4.9: Representation the average percentage in the pre-test.

This table shows the percentage of students who achieved the average score (55%) and the percentage who did not (45%) on the pre-test.

The tables below (**Table 4.10), (Table 4.11**)(**Table 4.12**) display the treatments sessions percentage of Pupils who took the average and who did not.

Treatment: session 1			
Average Taken		Average lost	
Nember	Percentage	Nember	Percentage
13	60 %	9	40 %

Table 4.10: Representation of the average percentage in the Treatment

This table shows the percentage of students who achieved the average score (60%) and the percentage who did not (40%) on the first treatment session.

Treatment: session 2			
Average taken		Average lost	
Number	Percentage	Number	Percentage
15	69 %	7	31 %

Table 4.11: Representation of the average percentage in the Treatment

This table shows the percentage of students who achieved the average score (69%) and the percentage who did not (31%) on the second treatment session.

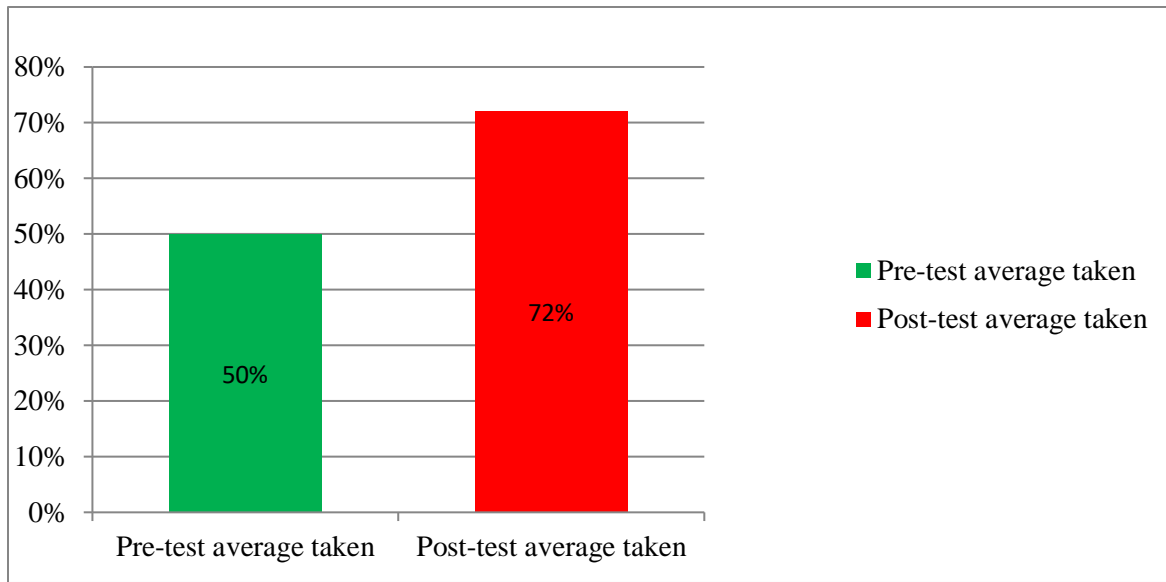| Treatment: session 3			
Average taken		**Average lost**	
Number	**Percentage**	**Number**	**Percentage**
17	72 %	5	28 %

Table 4.12: Representation of the average percentage in the Treatment

This table shows the percentage of students who achieved the average score (72%) and the percentage who did not (28%) on the third treatment session.

The table below (**table 4.13**) displays the percentage of pupils who get the average in both pre and post tests

Pre-test average taken		Post-test average taken	
Number	**Percentage**	**Number**	**Percentage**
11	50 %	17	72 %

Table 4.13: Representation of Pre-test and Post-test average taken Number and Percentage

Graph 4.10: Representation of Pre-test and Post-test average taken Number and Percentage

Conclusion:

The analysis of the results from the pre-test, treatment sessions, and post-test clearly demonstrates the positive impact of digital storytelling on the listening comprehension of the young learners in this study.

The pre-test results showed the students had a moderate level of listening comprehension, with an average score of 5.25 out of 10. However, after the three treatment sessions utilizing digital storytelling, the students' performance improved significantly. The average score on the post-test increased to 7 out of 10, a substantial improvement compared to the pre-test.

Furthermore, the percentage of students achieving the average score increased from 55% on the pre-test to 72% on the post-test. This provides strong evidence that the use of digital storytelling was effective in enhancing the listening comprehension skills of the young learners.

In conclusion, the findings of this study support the hypothesis that digital storytelling has a positive impact on the listening comprehension of primary school students. The data analysis indicates digital storytelling's are effective and that can be leveraged to improve young learners' listening abilities.

General Conclusion

The field of work

1. Summary of major findings:

Listening is one of the foundational language skills alongside speaking, reading, and writing, proficiency in listening comprehension is essential for effective communication and language acquisition. Therefore, the primary objective of this study is to uncover a research question: do digital stories affect young learners' listening comprehension?. To answer research question, this study aims to investigate the impact of implementing digital stories on the enhancement of young learners' listening comprehension. The investigation was conducted at Shashah Mohammed El-Saghir primary school. The participants were twenty-two (22) pupils of fourth year primary school representing a sampling of the study from a total population of forty-four (44), where females outnumbered males.

In order to investigate whether there is correlationship between the improvement of listening comprehension and the implementation of digital stories. Initially, pupils were given a pre-test to gauge their current level in comprehending listening through storytelling before the treatment. The latter was conducted at Shashah Mohammed El-Saghir primary school, Beldat Omer, Touggort, Algeria within academic year 2023-2024 during the second semester for three(03) sessions, where pupils receive activities and questions to answer according to their listening comprehension of stories they have listened to. However, the post-test aims to investigate the improvement in the implementation of digital stories on the enhancement of young learners' listening comprehension after the treatment.

According to the present result, this study effectively addressed the research questions and validated the alternative hypothesis which posits that young learners listening comprehension can be enhanced through the implementation of digital stories.

Furthermore, this study consists two fundamental sections: theoretical and practical. The theoretical section divided into two main chapters, chapter one tackles the concept of digital stories, how it is developed, and its components. While chapter two is discussed the notion of listening comprehension, the differences between listening and hearing, how listening skills is occurred, and the difficulties may learners suffered from. However, section two is practical which involves two chapters as well. Chapter three is about the procurers including research design, research instrument, and the description of stories and worksheets. However, chapter four is the analysis of the results and the findings.

2. Recommendation for Further Research:

Storytelling plays a crucial role in ESL\EFL learning and teaching. However, learners may face difficulties in their listening comprehension because of the lack of knowledge, limited time, and materials that are not up-to-date which do not motivate learners in enhancing their learning process. As a result of this, a number of strategies and solutions are recommended as following:

- Teachers should specify enough time and sessions for practising listening skill. This enables learners to enhance their speaking skill and activate their understanding.

- Teachers need to up date their teaching materials which should target the needs and interest of the learners. By using these materials, learners will be motivated and curious about learning.

- Teachers have to create the environment for learners to implement listening skills. Through using suitable and appropriate materials such as laptops, speakers, and good connection.

- Teachers must give chances and opportunities to the learners to practice their listening comprehension in one hand. On the other hand, they will enhance the other skills: speaking, reading, and writing effectively.

- Teachers ought to use short digital stories which involve colours, and nature. To avoid pupils getting bored and losing their attention.

- Teachers should provide learners with rich activities and have relation with what they have listened to in a funny way.

List of References:

- Ball, K. (2023). What is Digital Storytelling and How to Use it in the Most Powerful

- Bingol, M. (2017). Importance of Listening Comprehension: A Literature Review. International journal of social sciences, 4, 109-114.

- Boverly, I. (2023). Essential Element of Digital Storytelling. Retrieved from https://research.auctr.edu/digital

- Brown, H. (2003). Language Assessment Principles and Classroom Practices: Testing, Assessing, and Teaching.

- Calzini, M. (2023). The Future of English Teaching Conference. Retrieved from http://trinitycollege.com/FOELT.

- Cardello, J. (2022, October 14). 10 Digital Storytelling Examples (And Techniques to Try).

- Elman, J. L., Bates, E., Johnson, M. H., Karmiloff-Smith, A., Parisi, D., & Plunkett, K. (1996). Rethinking innateness: A connectionist perspective on development. Cambridge: MIT Press.

- Ferne, T. (2017, September). 12 categories of digital storytelling formats. BBC.

- Fuller, K. (2021, July 8). The difference between hearing and listening. Psychology Today.

- Garrety, C. M. (2008). Digital storytelling: An emerging tool for student and teacher learning [Unpublished doctoral dissertation]. Iowa State University.

- Karataş, S., Bozkurt, Ş. B., & Hava, K. (2016). The perspective of history pre-service teachers' towards the use of digital storytelling in educational environments. Journal of New Results in Science, 13, 500-509.

- Karmiloff, K., & Karmiloff-Smith, A. (2001). Pathways to language: From fetus to adolescent. Cambridge: Harvard University Press. Language acquisition.

- https://learnenglishkids.britishcouncil.org/listen-watch/short-stories.

- Liu, J. (2021). Designing an Experiment: Step-by-step Guide. Retrieved from https://www.youtube.com/scribbrus?sub...

- Qiongli, W. (2009). Commercialization and digital storytelling in China. In J. Hartley and K. McWilliam (Eds.), Story circle: Digital storytelling around the World (pp. 230–44). Malden, MA: WileyBlackwell.

- Rintaningrum, R. (2018a). Investigating reasons why listening in English is difficult: Voice from foreign language learners. Asian EFL Journal, 20(11), 112–120.

- Rintaningrum, R. (2018b). The Asian EFL Journal Volume 20, Issue 4. Asian EFLJournal, 20(4), 6–15

- Robin, B. (2006, March). The educational uses of digital storytelling [Conference presentation]. In Society for Information Technology & Teacher Education International Conference (pp. 709–716). Association for the Advancement of Computing in Education (AACE). http://faculty.coe.uh.edu/brobin/homepage/ Educational-Uses-DS.

- Robin, B. R. (2008). Digital storytelling: A powerful technology tool for the 21st-century classroom. Theory into practice, 47(3), 220–228.

- Rossiter, M., & Garcia, P. A. (2010). Digital storytelling: A new player on the narrative field. New Directions for Adult and Continuing Education, 2010(126), 37-48.

- Rintaningrum, R. (2018a). Investigating reasons why listening in English is difficult Voice from foreign language learners. Asian EFL Journal, 20(11), 112–120.

- Rintaningrum, R. (2018b). The Asian EFL Journal Volume 20, Issue 4. Asian EFL Journal, 20(4), 6–15.

- Saraswaty, D. R. (2018). Learners' Difficulties & Strategies in Listening Comprehension. English Community Journal, 2(1), 139.

- Shuckla, S. (2020). Concept of Population and Sample. Retrieved from https://www.researchgate.net/publication/346426707.

- Thomas, L. (2024, January 22). Quasi-Experimental Design | Definition, Types & Examples. Scribbr. Retrieved from https://www.scribbr.com/methodology/quasi-experimental-design/

-Vandergrift, L. (2011). Second language listening: Presage, process, product, and pedagogy. In Handbook of research in second language teaching and learning (pp. 455-471).

- https://youtu.be/dbLecFXK00I?si=jjUwzJSjhrQwZJGE.

- https://youtu.be/dbLecFXK00I?si=jjUwzJSjhrQwZJGE.

- https://youtu.be/Oaw-d3r_gIc?si=7WZfsAPNJRAFKtr8.

- https://youtu.be/TVOBACpbTHc?feature=shared.

Appendices

Little Red Riding Hood

Little Red Riding Hood lived in a wood with her mother. One day   Little Red Riding Hood went to visit her granny. She had a nice cake in her basket.

On her way Little Red Riding Hood met a wolf.

'Hello!' said the wolf. 'Where are you going?'

'I'm going to see my grandmother. She lives in a house behind those trees.'

The wolf ran to Granny's house and ate Granny up. He got into Granny's bed

A little later, Little Red Riding Hood reached the house. She looked at the wolf.

'Granny, what big eyes you have!'

'All the better to see you with!' said the wolf.

'Granny, what big ears you have!'

'All the better to hear you with!' said the wolf.

'Granny, what a big nose you have!'

'All the better to smell you with!' said the wolf.

'Granny, what big teeth you have!'

'All the better to eat you with!' shouted the wolf.

A woodcutter was in the wood. He heard a loud scream and ran to the house.

The woodcutter hit the wolf over the head.

The wolf opened his mouth wide and shouted and Granny jumped out.

The wolf ran away and Little Red Riding Hood never saw the wolf again.

Appendices (1)
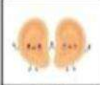
short-stories-little-red-riding-hood-worksheet

Full name : ....

1. Activity :
   - Draw a line to match the picture and the word.

wolf			Hear
Granny			Basket
Ears			Eat
Eyes			See
Wood			Teeth
Nose			Smell

2.Activity :

   - Fill in the blanks with the correct word:

                    (Hear/ eyes/ eat/ nose)

1. Granny, what big .... you have! All the better to see you with!
2. Granny, what big ears you have! All the better to .... you with!
3. Granny, what a big .... you have! All the better to smell you with!
4. Granny, what big teeth you have! All the better to ....you with!

Appendices (2)

short-stories-our-colourful-world-worksheet

Full name : ....

1. Activity :
   - Draw a line to match the picture and the word.
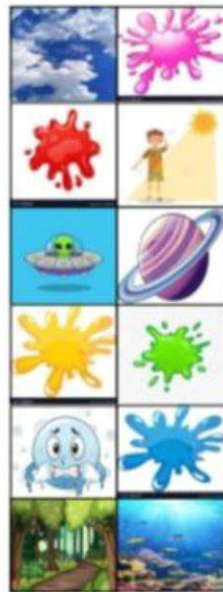
Red		Planet
Yellow		Green
Spaceship		Pink
Sky		Hot
Forest		Sea
Cold		Blue

2.Activity :

- Fill in the blanks with the correct word:

(forest/ sky /sea /hot /cold)

1. Look at this .... The trees are red and the leaves are red.

2. Look at the yellow ....and the yellow clouds   .

3. Look at the pink . ...There are pink shells and pink plants   in the sea.

4. This planet is very . ...There is a big blue sun and a desert with blue sand .

5. This planet is very .... The clouds are green and the snow is green.

Appendices (3)

Short-stories-the-greedy-hippo-worksheet

Full name : ....

1. Activity :
   - Draw a line to match the picture and the word.

hippo	shout
cheese	lake
peas	pie
chips	fish
cake	soap
pull	tummy ache

2.Activity :

Fill in the blanks in the sentences with missing words: (fish/ soap/pie/Hippo)

1. The animals made a pie from ………. and …………..to make the Hippo sick.

2. 'Here you are, we've made …... ……especially for you.' 'Thanks,' he said, 'I'll eat it now.

I've nothing else to do.'

4. ……….learned his lesson. It was the end of all their troubles. He was last seen leaving

town, blowing fishy bubbles.

Appendices (4)

Short-stories-goldilocks-and-the-three-bears-worksheet

Full name : ....

1.Activity :

- Draw a line to match the picture and the word.

| Girl |
| Golden |
| Hair |
| Forest |
| Bowl |
| Hungry |

| Chair |
| Tired |
| Bed |
| Bear |
| Sleep |
| Wake up |

2. Activity :

Watch the story. and rewrite the correct answer.

a. Daddy Bear's porridge is . ...too hot / too cold / just right
b. Mummy Bear's porridge is .... too hot / too cold / just right
c. Baby Bear's porridge is .... too hot / too cold / just right
d. Daddy Bear's chair is .... too big / just right
e. Mummy Bear's chair is ....too big / just right
f. Baby Bear's chair is .... too big / just right
g. Daddy Bear's bed is .... too hard / too soft / just right
h. Mummy Bear's bed is .... too hard / too soft / just right
i. Baby Bear's bed is .... too hard / too soft / just right

Appendices (5)

The-lion-and-the-mouse-worksheet

Full name : ....

1. Activity:

tree			neck
lion			king
lough			friend
asleep			back
Mouse			sun

2. Activity:

Fill in the blanks with the missing words: (Mouse, lion, Rope, friend)

1. A lion was asleep in the sun one day. A little ....came out to play. The little mouse ran up the lion's neck and slid down his back. The lion caught him with a great big smack!
2. The mouse was out walking the very next day. He heard a big roar, and squeaked when he saw the .... tied to a tree. But the mouse had a plan to set him free.
3. The mouse worked quickly and chewed through the ....
4. The lion said, 'Oh little mouse You're the best .... .there ever could be!'

Appendices (6)

The classroom picture

.

خلاصة.

يلعب الفهم السمعي دورًا محوريًا في سياق اللغة الإنجليزية كلغة أجنبية (EFL) وسياق اللغة الإنجليزية كلغة ثانية (ESL)، باعتباره إحدى المهارات اللغوية الأساسية إلى جانب التحدث والقراءة والكتابة. عادة ما يتم اكتساب الكفاءة في الفهم السمعي خلال مراحل النمو المبكرة للطفل. ومع ذلك، فإن الصعوبات في هذه المهارة يمكن أن تعيق اكتساب وتطبيق المهارات اللغوية الأخرى، مثل التحدث والكتابة. من بين العوامل التي لا تعد ولا تحصى والتي تؤثر على الفهم السمعي، تبرز رواية القصص كمساهم مهم. وبالتالي، تسعى هذه الدراسة إلى استكشاف مدى فعالية السرد القصصي الرقمي في تحسين مهارات الفهم السمعي لدى المتعلمين الصغار في إبتدائية شاشة محمد الصغير، بلدت عمر، تقرت، الجزائر. المشاركون في هذه الدراسة هم تلاميذ السنة الرابعة خلال العام الدراسي 2023/2024 وتحديدا في الفصل الدراسي الثاني. وتفترض الفرضية أن دمج القصص الرقمية يمكن أن يعزز قدرات الاستيعاب السمعي. ومن أجل التحقق من هذه الفرضية، أجريت دراسة تجريبية شملت 22 تلميذاً كمجموعة تجريبية وضابطة. خضعت المجموعة لاختبارات قبلية وبعدية لقياس مستويات استيعابهم الاستماعي الأولية وتقييم فعالية رواية القصص الرقمية في تعزيز هذه المهارات. اشتمل العلاج التجريبي على خمس جلسات، خصصت كل منها جلسة واحدة للاختبار القبلي والاختبار البعدي، وثلاث جلسات مخصصة للعلاج باستخدام القصص الرقمية. وفي نهاية كل جلسة، انخرط المشاركون في الأنشطة وأجابوا على الأسئلة المتعلقة استيعابهم السمعي. كشفت النتائج عن تحسن كبير في قدرات الفهم السمعي لدى المشاركين بعد تعرضهم للقصص الرقمية. تؤكد هذه النتائج صحة الفرضية، مما يشير إلى أن القصص الرقمية تلعب دورًا محوريًا في تعزيز مهارات الفهم السمعي بين المتعلمين الصغار.

الكلمات المفتاحية: القصص الرقمية، الفهم السمعي، المتعلمون الصغار.

.