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"This is me, people!" – Norwegian EFL learners' perceptions of digital storytelling as a learning tool

A qualitative case study

Master's thesis in Didactics for English and Foreign Language Education

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Abstract
Digital storytelling (DST) has emerged as a powerful tool for teaching and learning of English as a foreign language (EFL). However, little attention has been paid to student perception of the educational value of DST. Accordingly, this thesis is set out to explore Norwegian EFL 8th grade learners' view on DST as a learning tool. Within the paradigm of communicative language learning (CLT), a DST project was conducted over a period of five weeks. The students were asked to produce and share digital stories about special places of theirs, and then outline their perceptions about the process. The research was designed as a qualitative case study, and the data were collected through semi-structured interviews, observations and reflection logs. The results of the study indicated that the students perceived DST as a meaningful way to learn language, especially because of the use of personal stories. However, issues were identified in relation to time constraints. The students perceived a development of oral literacy skills, and partly of written and digital literacy skills. Further, a twofold potential was recognised related to the sharing of personal stories. On one hand, the students explained that the sharing of personal stories can promote a positive classroom culture. On the other hand, they found the sharing of personal stories as a possible risk for the classroom environment. Hence, the students emphasised the importance of a supportive classroom environment in the implementation of DST.

Sammendrag

Digital historiefortelling (DST) har blitt etablert som et verdifullt verktøy for læring og undervisning av engelsk som fremmedspråk (EFL). Det er imidlertid viet lite oppmerksomhet til elevenes egen oppfatning av DST og dets verdi som et læringsverktøy. Derfor er denne masteroppgaven utarbeidet for å utforske norske EFL-elevers syn på DST som et verktøy for læring. Innenfor kommunikativ språkopplæring (CLT) ble det gjennomført et DST-prosjekt over en periode på fem uker. Studentene ble bedt om å produsere og presentere digitale fortellinger om deres favorittsteder, og deretter utdype sine oppfatninger om prosessen. Forskningen ble utformet som en kvalitativ kasusstudie, og dataene ble samlet inn gjennom semi-strukturerte intervjuer, observasjoner og refleksjonslogger. Resultatene av studien indikerte at elevene opplevde DST som en meningsfull måte å lære språk på, spesialt på grunn av bruken av personlige historier. Studentene ga uttrykk for særlig utvikling av muntlig kompetanse, og delvis utvikling av skriftlig og digital kompetanse. En av utfordringene som ble identifisert i sammenheng med DST var knyttet til tidsbruk. Videre ble et todelt potensial knyttet til deling av personlige historier. På den ene siden forklarte elevene at deling av personlige historier kan fremme en positiv klasseromskultur. På den andre siden fant de delingen av personlige historier som en mulig risiko for klassemiljøet. Studentene understreket derfor betydningen av en støttende klasseromskultur i forbindelse med implementeringen av DST.

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1. Introduction

Storytelling is both timeless and universal, and can carry people beyond all boundaries of time, space, language, ethnicity, class, and gender – limited only by imagination (Wajnryb, 2003). Whereas storytelling is not new neither in history generally, or in foreign language teaching and learning specifically, digital storytelling (DST) is a rather modern means of communication. There are many definitions of DST, however, I identify with the following for its connectivity to educational goals: "DST uses personal digital technology to combine a number of media into a coherent narrative" (Ohler, 2008, p.15). The media referred to in this definition are often a combination of a voiceover, soundtrack, and images. Teachers and educators have established the educational value of DST for vast reasons. For instance, Ohler (2008) recognises DST as a learning tool that provides the development of a range of literacy skills. Shelby, Ubeda, & Jenkins (2014) articulated that DST promotes motivation and student-centred learning. Sadik (2008) found that DST stimulates enhancement of technical, communicative and collaborative skills. Condy, Chigona, Gachago & Ivala (2012) viewed DST as a particularly valuable for its fostering of personal relations in the classroom. Hence, these studies show that DST is a valuable educational tool for its enhancing of both conceptual and emergent literacy skills, and promotes student-centred learning and a positive classroom environment.

Whereas researchers and educators have identified the value of DST, it has proven to be a challenging task to find studies that elicit the student view of DST as a tool for EFL learning. Normann (2011) conducted a study eliciting EFL learners' reflections on potentials for learning through DST, however through a slightly different approach. In her study, students utilise DST to convey content knowledge and language skills, whereas students in this study draw on personal experience in the narration of their digital stories. Accordingly, no other studies are conducted with the same approach, and therefore this study addresses a lack in research. Precisely, within the paradigm of communicative language teaching (CLT), this study is set out to explore Norwegian EFL learner perceptions of DST. In this project, students were asked to produce a digital story based on personal experience. They were then interviewed about their views on DST as a learning tool. This chapter outlines the rationale and research question in the study. Further, the overall research design is presented along with definitions of essential terms. Finally, the chapter concludes with an outline of the organisation of the study.

1.1. Rationale and research question

The rationale behind this study is twofold. First, I am drawn towards the student voice as I believe that to be the most important feedback for teachers as it contributes to their constant learning and development. As identified above, there is a research gap on EFL student perceptions of DST as a learning tool. In my knowledge, most studies concentrate on the educational value of DST from a teacher or a researcher perspective neglecting to acknowledge the student view. The importance of eliciting the student voice is accentuated in the Norwegian Directorate for Education and Training and through research composed on the matter. In the Quality Framework in the National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training (UDIR, 2011a), it is emphasised that students must be enabled to influence learning as that contributes to greater awareness of their own learning processes. It is articulated that demographic student participation "is positive for the development of social relations and motivation for learning at all stages of education" (UDIR, 2011a, p.4). That aligns with principles outlined for the English subject specifically, stressing the importance of learners' insight into their own language learning (UDIR, 2013). Research on the field has found that emphasis on the student perspective contributes to meaningful learning, an increased experience of ownership and enhanced feeling of membership (Baroutsis, McGregor & Mills, 2015, Rudduck, 2007, Rudduck & Fielding (2006). Postholm argues that educational research underlining the student voice can contribute to "improvements of teaching and learning, and as a consequence, improve the students' learning outcomes" (2011, p.380). Although this study is neither designed nor conducted as action research, it is nevertheless my hope that it can provide valuable knowledge in order for me and other teachers of foreign languages to improve our teaching practices linked to DST. Hence, promoting the student view of DST as a tool for language learning is one of the main rationales for conducting this research.

The second rationale of this study is to contribute to meaningful integration of technology into the classroom. Digital skills play a significant role as one of five basic skills recognised in the Norwegian National Curriculum for Knowledge Promotion (LK06). The framework for basic skills articulates "digital skills are a prerequisite for further learning and for active participation in working life and a society in constant change" (KD, 2012, p.12). It is apparent then, the importance of developing meaningful and qualitative ways to integrate technology into the classroom. Through a meaningful integration of technology into education, students are enabled

to develop the digital skills demanded in today's society (Howland, Jonassen & Marra, 2012). I believe that the incorporation of learner perspectives on the technology they engage in while learning can enhance teachers' knowledge on technology integration and hence improve learning. In order to find out how Norwegian EFL learners perceive DST as a learning tool, I have formulated the following research question: What are Norwegian EFL learners´ perceptions towards DST as a learning tool?

As presented above, previous research indicates that DST provides the development of several literacy skills (Ohler, 2008, Yuksel, Robin & McNeil, 2011, Sadik, 2008). I am interested in exploring the student point of view related to growth in literacy competence. Accordingly, I have formulated the following sub-question: What are the learners' perceptions of DST as a tool to develop literacy skills? Previous studies have also indicated that DST is beneficial for promoting a positive classroom culture (Condy, Chigona & Ivala, 2012, Nicholas, Rossiter & Abbot, 2011). Green (2013) states classroom culture is crucial for learning. The classroom environment is a relevant aspect in the implementation of DST because it involves the sharing of personal stories. With relation to that, I have formulated a second sub-question: What are the learners' perceptions of DST as a means of building classroom cohesion? Together, the sub-questions can provide rich and nuanced perceptions of DST, and hence contribute to an in-depth answer to the main research question.

1.2. Overall research design

To answer the research question above, this study is carried out qualitatively. The case study approach is appropriate because it provides the opportunity to gain rich and valuable insight into the field of research (Yin, 2014). The field of research is a Norwegian EFL 8th grade that engages in DST for the first time. As the student voice constitutes a pivotal role in this study, it is represented through data collection of both interviews and observations. Additionally, data is collected through reflection logs from a teacher perspective. The three data collection strategies contribute to triangulate the results.

The DST-project designed for the study is called the Place Project. For five weeks, students narrated digital stories about their favourite places. The understanding of the term place was quite open in this context and ranged from imaginary to concrete and everything in between. Hence, the presentations at the end of the project were of a varied kind and addressed e.g. dreams, human relations, vacations, and specific rooms. The design of the Place Project derived

from principles of communicative language learning (CLT) (Richards, 2006) and meaningful learning with technology (Howland, Jonassen & Marra, 2012).

1.2.1. Definition of terms

In order to avoid ambiguity and allow for a common understanding of terms that are frequently used in the thesis, this section briefly defines foreign language (FL) and English as a foreign language (EFL). There are a range of terms used to indicate the learning of a language that is not one´s first, such as second language (L2), target language (TL) and FL. In this thesis, the use is limited to FL. A FL represents a language that is neither the students' native or an official or semi-official language in the country that they live in (Svartvik & Leech, 2016). In line with that understanding of FL, Galloway & Rose (2015) define EFL the following way: EFL is "the use of English in a context where it has no official status and is not widely used in the local community, and thus is limited to special contexts like the classroom" (2015, p.253). Other significant terms are defined in the text.

1.3. Organisation of the study

The overall focus of this study is Norwegian EFL learners' perceptions of DST as a learning tool. In this chapter, I have presented the background and rationale of the study, as well as the research questions. The overall research design has also been presented, along with a definition of important terms. Further, chapter two presents the theoretical foundation, of which the overlying concepts are CLT, the advent of technology into education and integration of DST into the classroom. Finally, previous studies on teacher and student perceptions of DST as a learning tool are presented. The design of the research is thoroughly described in chapter three, including the Place Project and the overlying research approach. Methods for collecting and analysing data are also described, along with steps taken to ensure quality of the research. Chapter four presents the results of the analysis, which are discussed in light of theory and previous studies in chapter five. Chapter six summarised the main findings in the study and presents its limitations along with suggestions for further research. A list of references and appendices follows after the conclusion.

2. Theoretical foundations

This chapter includes a review of relevant theory and previous studies. Overarching concepts are EFL learning with technology in general, and DST in the language classroom specifically. The project is based on foreign language acquisition and communicative language teaching, and the latter further influences the integration of technology into the classroom. Literacy in the 21st century is the presented with relation to basic digital skills. DST is described in its originality and with modification to the language classroom, treated with respect to different stages and aspect of the process. Finally, as I find it important to understand the research field as obtained and presented by other researchers I present findings from previous studies of EFL teacher and student views on DST.

2.1. Foreign language acquisition through communicative language teaching

In the field of linguistics, there is a distinction between language learning and language acquisition. Whereas language learning implies direct instruction of rules, acquisition of language happens through a subconscious process without an explicit focus on form. In other words, language acquisition can be compared to the informal term of "picking up" a language, as would be the case in a target language environment (Krashen, 1982). Johnson (2008), however, argues that it is not all clear-cut and that a language learner, in any learning environment, will combine learning and acquisition. Understandably, one cannot compare the EFL classroom to a target language environment, but the classroom can indeed mimic a target language environment. An approach to FL teaching and learning that can help mimic a target language environment, is communicative language teaching (CLT).

CLT is essentially a set of general principles developed to foster communicative competence, which is the ultimate goal of language teaching (Richards, 2006). Communicative competence is "knowledge of language rules, and of how these rules are used to understand and produce appropriate language in a variety of sociocultural settings" (Hedge, 2014, p.407). Accordingly, acquisition of linguistic rules is not neglected, however facilitated through contextualised activities focused on interaction and meaningful communication (Richards, 2006, Byram & Mendez, 2009). Meaningful communication is one of the main principles in CLT. The notion is that meaningful language supports the learning process. Meaningful communication results from students' processing of authentic, purposeful and engaging content (Richards, 2006).

Another principle of CLT is that the classroom is a community where learners learn through sharing and negotiating meaning through interaction with others. The teacher is part of the community as a facilitator, providing opportunities for students to develop communicative competence through engaging them in interaction and meaningful tasks. In other words, CLT carries a learner-centered view on learning, in which students are highly involved in the development of their own communicative competence (Richards, 2006, Byram & Mendez, 2009). In line with the practices and principles of CLT as outlined above, it is relevant for DST precisely for its focus on active student participation and learning of linguistic rules embedded in a meaningful context. Therefore, CLT is one of the anchors that make up the foundation of this study.

2.2. The advent of technology into the classroom

As much as DST follows a communicative approach to learning, it cannot be separated from its transliteracy fostering conceptual as well as emerging literacy related to technology. Accordingly, as technology has placed the world in the hands of students, the classroom is not what it once was. The advent of technology is planting seeds for the growth of educational capabilities, and the increased access to technology has altered the premises for teaching and learning (Furberg & Lund, 2016, Dudeney, Hockley, & Pegrum, 2013). For, although technology has brought to life a world of opportunities, it has also given birth to some challenges - especially related to the teacher role. Therefore, some teachers are reluctant to implement technology into their classrooms (Blikstad-Balas, 2012).

Reasons for reluctance towards integrating technology into the classroom range from teachers´ own lacking knowledge, limited resources, and the apprehension to let go of the control over how students solve problems (Blikstad-Balas, 2012, Kafkai & Dede, 2014, Mumtaz, 2006, Ohler, 2008). As blackboards are replaced by SMART boards, the role of the teacher has equally changed from "the expert", to a facilitator or guide, providing the students with the opportunity to discover their own solutions to problems. Yet, Ohler, (2008) claims teachers are more important than ever in their role as facilitators, guiding their students towards a wise, sensible and proper use of technology. Accordingly, the following section presents aspects of meaningful learning and integration of technology.

2.2.1. Meaningful learning with technology

The Core Curriculum for Primary Secondary and Adult Education in Norway (UDIR, 2011b) mandates Norwegian teachers to prepare students to become eligible future employees and participants of the society. Accordingly, since our society depends on technology, teachers have no other choice than to welcome technology into their classrooms (Furberg & Lund, 2016, Dudeney, Hockley, & Pegrum, 2013, White, 2015). However, although the importance of technology is obvious, the pedagogic and didactic approaching of it is not. In order for meaningful learning to take place, Howland, Jonassen, & Marra (2012) argue that tasks must foster engagement among students through the occurrence of active, constructive, intentional, authentic and cooperative activities. Rather than testing inert knowledge, teachers should facilitate tasks that "help students to learn how to recognise and solve problems, comprehend new phenomena, construct mental models of those phenomena, and, given a new situation, set goals and regulate their own learning" (Howland, Jonassen, & Marra, 2012, p.2). In order for technology to become a tool for meaningful learning, students must learn with technology – as opposed to from technology. Learning from technology equals to the delivery of information through for example a PowerPoint presentation, without any active participation of students. According to Howland, Jonassen, & Marra (2012), that is nothing else than traditional, one way-teaching and does not contribute to meaningful learning. Learning with technology, on the other hand, implies that technology is used as an engager and facilitator of thinking and meaning making, and most importantly; controlled by the student (Howland, Jonassen, & Marra, 2012). To make teachers understand how technology can be meaningfully integrated into the classroom, the TPACK-model (figure 1) was developed by Mishra & Koehler (2006).

Figure 1: The TPACK model (from http://tpack.org/)
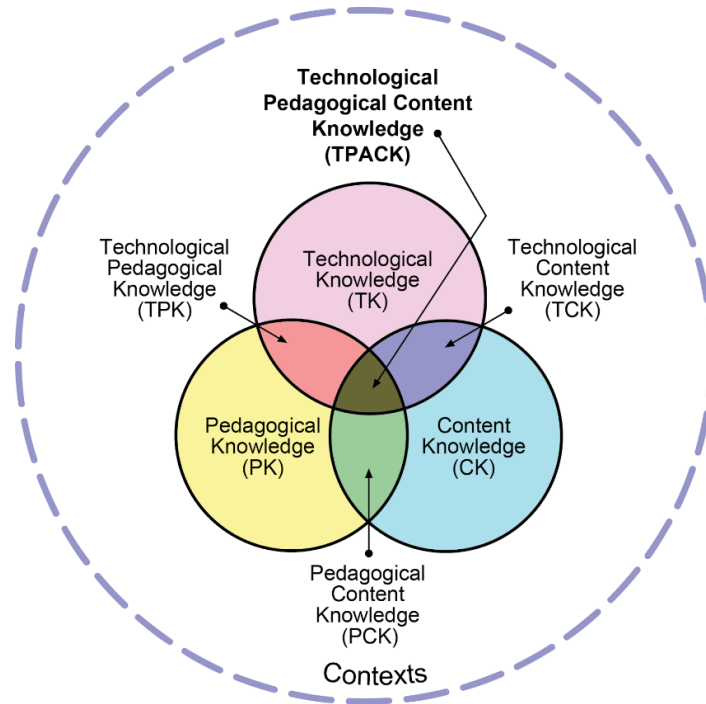
The TPACK-model, short for Technology, Pedagogy and Content Knowledge, is a theoretical framework created to help teachers see the three knowledge areas technology, pedagogy and content in a symbiotic relationship to each other – not as separate elements. Hence, the model encourages teachers not to teach technology in isolation, but rather to explore how the combination of the knowledge area contributes to increase the accessibility of the content for the students (Mishra & Koehler, 2006). The content knowledge in the model represents the subject, which in this study is EFL and more specifically storytelling. The pedagogy represents the approach to teaching and learning, which is based on the paradigm of CLT. Last, technology represents the technological tool meant to make the content (storytelling) accessible to students, and at the same time support the approach to teaching and learning (CLT). The tool in this context is the software called WeVideo, which is elaborated on in section 3.1.3. Having understood the knowledge areas separately, the explanation of the model proceeds to the interaction between them. As illustrated in figure 1, the three domains of knowledge interact with one another and create subdomains that are essential to understand and support an effective integration of technology in education (Hicks, 2006). The subdomains allow the teacher to identify the affordances of pairing the different areas of knowledge (Mishra & Koehler, 2006).

According to Hicks (2006), TPACK can contribute to teachers reflecting upon the implementation of digital tools in a critical, creative and responsible manner.

2.2.2. Literacy in the 21st century

With the expansion of technological tools in the classroom, the term literacy has also grown. Whereas literacy was once defined as the ability to read and write, our ever-evolving society has changed also that (Furberg & Lund, 2016). According to Skjelbred (2011), the meaning of literacy changes in parallel with the society, with relation to the society´s demands in terms of *why* we must be literate. It is logical that people in a technology depending society must know how to navigate in it. Therefore, when redefining literacy, we must take into account the rich and diverse communicative instruments and channels accessible to us in the technological society of which we are part (Stornaiuolo, Hull, & Nelson, 2009).

An emerged term that relates to these demands is 21st century literacy. 21st century literacy is a combined term consisting of five literary skills related to multiple technological skills (Brown, Bryan & Brown, 2005). These are digital, global, technology, visual and information literacy. Digital literacy is the ability to communicate with a society in constant development, to gather information critically and seek help; global literacy is the ability to read, decode and understand, respond and contextualise messages in a global perspective; technology literacy is the ability to use computers and other technology constructively in order to learn, produce and perform; visual literacy is the ability to interpret, construct and communicate through visual images; and information literacy is the ability to search, find, evaluate and produce information (Brown, Bryan & Brown, 2005, White, 2015).

Hence, the term literacy has gone through a vast expansion and seems somewhat unachievable compared to the once so simple definition of literacy as the ability to read and write. However, Leu (2001) claims that literacy is a term in constant change, and therefore it cannot be seen as a final point or goal to be achieved. Rather, literacy should be treated as a continuous process of learning how to be literate in the current society. Not only students but also teachers must be in constant learning and development in order to be able to educate students for the demands of "tomorrow".

Nevertheless, the value of traditional literacy cannot be underestimated in this digital world. Ohler (2008) claims conventional forms of literacy is important no matter how sophisticated our technology becomes. By introducing students to digital literacy, we are not neglecting the traditional forms, but simply expanding its utility while adapting to the demands of the digital world.

2.2.3. Digital skills as a basic skill in the Norwegian Knowledge Promotion

In 2006, digital skills were defined as one of five basic skills in LK06. The basic skills are recognised as skills fundamental to learning in all subjects, and should therefore also be part of every subject. The framework for basic skills defines digital skills the following way:

> "Digital skills involve being able to use digital tools, media, and resources efficiently and responsibly, to solve practical tasks, find and process information, design digital products and communicate content. Digital skills also include developing digital judgment by acquiring knowledge and good strategies for the use of the Internet" (KD, 2012, p.12).

With reference to 21 century literacy, digital skills as described in LK06 relate to what it means to be literate in the current technological society. As defined for the English subject specifically, the use of digital tools can introduce students to authentic textual situations that are not specially adapted to the educational setting. In addition, the use of digital tools in the English subject can develop critical thinking skills with relevance to the use of references and can encourage the development of strategic writing of multimodal text (UDIR, 2013). Strategic writing of multimodal texts relates to the ability to combine modes pragmatically so that the combination of the two contributes to – rather than disturbs – the message.

2.3. Digital storytelling (DST)

In DST, digital skills merges with the ancient art of storytelling, through which people have made magic and captured others for the means of entertaining, remembering, teaching and informing (Ohler, 2008). DST then, one could say, is a modern form of storytelling. However, DST needs a more thorough explanation than that. According to Sylvester & Greenidge (2010), it was Joe Lambert and Dana Atchley in 1994 who combined their backgrounds in theatre, video production and interests in cultural democracy and community arts to establish the concept of DST and the Center for Digital Storytelling. In this tradition, DST contains a short story (2-3

minutes) in which the authors use their voice to tell a personal story. In fact, the personal aspect plays a key role in this tradition. The story can relate to people, places, interests, moments or anything with personal meaning to the author. Accordingly, digital stories cultivate emotional and impactful content for both the author and the audience. Lambert (2002) has constructed a model for an effective creation of digital stories. The model is combined of seven elements of DST, which are point of view, dramatic question, emotional content, the gift of voice, the power of soundtrack, economy of language and pacing. A brief description of the seven elements follows in table 1 below. The table is a summary based on Lambert's (2000) seven elements of DST.

Table 1: The seven elements of DST

Element	Description
Point of view	As the story conveys a personal message, it should reflect the first-hand experience and not be a retelling of facts. The author must consider why and to whom she/he is telling the story.
Dramatic question	A dramatic question – typically answered towards the end of the story – can capture attention and connect with the audience, and hence improve the story.
Emotional content	Evoking of emotion can engage the audience and keep their interest. Digital elements should substantiate the emotion, and not disturb or distract from the point of the story.
The gift of voice	Inflection and pitch of voice can make the story come alive and provide a deeper emotional meaning that what written words imply.
The power of soundtrack	Music can generate emotion to the story through placing it in time, add tension, excitement and so on. However, as much as the right music can complement the story, the wrong music can disturb and distract from it.
Economy of language	As this is a short story, it must keep to the point. There is no need to be literate with every image, so consider implicit use of images to convey symbolism and metaphors.
Pacing	Pacing contributes to the story through suggesting moods and keeping attention. Whereas fast pace can suggest excitement, slow pace can suggest relaxation and so on. A change of pace can also convey meaning.

Together, these seven elements build a solid ground for the creation of a digital story. Implementation of DST in the EFL classroom, however, requires further consideration. This is the purpose of the following section.

2.3.1. DST in the language classroom

When framed in an educational setting, the original use and characteristics of DST need modification to meet educational purposes in the EFL classroom (Ohler, 2008). First of all, the purpose and conduction of the DST process must embed in didactical reasons, and second of all, it must align with the competence aims given in the Norwegian Knowledge Promotion. Accordingly, five competence aims taken from the English subject curriculum (UDIR, 2013) suited for DST are listed below:

- Use digital tools and formal requirements for information processing, text production, and communication.
- Choose and use different listening and speaking strategies that are suitable for the purpose.
- Express oneself fluently and coherently, suited to the purpose and situation.
- Use central patterns for pronunciation, intonation word inflection and different types of sentences in communication.
- Select different digital resources and other aids and use them in an independent manner in own language learning.

Taking into consideration that the competence aims are all central parts of DST, it is reasonable to say that DST fosters vast opportunities for EFL learning, also in light of LK06. Ohler (2008) describes DST as a process that involves the students in several literacies including written, oral and digital skills, all the while working with an authentic and meaningful task that allows conveying of personal messages. In other words, DST combines digital technology and conceptual literacy to help students create stories. Therefore, DST is of great potential when it comes to learning how to be literate in the technology dependent society (Ohler, 2008, Robin, 2008). To specifically address the most particular types of literacies that DST implies, Ohler

(2008) has created the acronym DAOW of literacy, merged of digital literacy, art literacy, oral literacy, and written literacy. A brief summary of the four literacy skills follows.

Digital literacies relate to the extent to which students can use technology in effective, creative and wise manners. Technology can be used effectively by knowing which buttons to push in regards to using the web as a tool for problem-solving, collaboration and information gathering. Then, technology can be used creatively by addressing issues and creating opportunities. Last, technology can be used wisely by recognising the persuasive power of technology, hence to apply it to their own endeavours (Ohler, 2008). Art literacy is an important part of DST, as students take on the roles of creators, managers, and producers of art. While creating art, students create original material to use in their story, whether it be pictures, music or animation. This important arena offers experience and knowledge with copyright and fair use of materials. As art managers, students select, edit and mix materials – a valuable opportunity to practice critical thinking. Finally, as art producers, students combine the media into a seamless product aligned with the grammar of design (Ohler, 2008). Students are also in strong contact with their oral literacy skills during the process of DST. A vital part of the oral activity in DST is listening, as students engage in a narration process in which they record their own script, listen to their own voice, then rewrite, re-record and listen again. Exposure to one's own voice fosters a unique opportunity for critical listening and self-assessment and hence is an essential opportunity for learning. No matter the level of technology-related activities in education, oral storytelling will forever endure as a vital and powerful means of learning to communicate (Ohler, 2008). Finally, as the quality of digital stories rests on the foundation of a solid script, written literacy is an important part of DST. Writing for DST involves authentic, meaningful and purposeful writing, and encompasses deep thinking and reflection on many levels. Hence, the process of DST embraces multiple literacy skills (Ohler, 2008). To allow for further exploration of the processes of DST, the three next sections will elaborate on the narration of the story, the multimodal aspect, and the personal aspect.

2.3.1.1. Narrating the story

According to Ohler (2008), DST is of great value and potential regarding language learning - especially related to the interplay between writing, speaking and listening. The process revolves around writing a manuscript, recording voice, and listening critically while assessing own performance. Further, that process is repeated until the students are pleased with the product. Ohler (2008) claims that students listening critically to their own voice cannot be underestimated, as it exposes them to a qualitative critique unlike no other. However, Ohler claims "DST, above all, is storytelling" (2008, p.45). With that, he advocates the potential of developing storytelling competence in DST – which are the ability to write capturing narratives as opposed to episodic repetitions of events (Ohler, 2008).

As DST is embedded in an educational context, it is necessary to establish a distinction between story and narrative. According to Wajnryb, "story is the raw material of the next step: Narrative" (2003, p.9). By that, she means that the story is the human experience of what happened, but not yet shaped by the elements (character, plot, conflict, resolution etc.) that transfer the story into a narrative. The narrative, then, is the story represented for its purpose and shaped by a number of communicative decisions (Wajnryb, 2003). Accordingly, the stories told through DST need consideration related to how the authors want to represent their stories, and how they want their stories to be received.

In order to do so, there are a few guidelines to follow – as opposed to rules, however, because stories can be expressed in countless ways (Ohler, 2008). Nevertheless, Ohler (2008) claims stories have greater chances to succeed when based on guidelines. Accordingly, he has developed a set of guidelines related to storytelling in DST that he calls *the story core*, which embodies the key components that compose the essence of a narrative. In all simplicity, an effective story core follows "a central character (...) that undergoes a transformation in order to solve a problem, answer a question, meet a goal, resolve an issue, or realise the potential of an opportunity" (Ohler, 2008, p.53). When connecting this to their personal experiences, the story core translates into tales about how the students have changed, learned or grown due to challenges or opportunities they have met. Still, in order to convey their message adequately and touch their audience, the students need to apply critical thinking skills (Ohler, 2008).

Considering the short length of the story, the students must also critically think about what to include in the story and what not. This has to do with economy of language, which

Lambert (2003) claims is one of the largest challenges in DST. Ohler (2008) views it as a valuable practice in critical thinking, forcing students to eliminate and prioritise between elements in the text. Hence, short texts are not equal to easy writing; in fact, it is the opposite considered what it requires in terms of precision in content and language. Last, the students must be aware of their audience when writing their story - and the fact that their text will end up as something else than an oral product (Ohler, 2008).

2.3.1.2. The multimodality of DST

New challenges are introduced when the story advances from written or spoken to multimodal. Although multiple modes can enhance opportunities for meaning making, it can also disturb the meaning (Tønnesen, 2012). Accordingly, composing a multimodal text requires the application of critical thinking skills (Ohler, 2008). Kress (2010) states that planning of the design is a vital component in the composition of multimodal texts. Design in this manner includes making intentional choices when conveying meaning through the different modes. The choices made depend on the textual situation, the purpose and intention of the text, the receiver of the text, and the modes available to the author in the creation of the text. So, when students create a digital story, they stand before a vast variety of choices waiting to be made. A relevant term related to composing multimodal texts is media grammar. Media grammar is a set of guidelines that facilitate effective use of media (Ohler, 2008). Just as with language, some techniques work better than others, and that is precisely the idea behind the term media grammar. As for digital storytelling, media grammar implies rules for the use and combination of images, audio, music, and transitions (Ohler, 2008). However, it is important not to grasp everything within one DST project as that will lead to an incomprehensible process for the students (Ohler, 2008). Therefore, with relevance to media grammar, two terms of particular importance in this project is modal affordance and functional weight of modes.

The term modal affordance, as adapted by Kress (2010) has particular relevance in multimodality. Modal affordances refer to a mode´s potentials and constraints, as in what it does and does not allow to express or communicate. The affordance of a mode can be determined by how it is interpreted by the receiver. Whereas what is interpreted by sight is restricted to the frames of the screen, sounds can be interpreted from 360 degrees. Hence, different modes require

different handling of them. A producer can control sight through for example angling or zooming by which eyes can be steered in a specific direction. Hearing can be controlled by volume, through which a producer can create tension, indicate distance and much more. Surrounding speakers can also mimic sound from different directions, but that is normally not the case for digital storytellers in a classroom (Tønnesen, 2012). Nevertheless, these are aspects that the students need to consider when designing their stories and choose the mode that best suits the purpose.

Tønnesen, (2012) introduces the term functional weight of modes. Functional weight of modes in a message relates to multimodal interaction, and to the determining of different modes' dominance and importance. All modes have a certain functional weight, but can express different things, complement each other, or be contrary to each other. Awareness of functional weight and modal interaction strengthens the message of the story and is therefore useful for students when producing their digital stories (Tønnesen, 2012). To make this tangible for the students, I find Van Leeuwen's (2005) term information linking helpful. Information linking is relevant for the functional weight of modes as it explains how bits of information link meaning to one another. Two main types of information linking in multimodal texts are elaboration and extension. Through elaboration, in which two items of information contains the same information, one can specify or explain the meaning through e.g. illustration or paraphrasing. An exaggeration can lead to redundancy if the explanation or illustration is not needed. Extension, in which combinations of modes add new meaning to one another, can contrast or complement the meaning, and hence extend it (Van Leeuwens, 2005).

According to Tønnesen (2012), awareness and knowledge about the art of combining modes is beneficial in many ways. DST provides the students with the opportunity to create texts through modes they are familiar with from the popular culture of which they are part. Their previous knowledge can contribute to an increased willingness and ability to express and convey meaning. What is more, such awareness and development of textual competence can contribute to an enhancement of students´ critical and reflective skills in regards to both the creation and reading of texts (Tønnesen, 2012)

With relevance to the successful integration of technology as presented in section 2.2, Banaszewski (2002) recommends teachers to acquire knowledge on how to navigate in storytelling software that they want to use in their teaching before introducing them to the

students. When implementing a DST project in the classroom, teachers should first model their own digital story to share with their students. Not only will it spare time throughout the project, but it will also provide valuable knowledge of the challenges met by students in the producing of a digital story (Banaszewski, 2002). In addition, the model digital story will serve a useful platform to identify issues related to the software that needs to be addressed to the students before they start using it themselves (Green, 2013).

2.3.1.3. Building community and taking risks through the personal story

The personal aspect is important in DST and carries with it both challenges and opportunities - closely related to classroom culture. According to Green (2013), one cannot talk about FL acquisition without the pedagogical understanding of culture, as in classroom culture. In the broad sense, culture encompasses beliefs, norms and accepted behaviour that form a group identity (Peregoy & Boyle, 1997). In the classroom, culture is influenced and shaped by explicit or implicit groups of students, teachers, school, the community and so on (Green, 2013). These cultures impact the "rules" in the classroom, and can hence impact students´ allowance to speak, share, participate and thus learn. Hadfield (1992) classroom cohesiveness can have a positive impact on language learning:

> "A positive group atmosphere can have a beneficial effect on the morale, motivation and the self-image of its members, and thus significantly affect the learning, by developing in them a positive attitude to the language being learned, to the learning process, and to themselves as learners" (Hadfield, 1992, p.10).

Culture is mentioned in relation to DST because the creation and presenting of personal digital stories is tremendously dependant on trust and freedom of speech within the classroom culture. If elements of trust and freedom of speech do not exist or are hindered by a negative classroom culture, language learning and teaching becomes a difficult task (Green, 2013). In the absence of a supportive classroom culture, students take a risk through exposing personal stories to their classmates. When inviting personal experiences into the classroom, there is a chance that students raise traumatic events or controversial issues of which teachers must be prepared to handle either by themselves or by making follow-up referrals to health professionals (O'Hallaran & O'Hallaran, 2001). Wishing not to share a personal story should also be a valid choice

(Norton, 2001). Therefore, Banaszewski (2002) underlines the importance of trust between classmates and the teacher in such projects.

On the positive note, the use of personal stories can contribute to both EFL learning and the building of classroom cohesiveness (Weinstein 2006, Guariento & Morley 2001, Banaszewski 2002, Wajnryb 2003). According to Weinstein (2006), personal stories can contribute to an incarnation of language learning, precisely due to it deriving from true experience. Guariento & Morley (2001) state that personal stories provide a rich source of authentic material, resulting in engagement as it fosters a genuine purpose to tell the story. Thus, motivation and authenticity are keywords in this context. Banaszewski (2002) experienced in his teaching of DST that every student had something to write about, hence "fifty percent of the battle of student writing was won" (Banaszewski, 2002, p.1). In fact, he had never seen his students more motivated for a writing task than in that of DST. Regarding classroom cohesiveness, the sharing of personal stories can build ground for a safe and tolerant classroom community through a growing respect for one another (Banaszewski, 2002). Further, interaction among classmates enriches the engagement with the FL and therefore contributes to enhanced learning (Wajnryb, 2003). Along with promoting curiosity and interaction between peers, personal stories also provide teachers with a valuable opportunity to discover what is important in their students´ lives (Weinstein, 2006).

Nicholas, Rossiter & Abbot (2011) conducted a study in which they investigated how personal stories are used in the ESL classroom. They interviewed both teachers and adult learners about the practices, benefits, and challenges of integrating personal stories in the EFL classroom. This study is relevant due to its focus on the personal story, which plays a vital role in DST. The teachers in this study generally perceived the integration of personal stories as positive as it enhanced both language learning – especially related to vocabulary and story grammar in terms of coherence and cohesion – community building, motivation, and authenticity. In terms of authenticity, one teacher reported that it contributed to a closing of the gap between grammar rules and storytelling. The personal story offered the authenticity needed to create ownership to the story and its message, ultimately enhancing the students' motivation to use grammar correctly. The teachers expressed that students enjoyed sharing their own stories, as well as listening to other´s presentations. However, challenges were mentioned in relation to the raising of controversial issues or traumatic events through the personal stories. In these occasions,

teachers reported the importance of facing and recognising the controversial stories, and that they in fact, enriched the learning.

In Nicholas, Rossiter & Abbot's (2011) study, the students too appreciated the integration of personal stories into their classroom. As well as they enjoyed telling stories about themselves and listening to stories about their classmates, many of them reported that they learned new vocabulary through the process. Also, they expressed a sense of classroom cohesiveness as they learned amongst and about each other. Although the students were not able to reply to the questions in the same articulation and elaboration as their teachers, they did report an overall appreciation to the integration of personal stories (Nicholas, Rossiter & Abbot, 2011).

As a result of the study, Nicholas, Rossiter & Abbot (2011) have developed guidelines on the integration of personal stories into the classroom. Among many points, the guidelines endorse teachers to start with low-risk activities and to share their own personal stories, develop classroom cohesiveness in order for the students to feel safe to share their story in a trusting and non-judgemental environment, focus on meaning rather than form, and be prepared to handle challenging situations related to controversial issues as they arise (Nicholas, Rossiter & Abbot, 2011). The following section presents DST from a teacher and student perspective as obtained by other researchers.

2.4. Teacher views on DST in the FL classroom

Although this thesis concentrates on EFL learners´ views of DST as a tool for language learning, it is nevertheless relevant to explore FL teachers' perceptions of it. I have gathered a few studies that elicit exactly that.

Shelby, Ubeda, & Jenkins (2014) conducted a study in which they followed a teacher´s first exploration and use of DST. Although reluctant at first due to lacking knowledge and experience with technology integration in the classroom, the teacher grew to appreciate the opportunities and learning made available through DST. During the process, she saw motivation and inspiration in her students that she had not seen before, which lead them to become active participants of their own learning, as opposed to passive observers and receivers of knowledge.

Sadik (2008) also saw in his study the lack of knowledge and experience with technology competence among teachers. He interviewed teachers regarding their concerns about the implementation of DST into learning. On the negative side, the teachers reported a challenge

linked to time, knowledge and access to required technology. Time-consuming processes were recognised related to planning and preparing for the teachers, and learning to navigate the software for the students. Also, the teachers perceived challenges related to collaboration among the students and their ability to organise the story. On the positive note, the teachers reported increased motivation and creativity among the students, as well as an enrichment of the learning environment in the classroom. The teachers also appreciated how DST stimulated enhancement of technical, communicative and collaborative skills on a long-term basis.

Yuksel, Robin & McNeil (2012) conducted a study about the educational uses of DST on a global basis. They also found that DST could enhance communicative skills, and especially related to oral and narrative skills, along with FL pronunciation skills. Moreover, they found that the integration of personal stories could improve higher-level reflection skills, such as critical, creative and metacognitive thinking. They also found that the use of personal stories increased the learners' motivation. Finally, results in the study indicated that DST enhanced social skills as it facilitated collaborative activity and the improved the students' sense of community.

Condy, Chigona, Gachago & Ivala (2012) conducted a study about pre-service teachers´ perceptions and experiences with DST in a multicultural classroom. Results of the study indicated that DST gives personal and professional growth as it applies to the role of the teacher as a lifelong learner. Also, DST allows the teacher to get to know their students on a personal level and can handle individual learners accordingly. Last, the results indicated the creation of a strong class bond through DST as the students grew more respectful of each other and the diversity that exists in a classroom. Hence, the pre-service teachers showed a positive attitude towards DST and the integration of that in their own teaching (Condy, Chigona, Gachago & Ivala, 2012).

To sum up, these studies show that teachers find DST as a valuable learning tool as it promotes communicative skills, critical thinking skills, learner motivation and a positive classroom community. At the same time, issues are recognised related to time and technology. The next section presents results of studies that elicit student views on DST as a tool for language learning.

2.5. Student views on DST in the FL classroom

Though there are many studies that investigate the effect of DST as a learning tool in the FL classroom, it has been challenging to find studies that elicit the student views of that. However, the following studies are in certain ways similar to my own project and therefore relevant.

Castaneda & Rodriguez-Gonzales (2011) conducted a study in which they examined Spanish FL learners´ perceptions of learning through multiple video speech drafts with a specific focus on the effect of self-evaluation on oral performance. This study is relevant due to its similarity to DST in regards to recording voice through which the students can re-record their voice until total satisfaction. The students submitted multiple speech drafts over the course of one semester and reflected upon the process and their own speaking performances afterwards. Findings of particular interest to this thesis indicate that the students valued the opportunity to re-record voice multiple times, hence to submit an oral product that they were satisfied with. As a result, the students reported increased ability and awareness of their own speaking skills. The students also appreciated the opportunity to learn about their classmates through their stories.

Sun (2012) conducted a similar study to examine effectiveness and EFL students´ perceptions of extensive speaking practice through voice blogs in Taiwan. With a focus on meaning and authentic situations over form, the students submitted 30 speech drafts over a period of 18 weeks. Whereas the students´ gains in speaking skills were evaluated based on the produced speech drafts, the students´ own perceived gains in speaking skills were collected through questionnaires. Despite a perceived increase in speaking proficiency among the students, the results indicated no significant improvement in speaking skills as evaluated by the teachers. Sun takes criticism for leaving the frames too loose, causing less of a continuous process than what would be necessary to measure improvements. Also, the narrow focus on meaning and authenticity caused a neglecting of form, also among the students. Hence, Sun suggests a stricter deadline policy and a balance between focus and form (Sun, 2012). However, with relevance to this study, the students´ perceived gains in speaking proficiency must not be neglected.

Castaneda (2013) explored through her study the process of DST from the perspective of fourth-year high school students of Spanish as a FL. The findings indicate that DST can serve as a valuable tool for FL learning. First of all, the students appreciated the opportunity to edit and make improvements on written and recorded drafts. Not only did the process of editing allow the students to submit a product that they were satisfied with, but it also increased their self-

awareness in regards to pronunciation, talking pace, and grammar. Second, the combination of modes allowed them to tell "a whole story", by which they meant that DST provided an increased opportunity to convey emotions. Conveying of emotions in a FL is otherwise perceived as difficult due to the focus on e.g. grammar, vocabulary and pronunciation. Third, DST was appreciated by the students for its facilitating of authentic and meaningful real-world tasks. Because of this, many students also reported learning of vocabulary. Hence, Castaneda (2013) claims it is not only possible but for many reasons also desirable for FL to author digital stories.

In her MA thesis, Normann (2011) investigated Norwegian 9th grade EFL students´ reflections on potentials for FL learning through DST. Normann´s study is similar to mine, except stories told derive from content knowledge instead of personal experience. She specifically looked at students´ views of DST related to the learning of basic language skills, motivation, and gender differences. Particularly interesting for this study are the findings related to learners´ perceptions of DST as a tool for enhancement of basic language skills. All the students in the study agreed that DST had the potential to enhance oral skills. This result relates to the opportunity to listen to their recordings and re-record until they are satisfied with their oral product. In Normann's own observations, however, she reports incidences of students who are reluctant to hear their own voice, and who find it even worse to hear themselves in the presenting of their digital stories in the classroom. About the development of writing skills, the students show more disagreement. Whereas some students find it challenging to write such short texts, struggling students find it beneficial. Some students also perceive writing of such short texts as a means to practice writing economy through focusing on quality rather than quantity.

Although these studies exceed the time that my project is limited to, they offer useful reflections related to my own study. A common denominator is the students´ perceived gains in FL oral skills. Further, students have mentioned improvement of learning attitude and problem-solving skills as caused by DST.

2.6. Chapter summary
This chapter has presented relevant theory about EFL acquisition and CLT. As DST depends on technology and digital skills, I have also addressed the integration of meaningful use of technology in the classroom. Further, I have presented characteristics and educational use of DST. Last, previous studies exploring teacher and student views on DST as a learning tool have been described.

3. Methodology

This chapter focuses on the design of the research project. First, the Place Project is described in relation to the planning and process of it. Second, the overarching design of the project is described through Crotty´s (1998) fourfold model from epistemological stance through to theoretical perspective, methodology, and methods to collect data. Further, I demonstrate steps taken to assure the quality of the study. Towards the end of this chapter, light is shed on the ethical considerations made.

3.1. The Place Project

The Place Project was conducted over a period of five weeks in a Norwegian EFL 8th grade of 24 students. My role in the project was twofold, both as a teacher and as a researcher. The students were informed of this dual role of mine. The project was named the Place Project because the students produced and shared a digital story about an important place of theirs, whether it was real or imaginary. As shown in appendix 3, the five weeks were bulked in three sections, which were narrating the story, producing the video and presentations. The project was carefully planned out, inspired by various teachers and researchers in literature and previous studies (Ohler, 2008, Banaszewski, 2002, Nicholas, Rossiter & Abbot, 2011, Green, 2013, Sadik, 2008).

The two first weeks mostly focused on narrating the manuscript, from the preparatory stage through to voice recording. First, students participated in low-risk activities in order to expand their ideas, such as the making of a common mind-map and conversations about their stories. The students received a narration template to guide them in the storytelling process. The narration template followed a four-paragraph principle including introduction, conflict, resolution, and conclusion. I presented my personal story to the students and showed them how I had applied the story core to my text. All these activities were carried out to start the writing and contribute with ideas and inspiration. Taken into consideration the short time available to finish the whole project, it was important to get a good start. Their homework after the first lesson was to submit a first draft of the manuscript. Having received feedback on their first draft, the students spent the second lesson to revise and improve their drafts. At the end of the second lesson, I gave a quick brief of WeVideo.com, the online video editing software. This was done to give them the possibility to explore the software at home and hence prepare for the next step in the project. Their homework after this lesson was to record voice. In the third and fourth lesson,

the focus was video editing. I gave the students a short tutorial of the software and presented to them a comprehensible level of the principles of modal affordances and information linking. Also, they received a checklist to follow during the video producing, meant to support the creation of their videos. The video editing continued in week four, and then the digital stories were presented in week five.

3.1.1. Research participants

As mentioned above, the study was conducted in a Norwegian EFL eight-grade of 24 students. The students were 13-14 years old and in their first year of lower secondary school. The selection of participants was criteria based, which means that all informants must meet the target group criteria (Christoffersen & Johannessen, 2012). In this case, the criteria were to be eight-grade Norwegian learners of EFL. Their teacher, with whom I cooperated throughout the process, contributed with characteristics of the group. In his eyes, this was a group of open-minded students who were nice to each other, had a high level of skills and were eager to participate in oral tasks. All the 24 students participating in the project were subject to in-class observations, and six students were interviewed.

Again, in collaboration with the teacher, the interviewees were strategically selected based on the variation between them. The interviewees were selected based on their accomplishments and EFL proficiency level as perceived by their teacher and me. Moreover, they were selected based on their assumed satisfaction with DST, as well as genders were represented equally. Six interviewees were selected based on the criteria mentioned above. For reasons of privacy, they were given the pseudonyms Ruben, Safira, Sindre, Margot, Hans, and Klara. Ruben was perceived as a highly skilled student who put much effort into schoolwork. The theme of his digital story was his grandfather and the stories that he tells. Safira was perceived as a highly skilled and hardworking student. She wanted her story to be about something special and wrote about a magic world to dive into and away from daily routines. Sindre was perceived as an average skilled student whose motivation varied. The topic of his digital story was gaming, and specifically the game "Fallout 4". Margot was perceived as an average skilled student that normally holds a positive attitude towards schoolwork. The theme of her digital story was her family's vacation to Thailand, in which she distributed both positive and negative sides of the country. Hans was perceived as an average to low skilled student - not due

to skills, but due to a lack of motivation. The theme of his digital story was his room, where he could relax and play games without being disturbed. Klara was perceived as a low to average skilled student due to her dyslexia, however generally motivated. The topic in her digital story was her cabin and her deceased dog that she loved very much. As is visible through my selection of interviews, I am determined to describe various student perceptions of DST. This is due to my belief that a varied selection of interviewees contributes to a broader understanding of student perceptions of DST as a tool for ESL learning. Further, varied perceptions of DST can contribute to teachers´ improved implementation of DST with respect to that.

3.1.2. TPACK

TPACK can contribute to teachers reflecting upon the implementation of DST in a critical, creative and responsible manner (Hicks, 2006). My approach to this is that I have placed the anchors of this study into the fundament of the TPACK-model, and reflected on the affordances of that. My adaption of the model is illustrated in figure 2 below.

Figure 2: The TPACK model: Modified for the implementation of DST in the EFL classroom
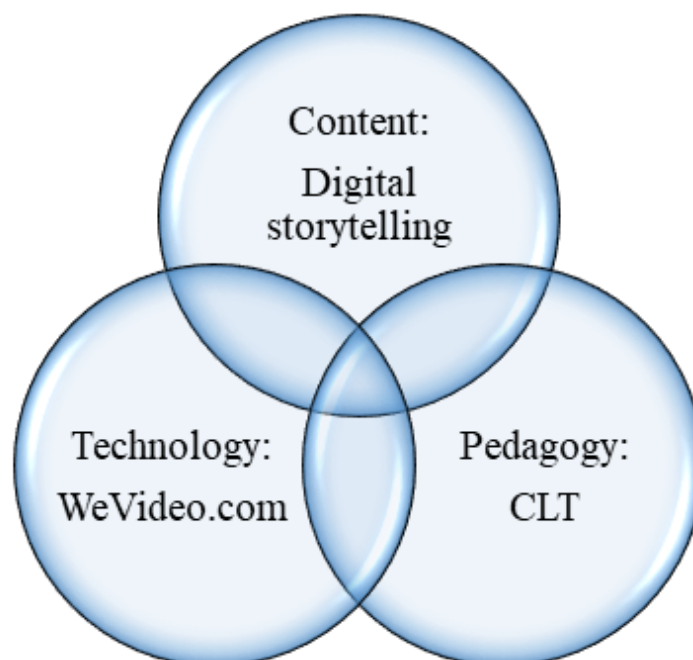
Individually, the domains represent the main principles in this project. The pedagogy follows within the frames of CLT, emphasising meaning, authenticity, and student activity as vital for learning. The content is digital storytelling, not as a method or tool, but as a means of communication. Last, the technology is WeVideo.com, which is the software through which the students mediate their stories. As the original TPACK model suggests, the three elements intertwine and allow the teacher to consider the affordances of pairing domains (Mishra & Koehler, 2006). Pairing digital storytelling with CLT and WeVideo.com allows the students to focus on meaning and solve problems autonomously when producing their stories. That engages the students in an authentic task and contributes to meaningful learning with technology. Ultimately, the three elements work together to ensure accessibility to the competence aims, outlined in section 2.3.1. They braid the classroom together, assembling and demonstrating a coherent and thought-through project.

3.1.3. Description of the software - WeVideo.com

Finding the appropriate software was demanding as its interaction in the TPACK model was vital. Hence, it was necessary to explore affordances of different software products in order to compare and evaluate. However, I had some criteria that guided me through the process of finding suitable software. The main reasons for choosing WeVideo.com are outlined below and mainly relate to accessibility, usage, and cost.

First of all, several teachers address the difficulty of using software that the students cannot access at home (Sadik, 2008, Banaszewski, 2002). Therefore, it was important to find online software that the students could access both at home and at school. Unlike well-established software as Apple´s iMovie and Windows Moviemaker, WeVideo.com is online software that the students could access online, and even through an application available for both smartphones and pads. What is more, the students could register through their Google accounts and upload media directly from Google Disk, as well as they could export the finished product to Google Disk. This made the process easier as the school uses Google Classroom as their learning platform; hence the students were already familiar with the concept and had Gmail accounts. Secondly, it was important to find software that was easy to use and enabled creativity through video editing features. WeVideo.com is easy to navigate and use, but is somewhat limited when

it comes to video editing features. Other software, such as kizoa.no and bitable.com encountered a larger variety of video editing features, however, either they were difficult to navigate or very limited in the free edition. The limited video editing features can also be an advantage, especially if the students are not used to editing videos (Tønnesen, 2012), as was the case in this project. Hence, since this was the students´ first time making a digital story, I prioritised software that was easy to use over one that was more complex and difficult. Another advantage with WeVideo.com is that it allows the user to record voice directly into the software. Thus, the students were not depended on second party tools for voice recording. Third, it was important that the software was free. WeVideo.com was free to the degree that it let the students create videos up to five minutes long, and store 1GB data, which was enough for this project. The disadvantage with the software is that users can use the upgraded-version effects and features in the free edition of the software, but cannot export and save the video with the upgraded version effects. To avoid any inconvenience the students were informed of the restrictions before their first encounters with WeVideo.com. Next, the following section describes the research design of the study.

3.2. Qualitative research design

The outlined research question in this study is: What are Norwegian EFL learners' perceptions towards DST as a learning tool? To answer the question, it was appropriate to carry out a qualitative study. Yet, a qualitative approach accommodates many different research designs. For my own guidance and stability throughout designing the research process, I lean on Crotty´s (1998) fourfold model of a research proposal when developing my own. In addition to providing a way to develop a research proposal, the model illustrates that one choice affects the next and that the stages need to be related – rather than compared to one another. Also, in a world of social science in which terms are used in different and sometimes even contradicting manners (Crotty, 1998), this model contributes to a stable use of terms of which will be followed throughout the thesis. As well as illustrating the research design, figure 3 serves the purpose of outlining the progress in section 3.2. A short explanation and justification of constructionism, phenomenology and case study follows. Further, methods for collecting and analysing data will be described.

Figure 3: The fourfold qualitative research proposal
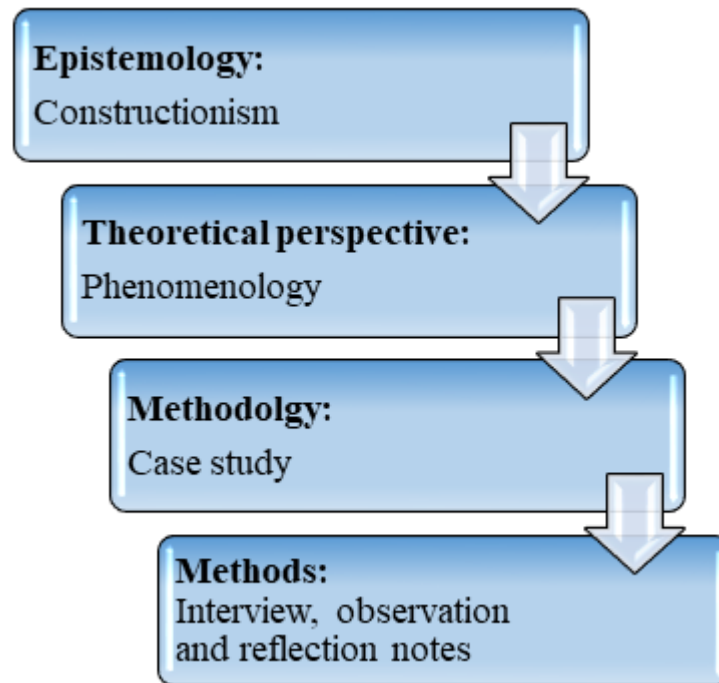
Starting from the top of figure 3, the epistemology of the research explains the researcher´s understanding of what knowing implies, as in "how we know what we know" (Crotty, 1998, p.8). As illustrated in figure 3, the epistemological stance influences the research design from theoretical perspectives through to methodological choices, hence the need to explain and justify it. The epistemological foundation of the research for this thesis is founded on constructionism, meaning that the combination of the subject and the object is inseparable when defining knowledge. Unlike objectivism, in which truth is something that already exists in objects and therefore can only be discovered, the foundations of constructionism build on the assumption that truth and meaning is constructed between subjects (humans) and objects (Postholm, 2010, Crotty, 1998). Thus, different people can construct and connect different meanings or truths to the same object (Crotty, 1998). That aligns with the research design of this thesis, as it is the learner perspective towards DST as a tool for EFL learning that is the target. Having said that, it is the learners who perform as the subject, and DST as a tool for EFL learning is the object. Following the foundational assumption that meaning and truth is constructed between the subject and the object, one can say that meanings and truths depend on the individual students, and

hence accept the possibility that there exist several truths connected to DST as a tool for EFL learning. It is this variety that contributes to teachers´ understanding and knowledge of how to teach with DST in EFL settings, which thereby can increase the quality of the teaching.

Over to the second step in the model, Crotty (1998) explains theoretical perspective as a means of providing context for the research process, as well as grounding its logic and criteria. In this thesis, the theoretical perspective is phenomenology. Within phenomenology, knowledge is constructed through thinking and reflecting upon experiences, and phenomena exist in people's consciousness (Postholm, 2010). The researcher accesses the knowledge through studying experiences as they are told by those who experienced them. Therefore, interviews are the most used data collection method in phenomenology (Moustakas, 1994). One way to use phenomenology is to aim towards several individuals' experience of the same phenomenon (Creswell, 2012). The experience of the phenomenon depends on the individual´s background and values – again designating the possibility (and perhaps probability) for different truths constructed. It is the abridging between the subject and the object that is seen as the phenomenon – not any of them isolated (Moustakas, 1994). Phenomenology goes hand in hand with constructionism and fits this research project exactly due to its focus on the individual. An advantage of the phenomenological frame and guidelines is the possibility to come close to the students´ experiences with the phenomenon. The phenomenon in this setting is the student experiences connected to DST as a tool for EFL learning, and due to classroom diversity, there are reasons to believe that their experiences will vary.

Further, the methodology drives the design of the study Crotty (1998). The design of this study is based on strategies in a case study. A case study design is appropriate for this study as it is set out to investigate a phenomenon, which is how EFL learners perceive DST as a learning tool. When defining case study, I lean on Yin (2014):

> "A case study is an empirical inquiry that investigates a contemporary phenomenon (the "case") in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident" (Yin, 2014, p.16).

Contemporary is an important word in this definition, as it points to the fact that case studies are studies of bounded systems; bound to time and place (Postholm, 2010, Creswell, 2014). The bounded system studied in this project is the Place Project, lasting for five weeks in a Norwegian

EFL 8th grade. The contemporary phenomenon in this study is the student perceptions, whereas the context is DST in a Norwegian EFL setting. Concerning the boundaries between these two elements (the phenomenon and the context) that is exactly the target of the research, which points back to the research question: What are Norwegian EFL learners' perceptions towards DST as a learning tool? As stated by Crotty (1998), the choice of methodology influences and guides the choices of methods for collecting data. As for a case study, there is no one correct or preferred way to collect data. Thus, case studies can encompass a variety of data collection methods (Yin, 2014, Postholm, 2010, Creswell, 2014). As the aim is to get an in-depth understanding of the student perceptions of DST as a tool for EFL learning, it is reasonable to collect data through semi-structured interviews. The choice of methods also aligns with phenomenology, which is a founding part of the qualitative research design. Further, as the researcher is an active participant in the research field throughout the whole process, it is also reasonable to collect data through observation and reflection logs. Explanation and justification for the data collection methods follow.

3.3. Data collection

The data for this study were collected over a period of six weeks, during and after the conduction of the Place Project. During the Place Project, data were collected through observation and reflection notes. After the project, data were collected through semi-structured interviews with six students. The next paragraphs elaborate on the types of data collection.

3.3.1. Data collection through observations

During the five weeks through which the Place Project was conducted, field notes were collected in every lesson. Field notes are texts collected during observation that gathers first-hand information about situations as they unfold in the moment (Creswell, 2012). The field notes also contributed with ideas to questions for the interviews. Because of my dual role as teacher and observer, I took the role as participating observer (Christoffersen & Johannessen, 2012). The role as participating observer allowed for the opportunity to see situations through the eyes of the students (Creswell, 2012). This opportunity ultimately gained the study as the main focus is exactly the student perceptions. However, I had to carefully consider how to fulfil that potential

before entering the research field. Considerations related to this were made regarding my presence in the classroom and the design of the observation protocol.

In my dual role as a teacher and observer, I was first and foremost a teacher. This was intentionally done in order to make my presence natural, and not give the students the feeling of being observed. I wanted the lessons to proceed as naturally as possible, and therefore it was necessary to avoid the resemblance of a field of research. However, my changing role as teacher and researcher allowed me to be involved as a teacher, as well as seeing classroom situations through the eyes of a researcher (Creswell, 2012). Accordingly, observations were written down when there was time for it - either in the form of keywords, quotes, short descriptions or impressions. Yin (2014) states that the role as participating observer challenges the degree to which observations are written down during the time in the classroom. In the case of restricted field notes, these were elaborated to the necessary point as soon as possible during or after the lesson. With regards to this, it was important to design an observation protocol that allowed for effective collection of field notes. Therefore, the observation protocol (appendix 5) was designed in all simplicity making it easy to navigate in the heat of the moment. The field notes replicate direct quotes, description of situations and impressions, without my interpretation or explanation of those. Stored in this manner, it was also possible for me to efficiently retrieve the field notes at later stages of the research process. According to Yin (2014), a retrievable classification system of the field notes is necessary should they be considered as part of the data.

3.3.2. Data collection through reflection logs

Shortly after each lesson, reflection logs were written in the form of a personal journal. The reflection logs included my thoughts, reflections, and impressions of the lesson and the project as a whole. The field notes and reflection logs differ in the sense that field notes present overt behaviour, and reflection logs present possible reasons for that behaviour, as well as it allows insight into the researchers' personal perspective in terms of what they find important (Merriam, 2009, Corbin & Strauss, 2015, Grady, 1998). The reflection logs contributed with valuable information to the project and were used as part of the data for three main reasons. First of all, they gave rise to many of the questions in the interview, both during the writing and the analysing of them. This secured tailor-made questions to the project that the interviewees could relate to. Second, the reflection notes complimented the observations documented in the field

notes. As the field notes did not allow for lengthy reflections due to my dual role as a teacher and researcher, the reflection logs functioned as an extended opportunity to reflect on the observations. Accordingly, the reflection logs contributed to a triangulation of the data, securing valuable reflections that otherwise would have been neglected. Ultimately, this allowed for a more in-depth analysis of the data, in accordance with its design as a case study. Third, the reflection logs were used for reasons of bias and subjectivity. Merriam (2009) claims, exactly due to the fact that reflection logs are personal, they are also subjective. To turn that to the positive, Corbin & Strauss (2015) argue that personal documents can be of value precisely due to their personal character - helping the researcher to detect and avoid their own bias and subjectivity. Accordingly, constant journaling envisions changes in subjectivity as the process evolves, and is therefore a valuable tool for the researcher.

3.3.3. Data collection through interviews

Interviews constituted the third data collection strategy. Interviews are one of the most common sources of data in a qualitative case study (Yin, 2014). The interviews in this study are of semi-structured character, organised with six individual students. Semi-structured interviews resemble guided conversations rather than a rigid set of questions, which allows for complex and nuanced reflections (Christoffersen & Johannessen, 2012, Grady, 1998). What is more, the semi-structured interview enables the interviewer to ask for clarification and supplementary questions in order to delve into the matters discussed or to adapt further questions based on prior answers given (Postholm, 2010). However, despite the open approach to semi-structured interviews, it is important to follow the interview guide not to risk a reduction of comparability due to substantially different answers (Yin, 2014). Carrying out semi-structured interviews in this study allowed for an in depth investigation and understanding of the students´ own reflections regarding DST as a tool for EFL learning, and contributed to rich, unexpected and interesting data.

       When designing the interview guide and deciding upon questions to ask, there were many aspects to take into consideration. As it is outlined in section 3.5.1, I had some assumptions and personal theories ahead of the project, however aware the fact that these might not correlate with results in the current study. Relevant theory and previous studies contributed to added assumptions worth investigating. Together, my assumptions, relevant theory, previous studies,

results from observations and reflection logs, and of course, the research inquiry shaped the questions in the interview. As many of the questions in the interview guide were based on, and some even directly derived from the observation and reflection logs, these three data collection methods triangulated and complemented each other at an early stage in the research process. Taken into consideration that the interviews are of shorter character, as they do not occur over an extended period of time, it was important to word the questions carefully and follow the interview protocol in order to collect the necessary data (Yin, 2014, Grady, 1998). The questions were developed around three main themes, which were the narration process, the digital aspect, and the personal aspect. Additionally, there were general questions before and after the specific ones. The interview guide is attached in appendix 4.

To allow for transparency to take place, I will further mention a few aspects related to the conduction of the interviews. As suggested by Creswell (2014) and Christoffersen & Johannessen (2012), the interviewees were informed about circumstances around their participation in the interview, such as the purpose of the research, their anonymity, the line of questions and the time aspect. Also, all the interviewees were asked for their permission to record the interviews. Additionally, I tried to make them feel comfortable by expressing my appreciation of their participation, as well as my interest in their perspectives towards DST of both positive and negative character. The interviews started by looking at the interviewee´s digital story. This was done for two main reasons. First of all, it functioned as an ice-breaking activity, and secondly, it was meant to refresh their memory of the project in favour of the interview. The recording allowed me to focus on the interviewee, and to listen carefully, smile and show interest. I had a notebook in which I noted additional questions if I thought of any, and the students were informed about its purpose. A particular aspect of the interviews is the fact that the interviewees are youths. Youths differ from adults in both cognitive and linguistic development. Accordingly, the researcher must understand their answers through their eyes, and hence be careful not to make assumptions based on adult cognitive and linguistic abilities (Cohen, Manion & Morrison, 2011). Therefore, to clarify and assure my understanding of the students, I often followed up with questions that confirmed their answers. Their age was also an important reason to conduct the interviews in Norwegian, in order to avoid language barriers and create a comfortable atmosphere.

3.4. Data analysis

As outlined above, three different data were collected in this study. These were field notes (through observations), reflection logs and individual interviews with six Norwegian EFL students. As data from field notes and reflection logs were used to generate and formulate tailor-made questions for the interviews, it was necessary to analyse field notes and reflection logs before conducting the interviews. Thus, different data were analysed at different times. First, the field notes and reflection logs were analysed to generate questions for the interview guide. Then, the interviews were conducted, transcribed and analysed to answer the research question together with results from the field notes and reflection notes. However, as it is presented in this chapter, the methods adopted to analyse the different data were the same. Methods used to code and analyse the data are based on those strategies used in grounded theory. For clarification, grounded theory is not used here as a research paradigm or as an underlying ideology, but merely as an inspiration to the method of analysis. The analytic strategy in grounded theory consists of three phases, which are open coding, axial coding and selective coding (Corbin & Strauss, 2015). The analysis is organised around those three phases, however with a few customisations for this specific project. For, in addition to open, axial and selective coding, attribute coding has been performed in order to display essential characteristics of the interviewees. Patton (2015) states procedures described in research methods are only suggestions, and researchers must show independence and creativity when designing their own.

With relation to my interaction in the data analysis, I want to emphasise that as soon as I start to analyse and interpret the data, it is affected by my subjectivity and cannot be seen as objective (Postholm, 2010). Nevertheless, my general approach to the analysis was to remain with an open mind and let the research question guide me to conceptual saturation. Conceptual saturation is reached when the researcher is satisfied to have acquired sufficient data in order to be able to fully describe each theme and category (Corbin & Strauss, 2015). Letting the data guide me generated new questions, which led to new data and new findings. A fundamental characteristic of coding, as stated by Saldana (2009), is that it is a cyclical rather than a linear act, which implies a reverberate process of coding. Looking at the data from different angles at different times led to many new answers that otherwise would have been lost was it not for the cyclical approach.

Although three different types of data are collected in this project, it is the interviews that are considered the main source of data, as the goal of this study is to find student perceptions of DST. The field notes and reflection logs are meant to triangulate the interviews through the contribution of supportive or contradictory findings, hence to delve deeper into the material and gain an enhanced understanding of it. As well as it is important not to let field notes and reflection logs influence or disturb the student perceptions, they provide insight into the process that can bring forward interesting details. The following sections provide a detailed explanation of the techniques and processes used to break down and analyse the material. Although the process of coding is described in the following as a step-by-step process, it intertwines in a cyclical process. The step-by-step description is nevertheless beneficial for structure and overview.

3.4.1. Attribute coding

Summaries of the interviews were performed through attribute coding in two steps - before and after open, axial and selective coding. Attribute coding "logs essential information about the data and demographic characteristics of the participants for future management and reference" (Saldana, 2009, p.55). This is particularly appropriate for this study as it involves multiple participants (Saldana, 2009). As six interviewees participated in this study, attribute coding assisted in the identifying of main characteristics of the different participants. Also, attribute coding allows for transparency as it provides a contextual understanding and invites the reader to compare excerpts from the interviews to the attribute coding.

Attribute coding was completed with a method inspired by Tjora (2017) based on how the researcher questions the data. Instead of asking the question: "What does the interviewee talk about?" I ask: "What does the interviewee say?" This way, the data was reduced to a comprehensible size, as well as it functioned as a summary of the text. Further, I took advantage of the summary to create attribute coding. Hence, this technique helped me write a summary of the text that functioned as a first draft of the attribute coding. The summaries were closely revised and formed as a complete text. These attributions lifted important characteristics of the interviewees, which further guided me in the next steps of the coding. However, in order to prevent the attribute coding to shadow important aspects of the interviews, I was determined to

keep an open mind towards the possibility to detect new findings or characteristics. This is important as the analysis is a process in which findings can be made at any time in line with its cyclical process. In step two of the attribute coding, after the completion of the selective coding, I went back to the summaries in the attribute coding and revised the attribution drafts in order to tie them closer to the core categories identified through the process of open, axial and selective coding.

3.4.2. Open coding

Through open coding, the aim is to reduce the data into codes and categories in a satisfactory way, hence to make the data comprehensible and comparable for the researcher (Corbin & Strauss, 2015). Whereas codes are concepts that stand to meaning, categories are combinations of codes that closely relate or depend on each other (Postholm, 2010). Coding and categorisation enable the researcher to reflect on the contents and nuances in the material, and to take ownership of the data (Saldana, 2009). Initial to the coding, I read through the data carefully and undisturbed without any intention to code. According to Saldana (2009), pre-coding serves a preparing base ahead of the coding as the researcher becomes familiar with the data. The pre-coding, along with the attribute coding, contributed to an embracement of the data, and – in line with coding being a cyclical process (Saldana, 2009) – I had already pictured some essential themes. However, I went on to the open coding with an open mind, trying to stay close to the data and act unbiased.

In the third rereading of the text, I used a colour system to highlight relevant words, phrases, sentences or sections of interest, for reasons such as repetition, surprise, importance expressed explicitly by the interviewees, or direct links to literature or previous studies whether it was of correlating or contradicting character. Although the colour codes were not absolute at this stage, they allowed for a structured and organised process. At the beginning of the open coding, the colour system consisted of five concepts, which were time, meaningfulness, discomfort, classroom cohesion, and the development of literacy skills. These concepts emerged as I had an impression that they stood out after conducting, transcribing and reading through the transcribed interviews. As the coding continued, I found that I needed more colours for concepts such as the sense of achievement and trying new learning methods in the classroom. When I had read the transcripts for the purpose of open coding four times, I sat back with a set of data that

was coded and categorised by colours, providing for a delightful job of organising the codes and categories in tables. The complete set of codes consisted, at this stage, of 36 categories and 141 codes.

3.4.3. Axial and selective coding

Whereas through open coding data is broken down into discrete parts, the purpose of the axial coding is to reassemble data that were fractured during the open coding. Hence, themes are identified and categories are related to their subcategories (Corbin & Strauss, 2015). Categories are combinations of codes that share certain characteristics, and subcategories answer questions about the category such as when, where, why, who, how, and with what consequences, thus gives the categories greater explanatory power (Saldana, 2009). The colour system was helpful also at this stage, as I had used different shades of green for concepts I found similar or that I for some reason thought belonged together. Although the colouring in the open coding was not determining for the creating of categories in the axial coding, it provided for a base when assessing the codes´ belonging and relevance to each other. Themes, categories, and subcategories were created by bringing several codes and categories together based on their relevance to each other and the research question. At this stage, some codes were dropped, and some were replaced or renamed. As a result, the data had been reduced to three themes with underlying categories, subcategories, and codes. The themes reveal EFL learners' general learning experience with DST, learner's perceived development of literacy skills in DST, and the symbiotic relation between DST and the classroom environment.

The final step, selective coding, is to identify central or core codes. To be core, the category must appear frequently in the data and account for much of what is happening with regards to the main concern. A way to recognise a core category is that it has a vast explanatory ground (Corbin & Strauss, 2015). In the stages of organising the open and axial coding in tables, I had included columns for the number of sources and references connected to each category. Hence, I knew how many times the category had been contributed to, and how many of the students that contributed to the respective categories. That way, some categories were identified as core, and some were dropped. As a result of the coding process, I had three themes and nine

categories identified as core. The core categories, along with subcategories, are presented in chapter four.

3.5. Research quality

Assuring of quality in this thesis is based on principles of reliability and validity, however incorporated to the qualitative research approach. Along that line, I find it important to state that I am not striving for total objectivity, as I am aware that qualitative research and researchers will always be coloured by subjectivity. Lichtman claims, "looking for objectivity (in qualitative research) is not only foolish, it is impossible" (2010, p.116). That is because the researcher´s role as a research instrument functions as a filter through which all stages of the research pass. In fact, as much as the researcher shapes the research, the research also shapes the researcher with its context and research participants (Lichtman, 2010). Accordingly, qualitative researchers cannot deny their subjectivity. Nonetheless, I will not neglect the responsibility and importance to assure quality in this study, however my focus lies in an attempt to be transparent and describe my subjectivity instead of hiding and avoiding it. Therefore, decisions and choices made around methods and analysis are thoroughly described to allow for reading of the thesis through my eyes and hence contribute to the quality of the thesis.

3.5.1. Validity, reliability, and reflexivity

Validity and reliability are two different concepts that sometimes overlap, and sometimes are mutually exclusive. Despite their exclusiveness, a result is not valid unless it is reliable and vice versa, and hence these terms are bound together in complex ways (Creswell, 2012). In this section, they are described separately, although it is the combination of them that contributes to the quality of the thesis. Further, reflexivity is described for reasons of transparency of subjectivity.

Briefly explained, validity relates to the accuracy of the research. In this thesis, validity is assured in terms of methods for data collection and analysis of the data. To allow for and assure validity during the collection of data, triangulation is used together with member checking. Triangulation is the process of corroborating various types of data, hence to enhance the legitimation of interpretations and results (Creswell, 2012). In this thesis, triangulation takes place between data from student interviews together with field notes and reflection logs written by me – the researcher. Different types of data allow the researcher to write dense descriptions of

the case, and to find out whether results correlate or are ambiguous. Supporting evidence from different data ensure an accurate study as it draws on multiple sources of information (Creswell, 2012, Postholm, 2010). However, the analysis of the data in this study has shown that contradicting results do not necessarily point to a lack of quality, but can reveal aspects that need closer consideration, and in fact, widen the understanding of the data. Member checking, which is the second method to ensure validity in the data collection, is a procedure through which participants of the study is given access to the data in order to read through it and give their approval and confirm or dismiss accuracy (Creswell, 2012, Postholm, 2010)

One of the threats to validity in this study is the lacking opportunity to control the truthfulness of the interviewees´ answers, and the accuracy of their interpretation of the questions (Robson, 2002). Whereas I was sometimes able to detect misunderstandings, I might have failed to detect others. The fact that the interviewees are youths can affect their abilities to answer questions, as there is a gap between us in regards to cognitive and linguistic development (Cohen, Manion & Morrison, 2011). Therefore, together with member checking and triangulation, I tried to avoid the threat to validity through formulating tailor-made and relatable questions with a comprehensible language. Also, I tried to interpret their answers through their eyes in order to avoid making assumptions based on my adult cognitive and linguistic abilities. Further qualification of the study has been undertaken based on the principle of reliability.

Generally, reliability relates to the consistency of the results of the research - "demonstrating that the operations of a study can be repeated with the same results" (Yin, 2009, p.46). Mason states "the logic is that, if you measure the same phenomenon more than once with the same instrument, then you should get the same measurement" (2002, p.187). However, as the researcher is the research instrument in qualitative research, this definition goes against the nature of qualitative research. Further, it is not only the researcher, but also the embedding context that influences the results, and hence there is a risk that another researcher with other research participants would arrive at different results. Therefore, the ultimate goal of reliability, according to Yin (2009) is to minimise a study´s errors and biases. That way, the qualitative researcher can ensure reliability through thorough demonstration of a careful and honest research process (Mason, 2002, Yin, 2009). This project has been thoroughly described from the stages of planning and preparing to conducting and analysing. What honesty concerns, I connect that to

awareness of subjectivity in the form of reflexivity. Especially due to my dual role as a teacher and researcher, I find it necessary to reflect on a few implications related to that.

Reflexivity is demonstrated when the researchers unfold their own biases and invite the reader to understand their influence on the research through reflecting on personal beliefs and assumptions about the research (Lichtman, 2010). I have performed reflexivity through reflecting on myself as a researcher, the research project, the research participants and the context embedding the research. I am a Norwegian teacher of EFL, especially fond of creative, meaningful and authentic learning methods. As a researcher, I am not experienced, however interested and engaged. In choosing constructionism as the epistemological stance in the research, I have already established my belief that truth related to this research question is not objective, but subjective and potentially varying from person to person. Thus, I am open for surprising results and will not avoid them. Further, all stages in the research – from planning to conduction and analysis – is influenced by my subjective beliefs and previous experiences with the research field, as well as relevant theory and previous studies I have read. Accordingly, I entered the field with a few assumptions. The assumption mainly related to the belief that students develop a range of basic skills (Ohler, 2008, Sadik, 2008) and appreciate the opportunity to record voice until they were satisfied with the oral product (Castaneda & Rodriguez-Gonzales, 2011, Castaneda 2013). My impression of the research participants is that they are generally positive, talkative and engaged – of course with a few exceptions. I have taken into consideration the exceptions when selecting the interviewees and aimed at a varied group of students in order to access various perceptions of DST.

3.6. Ethical considerations

In order to protect the privacy of the research participants, I have followed some principles for ethical consideration in this study. According to Yin (2014), it is important not to jeopardise the research participants´ privacy when they offer their contribution to the project. I have assured of this through three main priorities that are outlined in this section.

First of all, I notified the Norwegian Centre for Research Data of my project and received their letter of permission to collect data in return (appendix 1). This was necessary as my data collection involved the possibility of recognisable research participants, although they were protected through pseudonyms. Second, I sent a letter to the students´ parents informing them

about the project, requesting their consent of the students´ participation and assuring them of the participants´ privacy (appendix 2). This was necessary as the research participants are under the age of 18. As a result, no one participated in the project without their own and their parents' consent. Last, all sensitive information was password protected on my personal computer - restricting all other access than my own. Of further notion, I made sure of the students´ comfort both in class and during the interviews (as described in section 3.3.3) and informed the students of their opportunity to discontinue their participation at any time without consequences should they feel uncomfortable.

3.7. Chapter summary
In this chapter, I have focused on the overall design of the research project. First, I have addressed my role as a teacher in the planning and conducting of the Place Project. In order to display how the interplay between the anchors of the project contribute to successful implementation of DST as a method for EFL learning, the Place Project was embedded in the TPACK-model. Further, the chapter has described and justified choices that I have taken in my role as a researcher, from the foundations of the underlying epistemology through to the methods used for collecting and analysing data. Finally, the chapter presents how I, in my dual role as teacher and researcher, have assured quality and considered ethical issues. The next chapter presents the results found in the project.

4. Results and analysis

This chapter provides a thematic presentation of the results of this study. Ultimately, three main themes are identified to answer the main research question, which were: What are Norwegian EFL learners´ perceptions towards DST as a learning tool? As illustrated in figure 4, these themes are: a) Students' perceived development of literacy skills in DST, b) The symbiotic relation between DST and the classroom environment and c) Students' general learning experience with DST.

Figure 4: Overview of themes identified to answer the research questions.
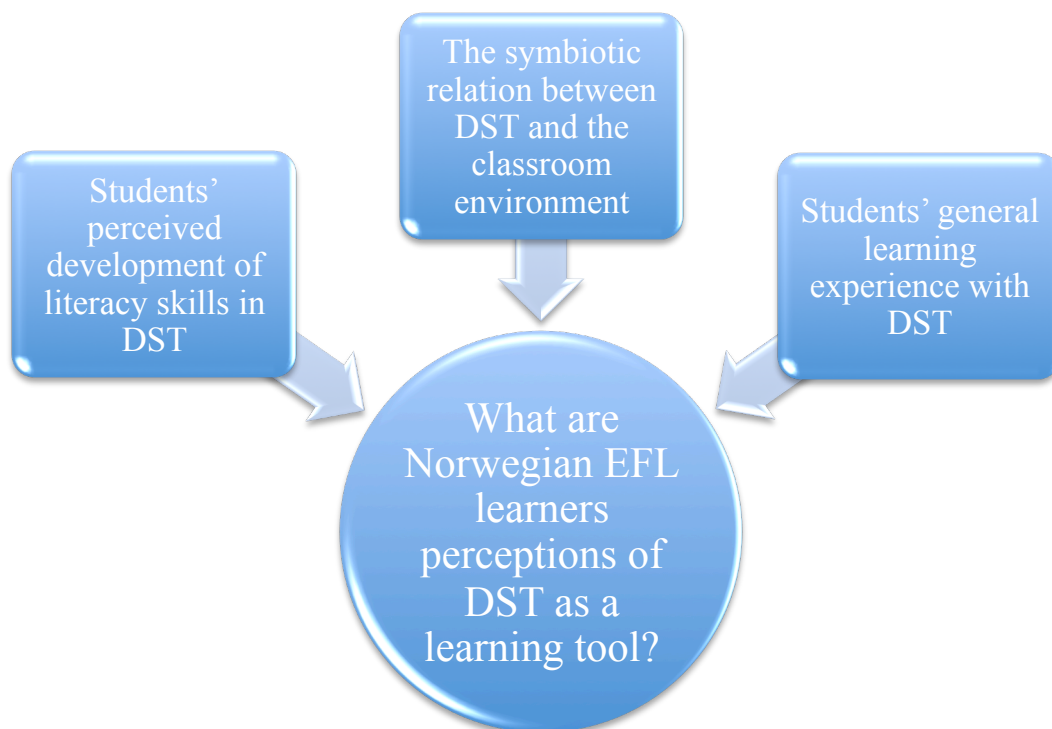
The chapter continues with each interviewee's summarised perceptions of DST as a learning tool. Further, it presents findings with respect to each theme displayed in figure 4 above.

4.1. A summary of each student's perceptions of DST as a learning tool

Summarised descriptions of each interviewee's perception of DST are appropriate as it contributes to contextualise the detailed findings presented in the next sections. The summaries invite readers to understand and relate the results to background knowledge of each interviewee. Second, they allow for transparency as student quotes presented in the following sections can be traced back to the general characteristics of them. Each description includes characteristics related to the three main themes outlines in figure 4.

Ruben's perceived development of literacy skills was mainly related to writing and recording voice. The feedback helped him focus on the essence of his story, and he discovered mistakes related to grammar, pronunciation, vocabulary, and pace when recording voice. Ruben described the classroom environment as open-minded and a safe place to express different meanings. He stated that a positive classroom environment was important when sharing personal stories. He liked to share his story because it was important to him. Further, he liked to watch his classmates´ stories because he learned new things about them. What is more, he valued the opportunity to look back at old photos as it brought back memories. However, voice recording was frustrating and time-consuming. He was also obstructed by the thought that his siblings could hear him. The frustration towards recording voice had negative effects on his motivation, but all in all, he was glad to submit a product with which he was satisfied, and felt a positive sense of achievement when he was finished.

Safira's perceived development of literacy skills mainly related to writing and recording voice. The second draft allowed her to focus and improve structure and coherence in her text. During the recording, she learned about grammar, pronunciation, intonation, and pace. Safira described her classmates as kind, positive and encouraging. She stated that a positive classroom environment was important when presenting a personal story and that everybody is responsible to create one, both in terms of being kind and trusting others. She enjoyed watching the presentations as she learned new things about their classmates and their English skills. However, presenting her own was embarrassing due to her self-perceived ugly voice and the risk that her classmates would misunderstand or think that she was childish. Looking back, she was proud of her video. Due to her precision, however, all stages of DST were very time-consuming. Overall, she ranked DST 9/10, but on the negative side, it took too long.

Sindre's perceived development of literacy skills mainly related to recording voice, through which he discovered mistakes regarding pronunciation and pace. He described the classroom environment as positive, although he recognised a risk to be judged. Sindre stated that a supportive classroom environment is important in order to share personal stories. He showed his story to Ruben before presenting it to the whole class, which gave a calming effect before the presentations. Further, he appreciated the opportunity to let his classmates know how much he likes to game. He also liked to learn about his classmates through their presentations. The best part about DST was the opportunity to play the video game (Fallout 4), and to write about something that he was experienced with. He did not like to record voice, and stated several times that it was "cringy" to hear his own voice because it is "so ugly". Additionally, voice recording was frustrating and time-consuming. Despite the discomfort, he said he liked DST better than "normal English" and would like to do it again.

Margot's perceived development of literacy skills mainly related to writing and recording voice. She explained that the chance to write a second draft increased the quality of her text, and she discovered mistakes related to grammar and pronunciation when recording voice. Margot described the classroom environment as positive, open and a safe place to express meanings. She appreciated the opportunity to tell and share her own story and enjoyed to learn more about her classmates through their personal stories. Learning through personal experience increased her motivation. She valued the part of the process in which she looked through and selected pictures because it brought back good memories. She also liked to combine the pictures and make the movie, because she found it fun. However, she expressed discomfort connected to hearing her own voice and said that recording was time-consuming. Yet, she would rather produce a digital story than write a conceptual written story.

Hans´ perceived development of literacy skills mainly related to voice recording and video producing. During the recording, he discovered mistakes related to pronunciation (mumbling, stuttering) and intonation. Further, he learned about video editing through watching his classmates presentations. Hans described the classroom environment positively and said that he was not afraid to express meanings, as he knew his classmates well. Still, he explained in his interview that it was unpleasant to hear his voice in front of the class because he was unsure what his classmates would think of him. He further explained to have pretended that he did not care although he really did, and hoped that his classmates would like his story. Hans valued DST

because it was a new learning experience and appreciated the opportunity to be free and choose his own pictures and music. However, he was not motivated during the process because it was new and confusing, and he did not understand the concept of first and second drafts. All in all, he wanted to do a good job, but found it challenging.

Klaras' perceived development of literacy skills mostly related to digital skills in the video producing, which was her favourite part of DST. She described the classroom environment as a safe place to be, but recognises the risk to be judged by others. Therefore, presenting the video was embarrassing for Klara, as she did not know what the other ones would think of her and her presentation. She enjoyed watching her classmates' videos and learned more about them. What motivated her in DST was the opportunity to write an authentic and meaningful text, look through old photos and produce a video. On the contrary, recording voice was frustrating and irritating, as it was time-consuming. Also, she did not like the sound of her voice, and the thought that other people in her house could hear her was uncomfortable.

4.2. Students' perceived development of literacy skills in DST

Distinct findings in this study showed that students practice and develop a range of literacy skills through the process of DST. The most frequent ones mentioned by students were written, oral and digital literacy skills. Thus, the three main categories established for the development of literacy skills were: a) Students' perceived development of written literacy skills in DST, b) Students' perceived development of oral literacy skills in DST and c) Students' perceived development of digital literacy skills in DST. Because of the complexity of these categories, they are presented in separate tables and treated with subcategories.

4.2.1. Students' perceived development of written literacy skills in DST

Written literacy in DST is used to plan, script and create a narrative. Useful skills in the process of writing the story are critical thinking skills, narrative skills in order to capture the receiver, and language economy skills to be able to focus on the essence of the story (Ohler, 2008). Table 2 provides an overview of the categories identified in relation to students' perceived development of written literacy skills in DST. Interview excerpts exemplify each category. The excerpts are my translations as the interviews were conducted in Norwegian. Excerpts taken

from interviews, field notes and reflection logs are written in italics both in the tables and in the text to allow for easy reading of the results.

Table 2: Overview of the students' perceived development of written literacy skills

Category	Interview excerpts
Development of narrative skills	Safira: *First, I said that people live a boring life full of routines, and that was the problem or challenge in my story. The resolution was to travel to imaginary places to escape the boring reality as I do in my fantasy.*
Development of language economy skills: Opportunities and obstacles	Ruben: *I had to consider the relevance of different elements in the text. I wrote 150 words too many, so I needed help to narrow down. It was difficult to know what to focus on and what to remove from the text. Eventually, I managed to narrow it down and write a better second draft.*

As I was the teacher in the Place Project, I was also the one to provide feedback on the students' first drafts. After I had provided feedback to the students' first drafts, I wrote the following in my reflection log:

> *Few students applied the story core to their writing. The first drafts generally resembled episodic repetition of events without consideration to capturing narration. I wonder if it is too difficult or if the students simply did not understand my explanation of the narration template.*

As the excerpt highlights, few students applied the story core to their first drafts. In the interviews, however, all the students said the feedback helped them improve their second draft. Safira explained: *The feedback helped me improve the text in terms of structure and coherence. The first draft was disastrous compared to the second draft. Looking at it now, I don't even understand it.* She worked hard to structure her second draft in a logic and coherent manner and paid more attention to the story core than what she did with the initial version of the text. She demonstrated her use of the story core in her second draft the following way:

> *First, I said that people live a boring life full of routines, and that was the problem or challenge in my story. The resolution was to travel to imaginary places to escape the boring reality as I do in my fantasy.*

Ultimately, Safira explained in her interview that she had learned much about the structure of a narrative through DST. Exactly for the perceived development of literacy skills related to the structuring of a narrative, many students were happy to receive feedback and hence improve their text. I wrote the following in my field notes: *Many students determine a constructive approach to the revising of their drafts and seem to appreciate the feedback. They are especially focused on narration through coherence and structure and demonstrate the ability to discuss narration in relatively advanced manners*. The students addressed in this note were very responsive to constructive feedback, which ultimately resulted in meta-conversations about technical language and narration techniques. It seemed that the feedback contributed to interaction about writing in the learning community, and further motivated them to improve their drafts. On the contrary, Klara said she *did not learn anything new about language and words and stuff*. Sindre reported the same experience, which he further reflected upon when asked about his revising of the text: *I was like "shall I change it, shall I not, shall I change it, shall I not? OK, I'll change it, why not" I didn't really want to, but I couldn't bother to continue discussing with myself*. Whereas Safira applied critical thinking skills to the reconsideration of her text, Sindre demonstrated a lack of that. Consequently, he did not learn anything from the writing process. That aligns with Ohler (2008), who claims critical thinking skills are essential for learning in DST.

Another issue identified with writing in DST is related to language economy. It became evident in the process of writing the manuscripts, that language economy is one of the largest challenges in DST (Lambert, 2003). Ruben described difficulties related to the length of the text: *I wrote 150 words too many, so I needed help to narrow down. It was difficult to know what to focus on and what to remove from the text*. Correspondingly, Safira said:

> *I always write long sentences and long answers (…). I write everything I can think of and I have so many thoughts that it is difficult to focus. Therefore, writing the text was the biggest challenge in the whole project.*

The students were not used to writing short stories, and therefore they were not equipped to do so. The writing kept them in contact with their critical thinking skills, forcing them to identify the essence of their stories and reduce excess information thereafter. Two interviewees reported that they used the opportunity constructively to enhance their texts and experienced learning because of it. Ruben said: *I had to consider the relevance of different elements in the text (…)*.

Eventually, I managed to narrow it down and write a better second draft. Safira said: *I focused the text better in the second draft, and was happier with the result because of that.* Hence, both Ruben and Safira experienced enhanced competence related to language economy in DST. To summarise, the learning outcomes in written literacy varies. Whereas two interviewees perceived learning outcomes of narrative techniques and language economy, Hans, Klara and Sindre did not express perceived development of written literacy skills at all.

4.2.2. Students' perceived development of oral literacy skills in DST

Along with written literacy skills, the students also experienced the development of oral literacy skills in DST. The development of oral skills was identified in relation to the voice recording. As listening and speaking skills are parallel actions in the voice recording, oral skills represent a merge of those competencies. This definition of oral skills also corresponds to that of UDIR´s, which states that oral skills is the ability to "listen, speak and interact using the English language" (KD, 2012). In order to explain students' perceived development of oral literacy skills in DST, subcategories are established related to the development of intonation, pronunciation, talking pace and grammar skills, as well as issues identified related to time constraints and voice sounds (table 3). The subcategories add vast explanatory ground to the category and supplement valuable and interesting information. Findings are presented thematically below.

Table 3: Overview of the students' perceived development of oral literacy skills

Category	Interview excerpts
Development of intonation skills in DST	Hans: *I tried to front my own personality in the voiceover. A bit calm like I am.*
Development of pronunciation skills in DST	Klara: *I notice how I pronounce words when I listen to myself.*
Development of oral skills related to speaking pace competence in DST	Sindre: *I learn that I have to talk better. Not so fast, but a bit slower.*
Development of grammar skills in DST	Margot: *I heard that it was not a good sentence as I didn´t really manage to say it*
Issues identified with the development of oral literacy skills related to time constraints	Ruben: *Maybe I had seven seconds left, and then I did something wrong, and stuttered, and stopped, and was like "what shall I say now?" and then "no, now I have to start all over again!" Eventually, it weighed heavy on me, so I had to put it away and start over another day*
Issues identified with the development of oral literacy skills related to the voice sound	Klara: *Hearing my voice was very, very strange! My voice was completely different - it did not sound like my voice at all!*

Table 3 is organised in students´ perceived development and issues identified in relation to oral literacy skills. On an overall basis, the students discovered ample mistakes in their manuscripts through the voice recording. Margot describes a cyclical process in which she repeatedly went back and forth:

> When I recorded voice I heard that there were some strange things in the text. So I rewrote the text, recorded voice and listened to it again. Then maybe I had to change, add or eliminate more things from the text, then recorded and listened again. Then I recorded, listened, recorded, and listened. I went back and forth many times in that process.

As the excerpt implies, Margot constantly revised both the text and the voiceover in a cyclical process. This section presents learning outcomes of that related to the specifics of intonation, pronunciation, speaking pace, and grammar. Four of the interviewees were committed to the intonation of their voiceover, driven by either the grade or the fact that they were going to present their stories in front of the class. Safira tried to make it sound *alive, not flat,* and for

Sindre and Hans, it was important not to make it sound like reading - but rather like normal talk. Therefore, they both said that they did not read their text out loud when recording voice, but tried to free themselves from the manuscript to make it sound more real. Hans also said he did not physically change the manuscript during the recording, but adapted it to its oral purpose as a natural part of the voice recording. Hans was also the only one to say that he tried to convey his personality through the voiceover - *not so serious, but a bit calm like I am.* This was frankly one of the positive feedback comments he received after his presentation.

All the interviewees described actively listening to themselves as a new and unfamiliar experience through which they discovered many things about their pronunciation, among them Klara: *I notice how I pronounce words when I listen to myself.* Beyond noticing the pronunciation of specific words, Sindre - among others - said that he noticed that he had to speak more clearly. Likewise, both Ruben and Hans noticed their own stuttering and mumbling in ways that were not appropriate in a voiceover. Safira explicitly said she listens to her own pronunciation to hear whether it is satisfactory or not: *I listen to words and think "is that really how this word is pronounced?" And if I go to Google Translate to listen, then...well, I can´t really trust Google Translate. That lady on Google Translate is so strange!* Safira strived to check words of which she was unsure about the pronunciation, and that cost her a lot of time and effort. Whereas Hans said that he worked with his pronunciation for the sake of his grades, Safira had additional reasons to put in the extra effort. *If I pronounce things wrong, everybody will laugh and say "Oh, Safira, can´t speak English blablabla". I think like that, and I don´t know why, but I have to do well because of it.* Later in her interview, Safira said that nobody laughed and everything went fine. Although she is one of the most proficient students in her class, she seems to stress more than other related to what others will think. What is more, she also said that during the other students´ presentations, she listened to their English skills - not to their stories.

Speaking pace was also mentioned as a learning outcome by the interviewees. Sindre became aware of his fast speaking pace while listening to himself, and said: *I learn that I have to talk better. Not so fast, but a bit slower.* Ruben, on the other hand, was already aware of his fast speaking pace and therefore put extra attention to it: *And then I talk very fast, because - it is difficult - I naturally speak in a high tempo, which makes it very hard to calm down (...). So I had to specifically remember where to calm down.* On the contrary, Safira had to sacrifice the stability of speaking pace as her story was too long for the time limit: *Ehm, I talked a bit fast in*

the beginning because you said that the time limit was two minutes. Therefore, I had to speak
fast in the beginning, and then I spoke a bit slower later.

Finally, grammar was mentioned as a learning outcome related to voice recording. Margot said: *I heard that it was not a good sentence as I didn´t really manage to say it.* What Margot highlights in this excerpt is that saying a sentence out loud can contribute to reveal grammar mistakes. She elaborated: *The first time I recorded voice I noticed that I had written strange sentences towards the end, so I had to change it.* Grammar was also an important element for Safira, who read through her text many times in order to make sure that her text was perfect before she started to record:

> *So for example, "humans cannot do anything than sleeping, eating, going to school or job and dream"* (not my translation)*. Since I read the text many times I realised that "Oops, this should be dreaming, not dream!" That way, I made it fit with the other verbs that I used before dreaming.*

Based on these findings, it is evident that the interviewees practiced and developed oral skills in many ways through DST. Moreover, the student reflections resemble a large amount of critical thinking. This is mirrored in Ohler (2008), who claims exposure to one´s own voice fosters a unique opportunity for critical listening and self-assessment and hence is an essential opportunity for learning.

Along with the learning provided by the voice recording, it also stood out for the students as the most time-consuming process in the whole project. They were met by many obstacles, such as mispronunciations, mixing up words, forgetting what to say etc. As it is shown in the following excerpt, the time consume lead to frustration for Sindre:

> *Towards the end, you can hear me talk louder because I began to get really irritated due to all the takes I had to take. You hear me at the beginning, where it´s ok, and then you hear me at the end, where I talk louder. I got so irritated, I just* (...roared out sounds resembling frustration)*.*

In addition to frustration, the recording caused some students to care less about their stories:

> *Maybe I had seven seconds left, and then I did something wrong, and stuttered, and stopped, and was like "what shall I say now?" and then "no, now I have to start all over again!" Eventually, it weighed heavy on me, so I had to put it away and start over another day. Also, hearing myself say the same things over and over again made the story a bit boring.*

As the excerpt indicates, the recording of voice affected Ruben's relation to his story, which he had previously talked very eagerly about. Accordingly, the voice recording has obviously been a laborious process for the students.

In addition to the time it took to record voice, there were also other distinct findings related to the students´ negative perception of it. First of all, students were obstructed by the sound of their voice. Klara said: *Hearing my voice was very, very strange! My voice was completely different - it did not sound like my voice at all!* Other students described their voice as *cringy* (not my translation), *ugly* and *weird*. It was clear that none of the interviewees liked the sound of their voice, although some reported that they got used to it after a while. Secondly, three interviewees were disturbed by the thought that others might hear them or come into their room when recording. To avoid anyone from hearing her, Safira stood up early in the morning to record voice: *I had to wake up early in the morning to record voice, but my twin brothers woke up and sat next to me. Then, when my mom woke up, I stopped immediately!* Hans said: *It was strange to record voice while other people in the house could hear me. That disturbed a bit.* These comments are evident that voice recording does not only facilitate learning but is in different ways also problematic for the students.

4.2.3. Students' perceived development of digital literacy skills in DST

The students practiced and developed a range of digital literacy skills in order to intentionally convey the message in the manuscripts through their videos. With reference to what it means to be literate in today´s society that is established as an on-going and dynamic process with no finish line (Leu, 2001). With regards to this project, the focus within digital skills was narrowed down to the concepts of modal affordance and functional weight of modes. As presented in section 2.3.1.2, modal affordance refers to a mode's potentials and constraints as in what it does and does not allow to communicate (Kress, 2010). Functional weight of modes denotes the interaction between modes and the competence to identify whether one mode is dominant or all modes are equally important. The intention of emphasising modal affordances and functional weight of modes was for the purpose to modify the focus area for the students and provide them with concrete criteria for the project. Findings related to students' perceived development of digital literacy skills in DST and are presented in table 4 below and elaborated on in the following section.

Table 4: Overview of the students' perceived development of digital literacy skills

Category	Interview excerpts
Development of competence related to modal affordances in DST	Ruben: I *held the microphone close to my mouth to prevent a distant sound*
Development of competence related to functional weight of modes in DST	Safira: *I chose calm music that was not from WeVideo, but from YouTube (...). The music on WeVideo was very...I didn´t like it, and it didn´t match my story, so I had to choose calm music that makes people think about what I say in the video.*
Issues identified with the development of digital literacy skills related to time constraints	Safira: *Every time I watch the video, I see things I must edit. Some things must be deleted, some things must be added, and so on. So it took a long time*

The students showed great pleasure and enthusiasm towards the opportunity to produce a video, which is confirmed by the following field note excerpt:

> *This lesson is a boiling pot of eagerness. Many students ask for help on the detail leve, and want me to provide suggestions for improvements. The students engage in conversations about each other's´ pictures and stories and are generally motivated.*

The observation described in the excerpt mirrors data from both the reflection notes and the interviews. Klara said: *I learned new things about video editing, how to record voice, select and combine pictures and make a video out of it*. Klara, who said in her interview that she *did not learn new things about language and words and stuff,* particularly valued the opportunity to make a video and explicitly expressed how fun she thought it was. Although she did not pay much attention to the writing of the text, she put considerable effort into the digital part and, as stated above, believed that it enhanced her digital literacy skills.

With references to modal affordances, the students demonstrated competence related to that either by controlling sights through zooming or marking of specific points, or by making sure that the voice was stable throughout the voiceover. Klara explained the techniques she used to enable the audience easier access to her message: *For example, this picture of my dog was first a close-up, but then I decided to zoom out to allow a better sight of her. Other places, I used the x´es to show more specifically what I meant.* Ruben used the same technique to point out his grandfather's house in the village that he lives in. Regarding voice, Ruben noticed that his voice

was sometimes more distant, and explained the following procedure: *I held the microphone close to my mouth to prevent a distant sound.* Behind this choice lies the knowledge that the distant sound would affect the digital story in other ways than what was his intention, and therefore he took action to prevent that from happening.

What regards functional weight of modes, the interviewees demonstrated comprehension of that through their use of the words flow, timing and balance. Most students viewed the voiceover as the dominant mode, and made an effort to time and balance other modes accordingly. Hans said: *I put the music to 22% as I spoke to let the voice sound louder than the music.* Also, students were concerned about how the music matched the story and the pictures. Safira said: *I chose calm music that was not from WeVideo, but from YouTube (...). The music on WeVideo was very...I didn´t like it, and it didn´t match my story, so I had to choose calm music that makes people think about what I say in the video.* Margot was also concerned about the choice of music and chose different music to resemble different moods in her story. Ultimately, these excerpts show that the students are embedded in 21st century literacy, meaning that they have to balance several literacies and combine modes to express meaning.

However, as exemplified in table 4 above, the students also identified some issues related to producing the video. For Sindre, the process of selecting and preparing media was particularly time-consuming:

> *The worst thing was to find in-game pictures. I´m just saying it because it took so long! I had to lock the screen and take screenshots, and you have no idea, I had to take some pictures 50 times! Things got in the way, or something went wrong or something slipped through and so on, so I had to do it many times.*

The time consume also lead Sindre to make some poor decisions:

> *Some pictures are watermarked. And then I was like "should I use it, well, why not, I don´t want to spend more time on it". And sometimes I had to choose between two pictures, and then I debated "hmm, this one or this one", and then I just used heads and tails. Otherwise, it would take so long.*

The two excerpts above indicate that Sindre felt frustrated in the process of producing the video, and ultimately made some poor decisions in order to save time. Safira, who do to precision went a long and thorough way through all stages of DST, sometimes had to convince herself that what she had achieved was good enough even though she was not satisfied:

> *I was not completely satisfied, but I had to convince myself that it was good enough (...). Every time I watch the video I see things I must edit. Some things must be deleted, some things must be added, and so on. So it took a long time.*

As the interviewees elaborated on, DST does foster the development of digital skills as perceived by the students. However, issues related to time constraints can affect the process negatively.

4.3. The symbiotic relation between DST and the classroom environment

The symbiotic relation between DST and the classroom environment denotes a mutually influential relationship between the two and suggests that their success or failure depend on each other. Green (2013) states that classroom culture is essential in FL acquisition as it involves rules of behaviour and forms the group identity in the classroom. The Place Project provides the students with the opportunity to tell a story that they are proud of, such as accomplishments, travels, skills, relations with friends or family etc. As much as the sharing of personal stories can promote both learning and personal growth in the classroom community, it also involves a risk in case their classmates do not acknowledge their stories.

Since the students answered questions about the classroom environment in relation to DST, I found it relevant to hear their descriptions of the classroom environment. Analyses from the interview transcriptions show that the students on an overall basis share a positive description of the classroom environment, and find themselves in an open and supportive classroom culture. Safira stated: *My classmates are very kind and give positive feedback. They encourage others to present things or talk English. They don´t laugh.* Likewise, Ruben describes the classroom environment the following way: *This classroom has a good environment where people accept other with open arms.* These characteristics correspond to data from the field notes, in which I wrote the following: "This seems like a safe place to be. The students are kind to each other, help each other out and give encouraging comments to each other". There are of course exceptions, but after these testimonials, it is reasonable to characterise the classroom environment as good. Having established that the students generally find themselves in a good classroom environment, the two following sections present findings related to how DST and the classroom environment influence each other.

As displayed in table 5, the symbiotic relation between DST and the classroom is organised in two categories. These are: a) The twofold potential of sharing personal stories: Promoting classroom cohesion and putting the classroom environment to risk, and b) The importance of a supportive classroom environment. Findings in the categories are presented thematically below.

Table 5: Overview of The symbiotic relation between DST and the classroom environment

Category	Interview excerpts
The twofold potential of sharing personal stories: Promoting classroom cohesion and putting the classroom environment to risk	Sindre: *Well, it was nice to tell the others how I feel when I game. Maybe they didn´t know before or were like "oh, I don´t know if he likes to game, and I don´t know which games he likes (...)". So I felt that I got to tell them something about myself.* Margot: *It was nice to hear my classmates' stories (...). I learned new things about them in the presentations.* Hans: *In front of the class...well, yes, you think like "maybe they think it is strange and weird and stuff". I think like...I am not sure. You don´t know what they think, you know. I just say that I don´t care, but it is strange, and I actually do care.*
The importance of a supportive classroom environment	Ruben: *I think that a good classroom environment is important when telling a personal story. It would be uncomfortable to share a personal story if not, because then you would be afraid that people would push you down and think that you are weird.*

4.3.1. The twofold potential of sharing personal stories and the importance of a positive classroom environment

As explained by the interviewees, there is a twofold potential of sharing personal stories. On one hand, it can promote a positive classroom culture, and on the other hand, it can put the classroom environment at risk. This section addresses the importance of a positive classroom environment related to that. This section is treated first with the positive effects of sharing personal stories, and second with the risk involved in sharing personal stories. The following is an excerpt from my reflection log on January 1st, 2018:

I am positively surprised by the students' own initiative to ask each other for help, engage in conversations about each other's projects, encourage each other's work (eg. "very good transition"!), help each other with technical issues, listen to each other's voiceovers and watch each other's videos and provide feedback. Support in classmates was a rather visible part of this lesson.

Margot, who cooperated with peers through the whole project, conforms to the statements in the reflection log in the following excerpt:

We shared our stories and provided feedback to each other´s videos in terms of saying what we liked and suggesting things to improve. That helped a lot (...). It was nice to see the video in the perspective of another person before presenting it in front of the whole class. That also made it feel safer to present the digital story later.

Not only did the support and cooperation increase the potentials and dynamics between them, but it also reduced their nervousness before presenting their personal stories. The students also bared a positive attitude towards each other during the presentation and gave encouraging comments afterwards. Ruben said: *I received a few comments that they liked it and thought it was good. So I had a good feeling, and I can´t remember to have had a negative feeling that it was bad and they didn´t like it.* Hence, the students in this classroom support each other. Through the support, they build a safe ground for creating and presenting the digital stories. Together, these findings indicate that the support from classmates was central in the DST process.

Further, findings indicate that DST builds community through allowing students and teachers to learn more about each other. All the interviewees agreed that they learned more about their classmates through DST. Ruben said: *I learned something new about the others, like where they´ve been, what they like and what they have experienced. I didn´t know all those things before.* The students also appreciated the opportunity to share personal stories that were important to them, as it felt good to let classmates know. Sindre said: *Well, it was nice to tell the others how I feel when I game. Maybe they didn´t know before or were like "oh, I don´t know if he likes to game, and I don´t know which games he likes (...)". So I felt that I got to tell them something about myself.*

However, data indicate that the feelings towards sharing and presenting personal stories were twofold. Despite the positive classroom environment described by the students, they were still reluctant to share their personal stories. The hesitancy to share was especially evident in the field notes, where the following student quotes were written down in relation to presenting the stories: *I don´t want the others to hear me! Do I have to present this in front of the whole class?*

Do I really have to be in the classroom while others watch my video? *Can´t I please, please, please go out?* Reasons for their reluctance were followed up in the interviews and ranged from personal matters to English skills. The students were afraid of being laughed at, having mispronounced words, not being acknowledged for their stories, not knowing what the others would think and to let others hear their self-proclaimed strange voices. Hans, for example, who tried to act relaxed and pretend not to care about his presentation, revealed in his interview that he actually did:

> *In front of the class...well, yes, you think like "maybe they think it is strange and weird and stuff". I think like...I am not sure. You don´t know what they think, you know. I just say that I don´t care, but it is strange, and I actually do care.*

What Hans said in the excerpt above represents the feeling of many of the students before and during the presentations as it appears from the data. Therefore, Banaszewski (2002) states that the element of trust is essential in projects that involve sharing of personal stories. Ruben adds to that by claiming the importance of a supportive classroom environment in the following excerpt:

> *I think that a good classroom environment is important when sharing a personal story. It would be uncomfortable to share a personal story if not, because then you would be afraid that people would push you down and think that you are weird.*

Ruben was not alone to claim the importance of a positive classroom environment in the sharing of personal stories, and Sindre adds to the matter by explaining that classmates can punish each other for insignificant reasons, such as cheering for the wrong football team: *The classroom environment affects the sharing of personal stories because if you´re always pushed down and choose the wrong things, then people can think like "oh no, shall the Liverpool boy present? I like Manchester.* What Sindre said here relates to the set of norms and rules of accepted behaviour that influence the classroom, and hence the ability to learn and share personal stories (Peregoy & Boyle, 1997, Green, 2013). As the excerpts elaborate, classmates can be unfair and punish each other for insignificant reasons, and therefore students can find themselves in uncomfortable situations in the sharing of personal stories. Safira also feared her classmates' reactions, but nevertheless decided to present with her head held high:

> *First, I thought that people would think that I was childish and be like "Oh, Safira, do you think like that? You are so childish!" But then I thought that everybody has the right to mean what they want, and this is me, so I can just present and say "this is me, people! Yes, this is typically me!*

It is uncertain whether Safira would express this confidence without the support from a positive classroom environment. In summary, it is evident in this study that DST can enhance classroom cohesion. Further, the positive classroom environment has the potential to nurture students' resources and promote learning, whereas a negative classroom environment can disrupt learning.

4.4. Students' general learning experience with DST

This section presents students' overall perceptions of working with DST, of both positive and negative character. It is important to investigate students' general perceptions of learning through DST for several reasons. First of all, their overall perceptions of a learning tool can influence the degree to how meaningful they perceive the context to be, which is essential for learning (Richards, 2006). Also, as teachers receive better knowledge about student perceptions, they are in better positions to adapt the teaching and learning to the students´ needs and hence improve their teaching (Postholm, 2010). Finally, it contributes to activate the students in their own learning, which is a central principle in communicative language teaching (Richards, 2006). As the students' general perceptions of learning through DST is not directly linked to EFL, these results are also transferable to teachers of other subjects. As prepared in table 6, this theme includes four categories. These are: a) Trying a new learning method in the classroom, b) Being engaged in a meaningful task, c) The feeling of achievement, and d) Issues related to time constraints.

Table 6: Overview of students´ general learning experiences with DST

Category	Interview excerpts
Positive student remarks about DST and being engaged in a meaningful task	Margot: *I thought, "Wow, this will be cool!" It would not have been as exciting if it were not about something that I had not experienced myself.*
Positive student remarks about DST and the opportunity to try a new learning method in the classroom	Klara: *It was actually very fun, because it was different.*
Positive student remarks about the feeling of achievement through DST	Ruben: *It was great when it was finished and had the feeling that "oh, I did a good job!" It was a special feeling of success, like "I managed this, I did well and it wasn´t too bad and I was satisfied". It was nice to make something to be satisfied with.*
Negative student remarks about time constraints related to DST	Safira: *The worst thing about DST was that it was too time-consuming.*

4.4.1. Being engaged in a meaningful task

Data from the interviews, observations and reflection logs show that students perceived DST as a meaningful task. Margot said: *I thought "Wow, this will be cool!" It would not have been as fun and exciting if it were not about something that I had not experienced myself.* This statement has clear links to meaningful learning, as Margot explicitly states that it would not have been as fun and exciting was it not for the fact that it was drawn from personal experience. Later in her interview, she also connected the personal aspect to motivation: *Writing about something personal made me want to continue. It was not like it became boring (...). I wanted to make a good video because it meant so much to me.* The personal aspect drove her in her learning, and she felt motivated to perform a good story as it was important to her. Ruben also contributed to the matter: *It was nice to tell...it's hard to explain, but it was important to me because I love my grandfather very much. For me, it was like "This is something that I really, really like, and I love him very much.* As many of the digital stories were about friendships, family relations, vacations, and hobbies, there was ample usage of personal pictures and home videos in the digital stories. Going through albums and memories was a stage in the process that the students particularly

appreciated. Ruben said: *It was nice to go back in time and look through pictures of my grandfather.* Margot highlighted the opportunity to go through memories as one of her favourite parts of the DST process. In addition to relating meaningful learning to personal relations and memories, Sindre points out an additional aspect: *It was fun to write about gaming instead of other things, because I have more experience with Fallout 4 than with anything else.* In this case, it was the opportunity to write about something that he already had knowledge about and show it to his classmates that was the key to a meaningful task. These findings mirror observations made 16.01.2018: "It seems like the students find themselves in a meaningful task. They seem geared up by the opportunity to tell personal stories, and engage in writing as well as sharing stories among them". To sum up, the students found the task meaningful as they could relate to it, it meant something for them or they had previous knowledge about it.

4.4.2. Trying a new learning method in the classroom

DST was a new learning experience for the students. When asked about his perceptions of DST, Sindre said: *I would rather have DST than normal class. It was much better.* What Sindre means by "normal class" is unknown, but it contributes to the picture that DST was a new experience for the students. Hence, variation is a relevant term. All the interviewees expressed satisfaction towards trying something new in the classroom, mostly related to the personal aspect (as presented above) and making a video. When asked about her motivation throughout the project, Safira said: *I did a poorer job in the beginning, but then it got better and better and better and better and more fun because it was something different - not just pen and paper.* Here, Safira points towards the opportunity to make a video, which was a new learning experience for her. Klara too - who said in her interview that she did not like to write due to her dyslexia - was especially fond of the opportunity to make a video. She explained:

> It (video editing) was really fun; it was the best part. It was fun to collect and combine pictures. It was easy to find music and balance it to the voice in order to let people hear me, and it was fun to make the pictures flow. Editing the video enhanced my motivation.

Her use of the word "easy" is, of course, relative and subject to the result of her video, which will not be discussed in this thesis. What is important is her feeling that it was an "easy" task for her and something that gave her a sense of achievement. Although producing the video was not

directly easy, she perceived it easier than writing, considered her dyslexia. That enhanced her motivation because it was a communication media through which she had the opportunity to express herself satisfactory - unlike what writing allows her to do. Therefore, variation is not only fun - as expressed by several interviewees, but also important, as it seems to enhance motivation and cater for different skills, abilities and learning methods.

4.4.3. The feeling of achievement

Many students in the classroom expressed a feeling of proudness throughout the project. The following excerpt from the observation is an indication of that:

> *Sindre approached me and said: "Ehm, Amanda, I just wanted to ask… ehm, I think I am the only one who has finished so far. I have worked hard at home this week. So…". That was not a question, but an attempt to achieve recognition for his hard work. I asked him then if he could show me his video, and he proudly did.*

As indicated in the excerpt, Sindre was proud of what he had accomplished in DST. Safira was open about her proudness in the interview and said:

> *I was happy with the result. I watch the video almost every day because I am so happy with it. And I show it to my brothers like "Watch! This video is so good and cool, and I got really good marks on it!" And they sit there like "We don´t even know what you are talking about". Haha! They are eight years old.*

Data from the reflection log after the presentations echo Safira and Sindre´s feeling of being proud: "Today, several students approached me and said they had showed their videos to family and friends. The fact that they completed the project with a sense of achievement and proudness contributed to a positive ending". Many students had worked very hard throughout the project, and completed with a sense of relief. Ruben said:

> *It was great when it was finished and I had the feeling that "oh, I did a good job!" It was a special feeling of success, like "I managed this, I did well and it wasn´t too bad and I was satisfied". It was nice to make something to be satisfied with.*

As shown in the excerpt above, Ruben finished the project with a feeling of success. However, as presented in the following section, the Place Project was also a demanding experience for the students.

4.4.4. Negative effects of time constraints

DST was perceived as a time-consuming process by all the interviewees. As already presented, findings showed that both voice recording and video producing was particularly time-consuming for the interviewees. Whereas not all students offered time to write the story, especially Safira and Ruben perceived the manuscript narration as time-consuming. Hence, time is a central factor in the students' general learning experience in DST. Negative learning experiences can decrease the sense of being embedded in a meaningful learning context and thus affect learning negatively (Richards, 2006). This is further explored in the discussion. It is however suiting to conclude the chapter with an excerpt from Safira's interview, in which she summarises her total learning experience with DST in one clear message: *I give DST 9/10. I liked it, but it was too time-consuming*.

4.5. Chapter summary

This chapter has presented the findings in the study in a theme-based manner. In summary, the students believed that DST could help them enhance written, oral, and digital literacy skills. The role of the classroom environment was emphasised by the students for the fact that a positive classroom environment promotes learning and the opposite can prevent it. The general perception of DST was that it fostered meaningful learning, provided the students with the opportunity to try something new in the classroom, and gave them a sense of achievement. On the negative note, issues were identified related to DST being a time-consuming process. In summary, the findings revealed that students generally had a favourable opinion towards DST, however nuanced by a few issues. The next chapter discusses the findings in light of previous research and relevant theory.

5. Discussion

The purpose of this study was to explore EFL students' perceptions of DST as a learning tool. By providing a thorough understanding of the matter, the idea is that this study can provide valuable knowledge of how to facilitate meaningful integration of DST in the foreign language classroom. Findings in this study present that EFL students perceive DST as a tool that provides meaningful development of written, oral and digital skills as it embeds them in learner-centred and collaborative tasks. Issues related to time and anxiety are recognised as negative aspects of DST. Moreover, the importance of a positive classroom environment is emphasised by the students as a negative classroom culture can possibly function as a hinder for learning. This chapter discusses the findings with respect to theory and previous studies.

5.1. Students' perceptions of DST as a tool for developing literacy skills

Findings in this study conform to what has been indicated by researchers, namely that DST is a tool that can develop learners' literacy skills (Ohler, 2008, Sadik, 2008, Normann, 2011). Further, findings also conform to what has been stated in theory and previous research, namely that the lead-in of personal stories can promote a positive attitude towards learning among students (Guariento & Morley, 2001, Menezes, 2012), and hence contribute to their greater involvement with their own language acquisition (Yuksel, Robin & McNeil, 2011). Yet, based on the findings, the picture is nuanced. This section discusses students' perception of development of written, oral and digital literacy skills in DST.

5.1.1. Students' perceptions of DST as a tool for developing oral literacy skills

A distinct finding in this study indicated that students developed a range of oral literacy skills in DST. As presented in section 4.2.2, the students believed that DST could enhance their oral skills and in particular their intonation, pronunciation, pace and grammar skills. The findings echo results in previous studies carried out, reporting that students perceived enhanced oral skills as a result of learning through video speech drafts (Castaneda & Rodriguez-Gonzales, 2011), voice blogs (Sun, 2012) and DST (Castaneda, 2013, Normann, 2011). As described by the interviewees, the learning of oral literacy skills took place during the voice recording in which they identified mistakes or potentials for improvement by listening critically to their own

recordings. Margot detected awkward sentence structures in her text and Sindre identified that he talked too fast and unclear. Hans made an effort to make his voiceover mimic normal talk and tried to mirror his own personality in it. The other interviewees reported similar strategies to enhance their recordings. These descriptions correspond with Ohler (2008), who claims self-assessment through critical listening to one's own voice cannot be underestimated because of the vast learning opportunities that it offers. Together with Ohler (2008), results from previous research and findings in this study contribute to the credibility of the findings. Despite the perceived learning outcomes of oral skills, however, voice recording was not unproblematic according to the interviewees.

As presented in chapter 4.2.2, the students recognised issues related to time and anxiety during the voice recording. That is contradicting to results in previous studies. Both Castaneda & Rodriguez-Gonzales (2011) and Castaneda (2013) found in their studies that the students particularly enjoyed the process of recording voice as it enabled them to rerecord voice multiple times and hence submit an oral product that they were satisfied with. However, Normann (2011) also found that some students were reluctant towards their own recordings. The issues identified in this study seemed to negatively affect the perceived meaningfulness towards the development of oral literacy skills. Ruben explained that his motivation in the project decreased during the recording. First, he made so many mistakes at the beginning of his recording experience that he eventually had to leave it and start over another day. Second, the frustration brought on him made him care less about his story, of which he previously had been so proud. Safira was very aware of her audience and developed anxious feelings towards presenting her video in case her classmates would laugh and neglect her English skills. As much as awareness of the audience can be beneficial for learning as it fosters purposeful communication and critical thinking skills (Yuksel, Robin & McNeil, 2011), this study has shown that it can also cause stress and eventually derive from the emphasis on meaning. Related to CLT, the issues identified in relation to voice recording are problematic with relevance to the belief that learning should be embedded in meaningful contexts (Richards, 2006, Byram & Mendez, 2009). As such, the findings contribute to implications for the teaching of DST, which will be further elaborated in section 5.4.

5.1.2. Students' perceptions of DST as a tool for developing written literacy skills

As outlined in the findings, the narration of a manuscript in DST fostered varied learning opportunities for written literacy. A distinct character of writing in DST is the fact that the stories told derive from personal experience. Previous studies have found that personal stories provide rich sources of authentic material and contribute to enhanced ownership (Guariento & Morley, 2001, Menezes, 2012), contribute to enhanced reflection skills (Yuksel, Robin & McNeil, 2011) and promote engagement and learning as it fosters a genuine purpose to tell the stories (Guariento & Morley, 2001, Weinstein, 2006). This aligns with findings of this study, indicating that the personal stories provided a meaningful context for the learning, and hence increased the students' attitude towards writing. Banaszewski (2002) claims authenticity and motivation are key aspects of sharing personal stories for educational purposes, and I can contribute to the matter with experiences form this study. Authenticity and motivation seemed to fulfil each other´s potential for learning in DST. As results presented in section 4.4.1 indicate students were very eager to talk about their stories in the classroom. Ruben said he wanted to write a good story because it meant much to him. Accordingly, the learner ambitions increased in parallel with the level of authenticity. My general perception was that students wanted to achieve goals because it was important to them - not because they wanted to achieve a certain grade. This aligns with one of the main principles in CLT derived from the notion that meaningful language supports the learning process (Richards, 2006). This idea is also mirrored in a study conducted by Nicholas, Rossiter & Abbot (2011) about the implementation of personal stories in the EFL classroom. They found that the personal stories offered the authenticity needed to create ownership to the story and its message, hence increased the motivation to apply correct use of grammar in texts. Despite the motivation to learn, however, learning outcomes varied due to the difficulty experienced by some students related to writing a short narrative.

Writing a short narrative fostered a varied development of written literacy skills in this study. According to Wajnryb (2003), a narrative is shaped by a number of communicative decisions linked to persuasive and capturing language use. The fact that it is short increases the necessity to identify the essence of the story, and the need to eliminate and prioritise elements accordingly (Ohler, 2008). Together, these two characteristics define a challenging writing task in DST. Whereas some students embraced the challenge and perceived learning outcomes precisely because of it, findings indicate that it was too hard for others, which ultimately resulted

in less enhancement of written literacy skills. Difficulties related to the organisation of the story also aligns with findings in Sadik's (2008) study. Although this study is not set out to explore or categorise differences between high and low proficiency students, it was nevertheless my impression that it was mostly the higher proficiency students who perceived significant development in written literacy. The following section discusses possible reasons to why students did or did not perceive learning outcomes of writing a short narrative related to narration and economy of language.

A story can easily end up as an episodic repetition of events without facilitation from the teacher (Ohler, 2008). Therefore, it is important to apply narrative techniques to storytelling (Robin & McNeil, 2012). In the Place Project, students were given narration templates guiding them through what Ohler (2008) calls the story core. The story core in the students' narratives consisted of the four phases of introduction, conflict, resolution, and conclusion. Despite the guidance of the narration template and the appropriate explanations of it, many of the first drafts replicated episodic repetitions of events. Therefore, students were frequently advised to revisit the four phases of the story core. Further, it was the students whose level of proficiency allowed them to understand the concept of a story core who perceived learning outcomes in narrative competence. Safira said she used the narration template to enhance the structure in her second draft:

> First, I said that people live a boring life full of routines, and that was the problem or challenge in my story. The resolution was to travel to imaginary places to escape the boring reality as I do in my fantasy.

The excerpt indicates that Safira has gained narrative skills in DST and even performs meta-knowledge in this citation. The students whose proficiency level allowed them to maintain a constructive approach to the feedback took active part in meta-conversations about narration. The ability to perform meta-knowledge was also identified as a learning outcome of DST in a study conducted by Yuksel, Robin & McNeil (2011). Interaction about narration ultimately resulted in EFL learning as the story core was applied to the narratives. This is also in line with principles of DST, and the belief that interaction is vital for learning (Richards, 2006).

Not all students understood the difference between story and narrative, which seemed to prevent learning outcomes. Consequently, they went on to voice recording without applying the story core to their stories and hence did not achieve the same learning outcome of written literacy skills as did the students with higher levels of proficiency. The students who did not perceive

development in written narrative skills did not apply critical thinking to their second drafts, possibly because it was too difficult. The same issue applied to the matter of language economy. Sindre disagreed with much of the feedback provided for his text as it implied removing elements that were important to him. Although he did remove elements from his text in order to fit it to the required length, he did not apply critical thinking skills when doing so as it is evident in the following excerpt: *I don't remember exactly what it was, but I disagreed to a lot of it* (the feedback). *(...) and then it was just like "OK, I'll change it, why not". I didn't really want to, but I couldn't bother to continue discussing with myself.* As explained in the interview, Sindre did not understand why he had to narrow down and focus on the essence of the story. This finding mirrors Lambert´s (2002) statement that language economy is a significant challenge in DST. Instead of applying the feedback to the text in order to enhance the quality of it and hence perceive learning outcomes, Sindre changed the text to make it suit the required length without critically thinking about the essence of this story. Hence, the learning potentials of written skills in DST was not properly exploited for Sindre. Accordingly, critical thinking skills are crucial related to learning outcomes of written literacy skills in DST. Although DST has the potential to facilitate learning of and through critical thinking skills, the teacher has a vital role in pursuing the development of it (Ohler, 2008).

5.1.2.1. The cyclical interplay between oral and written literacy skills in DST

A distinct characteristic of writing in DST is that the text is written for oral purposes (Ohler, 2008). The students made special notice of this during the voice recording, through which they made many changes to their manuscripts in order to adapt it to oral purposes. That happened through critical listening and revising of the text where it did not suit its purpose. As presented in section 4.2.2, the students described a cyclical interplay between oral and written skills, which was filtered through self-assessment and resulted in learning. This performance of linguistic competence ties oral and written literacy closely together with reflection skills, critical skills, and self-assessment, and offers vast potentials for learning (Ohler, 2008, Menezes, 2012, Yuksel, Robin & McNeil, 2011). That has resulted in a figure that illustrates the cyclical process of writing, speaking and listening as described by the students.

Figure 5: The interplay between oral and written literacy skills in DST
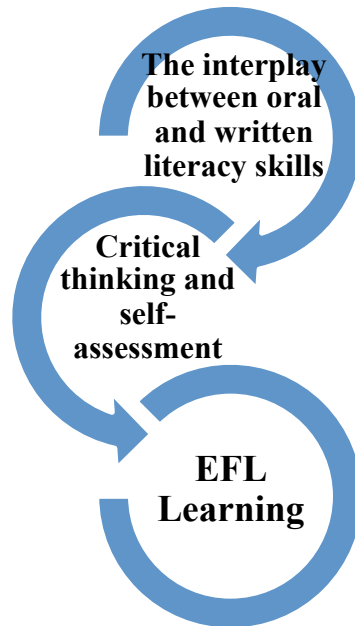
As figure 5 suggests, critical thinking skills and self-assessment is a central part of this process. As self- and peer-assessment was eliminated from the original plan of the project due to time aspects that also proves that the self-assessment made was based on the students' own initiative, or even unintentionally. In other words, the students were engaged and active in their own learning, solving problems alone or together with peers – with the teacher as a facilitator. This process mirrors precisely the foundation of CLT (Richards, 2006), which is an anchoring principle in this study. The next and final section under this theme presents findings related to the development of digital skills when the text changes from mono- to multimodal.

5.1.3. Students' perceptions of DST as a tool for developing digital literacy skills

Whereas DST engages students in conceptual literacy, it is evident in this study that they also engage in an emerging literacy, the so-called 21st century literacy (Brown, Bryan & Brown, 2005). When students critically seek for and combine modes with the intention to communicate a message, they adapt to and evolve in precisely the discourse of 21st century literacy. Along with the fact that the current society has evolved to depend on technology one could also say that today's youth are digital natives. As they surround themselves with technology in their daily life they encounter few challenges in handling digital tools at school (Robin, 2008). Tønnesen (2012) and Sadik (2008) claim DST provides the students with the opportunity to create texts through

modes they are familiar with from the popular culture of which they are part. That aligns with findings in this study, indicating that students' previous competence with technology fosters learner autonomy. Sindre said he had edited videos for a friend, and used his previous knowledge to edit his digital story. As it transpired, this helped Sindre see the value of DST, and increased his motivation accordingly. Safira and Hans said they had experience with producing videos in other software, and therefore it was easy to navigate WeVideo.com. Accordingly, DST contributes to bridge educational learning activities with life and competencies acquired outside of school.

Tønnesen (2012) claims students' previous knowledge with technology can contribute to an increased willingness and ability to express and convey meaning in multimodal texts. This was in accordance with findings in this study, as producing a video in DST seemed to be a highly meaningful and authentic task for the students. As such, it provides a real-life context for learning, which is exactly related to learning in CLT (Richards, 2006). This finding is also mirrored in Normann (2011), who found that DST plays an important part in closing the gap between educational and informal learning. Results in this study also indicate that students' previous knowledge about technology contributed to increasing their allowance to collaborate and help each other in peer-instruction. They engaged in each other's development of digital skills through providing feedback to the videos and offering to solve technical problems encountered by classmates. This relates to one of the main principles in CLT, built on the notion that students develop communicative competence through interaction with others (Richards, 2006, Byram & Mendez, 2009). In other words, DST provides students with the opportunity to learn in a community in which their competence is equally important to that of their teacher's.

Blikstad-Balas (2012), Kafkai & Dede (2014), Mumtaz (2006) and Ohler (2008) have found that teachers are reluctant towards integrating technology into the classroom due to their own lacking knowledge, the fear that their students would be more knowledgeable than them, or the fear to let students solve problems independently (Blikstad-Balas, 2012, Kafkai & Dede, 2014, Mumtaz, 2006, Ohler, 2008). This study, however, indicates benefits connected to learning by integrating technology into the classroom. Accordingly, teachers should not be afraid to integrate technology although students exceed their knowledge level or are put in situations through which they have to solve problems without their teachers' involvement. In fact, Howland, Jonassen & Marra (2012) claim that tasks must foster engagement and cooperation

among students in order to be meaningful. Teachers should facilitate tasks that "help students to learn how to recognise and solve problems, comprehend new phenomena, construct mental models of those phenomena, and, given a new situation, set goals and regulate their own learning" (Howland, Jonassen & Marra, 2012, p.2). In other words, it is important to allow students to control the digital tools through which they learn. This is in close relation to the main principles of what promotes learning in CLT (Richards, 2006, Byram & Mendez, 2009). Additionally, previous knowledge about technology contributes to embed the students in a meaningful and collaborative context, and hence enhance learning. The next section discusses the role of the classroom community in DST.

5.2. Students' perceptions of DST as a means of building classroom cohesion
According to Green (2013), foreign language learning highly depends on the classroom culture that it is embedded in. Hadfield (1992) states classroom culture affects learning as it influences the morale, motivation, and self-image of the students. A negative classroom environment will hinder learning, and a positive classroom environment will promote it (Green, 2013). This correlates with findings in this study. On one hand, the sharing of personal stories contributed to the building of classroom cohesion. On the other hand, the sharing of personal stories puts classroom cohesion at risk. This contradiction is elaborated on in this section.

Although the classroom environment was described as positive initial to the project, it was evident that DST contributed to ameliorate the classroom cohesion. In fact, all the interviewees agreed that they received increased knowledge about their classmates through DST. It was especially during the presentation of the videos that the interviewees expressed enhancement of classroom cohesion. Ruben said he learned many new things about his classmates and Sindre said he felt good about sharing a story in order to let his classmates know what he liked to do. Klara expressed that learning about her classmates was one of her favourite parts of DST. It was also evident during the project that cooperation and interaction with each other's stories contributed to a positive environment. These findings correspond with results in Nicholas, Rossiter & Abbot´s (2011) study about the use of personal stories in the EFL classroom. Similarly, they found that students appreciated the integration of personal stories because of the opportunity to learn more about their classmates and share personal stories themselves, as well as the classroom cohesiveness increased through interaction opportunities in

the classroom. This is also in line with findings of studies conducted to elicit teachers' perceptions of DST as a learning tool (Sadik, 2008, Banaszewski, 2002, Condy, Chigona, Gachago & Ivala, 2012).

Yet, despite the positive classroom environment described by the students, many of them were reluctant to share their stories in the classroom. As presented in section 4.3.3, reasons for their reluctance towards presenting their stories ranged from the fear of being laughed at, having mispronounced words, not being acknowledged for their stories, not knowing what the others would think and to let others hear their self-proclaimed strange voices. This aligns with Banaszewski (2002) who claims students face a risk when they present their stories in class. Therefore, trust among students and teachers is essential when sharing personal stories. This is in line with findings in this study, in which interviewees particularly emphasised the matter of trust and support from classmates. Ruben said a positive classroom environment is important because the absence of it would make it quite uncomfortable to share a personal story. Likewise, Sindre said classmates can punish each other for insignificant reasons, and it is risky to share a personal story in an environment in which classmates judge each other. That aligns with the fact that classroom culture influences the classroom, and hence the ability to learn (Peregoy & Boyle, 1997, Green, 2013).

Trust and support from classmates was not absent in this project. Findings presented in section 4.3.1 show that support from classmates contributed both to increased confidence and EFL learning. Margot said she worked together with her peers throughout the project. Not only did it enhance learning as they provided feedback to each other, but it also calmed her down before the presentations. Findings from the observation indicate a general impression that students supported each other both through assistance and encouraging comments. Additionally, the students also showed a positive attitude towards each other during the presentation and gave encouraging comments afterwards. Together, these findings indicate that the support from classmates was central in the process of this project. According to Nicholas, Rossiter & Abbot (2011) and Banaszewski (2002), trust between classmates is, in fact, a prerequisite for the implementation of personal stories in the classroom.

Taking into account the students' reluctance to present their digital stories despite the supportive environment they were embedded in, DST seemed to put the classroom environment to a test. In other words, the trust could have been broken had the students laughed at or

neglected to acknowledge each other's stories. Sindre, who many times during the interviews expressed discomfort connected to the sound of his voice, began his presentation with his face planted in his hands. After five seconds, however, he sat tall and proud of his video - something that he had shown through the whole project that he was. Still, presenting the story in front of the class challenged his confidence. Safira was also proud of her video, and although she was afraid that her classmates would laugh, she pointed out an important strength in the following citation:

> First, I thought that people would think that I was childish and be like "Oh, Safira, do you think like that? You are so childish!" But then I thought that everybody has the right to mean what they want, and this is me, so I can just present and say "this is me, people! Yes, this is typically me!

When asked about the role of a supportive classroom environment in DST, Safira pointed out that a good classroom environment also depends on everybody's ability to perform trust. That is in line with the excerpt above, in which Safira forced herself to trust her classmates although she was reluctant at first. This transformation, symbolised by Sindre´s behaviour and expressed through Safira´s words, is linked, I believe, to the support from classmates. Therefore, support and trust between classmates is extremely important in DST (Banaszewski, 2002, Nicholas, Rossiter & Abbot, 2011). From a teacher perspective, I would say that the positive classroom environment is inevitably linked to the enhancement of EFL learning in DST. Taken into consideration how the students support each other and make room for everybody´s stories, they allow for a positive learning environment where they can learn with the stories that are important for them - as opposed to stories that fit within the tight rules of a poor classroom environment. The use of personal stories fosters a genuine purpose to tell the story and has the potential to increase the language learning because of its providing of authenticity and student engagement (Weinstein, 2006, Guariento & Morley, 2001, Richards, 2006). Hence, the positive classroom environment has influenced DST in positive ways. It is therefore favourable to implement DST in a positive learning environment, at least for the case of sharing personal stories.

5.3. Students' general learning experience with DST

With the implementation of DST, the students particularly favoured being engaged in a meaningful task, try a new learning method in the classroom and the feeling of achievement. Together, these three aspects seemed to increase the students' motivation to learn. As discussed above, the meaningful context increased the ambitions among students, and they worked hard

with their digital stories accordingly. Further, DST was valued among the students for it enabling them of trying something new in the classroom. As the students had no previous experience with DST, it was thus a new learning experience. Several students expressed appreciation of that, among them Sindre. Sindre perceived DST as "much better than normal English". He would much rather work with DST than with other learning methods because of the opportunity to derive the story from previous knowledge and hence share his knowledge with the classroom. This is inevitably linked to meaningful learning as discussed above (Richards, 2006). However, whether it was the personal aspect or DST as a method itself that was favourable for Sindre, is not in my knowledge. Possibly, it was exactly the combination of DST and personal stories that fostered meaningfulness in this project.

As the students worked hard with their digital stories, they also invested a large amount of time into the project. The aspect of time was recognised as negative for two reasons. First, each stage in the process, from writing the manuscript to recording voice and producing the video was characterised by the students as time-consuming procedures. Second, in retrospect, I see that five weeks is at the breaking point of how short a DST project can be. However, from a teacher perspective, there is also a positive denotation to the aspect of time. According to Richards (2006), a meaningful context increases the learners' willingness to engage and invest time in the learning process. The link between meaningfulness and invested time was clearly evident in this project: The students devoted a large amount of time into the project because they wanted to make a decent digital story, and they wanted to make a decent digital story because they were engaged in a meaningful task. Although their negative perceptions of DST as a time-consuming process should not be neglected, the time and effort devoted by students is nevertheless conspicuously linked to positive learning attitudes and a meaningful learning context (Richards, 2006). In my view, the students would not have intrigued so deeply in the digital storytelling had they not perceived it as meaningful. As a reward for their hard work, they completed their DST journey with a sense of achievement and, to cite Ruben: "A special feeling of success". Time and effort is also crucially linked to the sense of achievement, I believe. Because the students engaged immense time and effort into the project, they came out of it with feelings of success and proudness.

5.4. Implications for teaching

The issues discussed above lead to implications for teaching. Accordingly, this section addresses allegations for teaching related to students' reluctance towards the sound of their own voice and presenting their digital stories in the classroom. Further, suggestions are addresses related to the varied learning outcomes of written literacy skills.

Although the interviewees considered the classroom environment a safe place to be, they were still reluctant to let their classmates hear their voice. Related to CLT, these issues are problematic with relevance to the belief that learning should be embedded in meaningful contexts (Richards, 2006). The stress brought on students during voice recording is not identified as meaningful. It is therefore my advice that teachers utilise this knowledge to take stress-preventing action related to the voice recording. Regarding students' self-perceived "ugly" voice, it can be an idea to share similar experiences as perceived by the teacher. Banaszewski (2002) states teachers should first make and model their own digital story to share with their students as that provides valuable knowledge of the challenges that the students go through in their making of a digital story. It can be useful to prepare the students for the fact that their voice will sound different as recorded, and that the same feeling will apply to everybody. Second, related to time, it can be useful to share some advice about effective strategies for recording voice. Ruben recorded his whole voiceover in one take and experienced that he had to begin a new recording from the start if he made mistakes towards the end. Safira and Sindre reported another strategy, which involved recording voice in sequences. That way, they saved considerable amounts of time. Such a strategy can be useful to share with students in order to help them effectuate the recording and save time accordingly. Another reason that recording was perceived as time demanding, was the ambitions that some students had. As they did not become satisfied with their recordings, they faced a time-consuming process related to it. Therefore, guidelines through criteria cannot be underestimated. It is important, however, that the criteria are limited to less than six (Ohler, 2008). Digital stories are so complex that several pages with criteria would still not be enough. For the sake of guiding students in their process of making the digital stories then, and prevent their process from becoming all-encompassing, it is necessary to help them focus on only a few criteria each time. Finally, to prevent stress, it is important to ensure a safe environment. The feeling of worry should be prevented, as it does not provide for meaningful learning. Support from the teacher and classmates is vital in these circumstances (Banaszewski,

2002, Nicholas, Rossiter & Abbot, 2011). Therefore, a safe environment is essential in the implementation of DST in the language classroom and should be encouraged by the teacher. If the classroom environment is not supportive, DST could still be implemented, but maybe without the focus on personal stories.

As discussed above, the students' perceived learning of written literacy skills in DST varied. As far as I am concerned, keywords linked to this are time and facilitation. In this study, students had two weeks to finish their drafts. Although I am not an experienced teacher, I have seen that time is an issue in education. I experienced in this study that two weeks was not enough to facilitate everybody's writing. Hence, those who did not engage in their feedback and applied it to their text with additional and follow-up questions in class easily slipped under the radar and proceeded to the voice recording without having adequately adapted their text to the purpose. My only inquiry with the student texts was with the first drafts. After that, it was the in-class conversations that facilitated the further development of the texts in cooperation with the students. The inadequate teacher facilitation of the writing process ultimately affected the development of written literacy skills - especially for the lower proficiency students, which was unfortunate. This finding aligns with results in Sadik's (2008) study, indicating that time actually contributed to teachers' reluctance towards integration of DST in the classroom. Although the issue of time does not result in my reluctance towards DST, it is important to know that learning time is relative to each student and that some students require more time to acquire knowledge. It is therefore my advice to spend more than two weeks on the writing task in DST as that can potentially contribute to increase the frequency of perceived development related to narrative and language economy skills.

5.5. Chapter summary

This chapter has discussed the findings in light of theory and previous research and related to the research questions carried out for the study. In addition, I have addressed how the issues discussed foster implications for teaching. The following chapter provides answers to the research questions, limitations of the study, recommendations for further research and my final remarks.

6. Conclusions

The purpose of this study was to elicit the EFL learner voice to gain insight into their perceptions of DST as a learning tool. To answer the research question, the Place Project was carried out; a five week long DST project in which the students produced and presented digital stories derived from personal experience. The students were then asked to outline their perceptions of the process. This chapter brings the study together by revisiting the research questions outlined in the introduction. Additionally, limitations of the study are addressed along with suggestions for further research and my final remarks.

6.1. Summary of main findings

The main research question in this study was formulated to address EFL learners´ perceptions of DST as a learning tool. The results of the study indicated that the students perceived DST as a meaningful way to learn language, particularly because of the opportunity to learn through personal experiences. Yet, there was another side to the picture as issues were identified in relation to time constraints. The stress brought on students due to the time constraints caused a lack of motivation from time to time during the project. In addition to their experience with DST, the students were specifically asked about their perceived development of literacy skills and their thoughts about the role of the classroom environment in DST.

Results of the study highlighted students' perceived development of written, oral and digital literacy skills. The most distinct learning outcome as perceived by the interviewees was the development of oral literacy skills during the voice recording. While listening critically to their recordings, they identified mistakes and issues related to intonation, pronunciation, speaking pace, and grammar. However, obstacles to learning were identified related to the voice sound, the time-consuming process of recording, and reluctance to let classmates hear their recordings. What regards the development of digital literacy skills; students perceived growth of also that. It was especially the competence to combine and balance different modes that were identified as learning outcomes by the students. None of the students struggled to navigate the software, which indicates that their constant interaction with digital tools beyond the educational context fostered the enhancement of digital literacy skills. Further, their previous knowledge of digital literacy resulted in enhanced learner autonomy and interaction among the students, precisely in line with principles of CLT (Richards, 2006). Finally, varied learning outcomes were

expressed regarding written literacy skills. Although the personal story provided a meaningful context and nurtured learning for all the students, the development of narrative skills and competence regarding language economy was a privilege for the higher proficiency students in this project. In other words, matters of language economy and narrative vs. story were too advanced for some students. In summary, the students perceived DST as a tool through which they can enhance written, oral and digital literacy skills. However, issues related to time and reluctance were identified as obstacles for learning.

Further, the students explained a twofold potential of sharing personal stories in the classroom. On one hand, the students explained that DST promoted a positive classroom culture as the sharing of personal stories increased potentials and dynamics among the students. The students particularly valued the opportunity to learn more about their classmates through the presentations. On the other hand, they were reluctant to share their own personal stories. The hesitancy to share rooted in the fear of being laughed at or judged by classmates, despite the positive classroom environment described by the students. Therefore, especially linked to the sharing of personal stories, the students emphasised the importance of a supportive classroom environment in the implementation of DST. As such, results of the study showed that there is an inextricable link between DST and the classroom environment. Accordingly, successful implementation of DST depends on a positive classroom environment, and a positive classroom environment can foster enhanced EFL learning through DST.

The overall impression is that the students generally favoured DST as it provided a meaningful learning context through which they could actively engage in their own learning. However, there was a drawback related to the time that DST required. The overall impression is reflected in Safira´s summary of the project: "I give DST 9/10. I liked it, but it was too time-consuming".

6.2. Limitations of the study and suggestions for further research

Although this research project was carefully prepared, it still entails some limitations. First of all, six interviewees represent a small sample. Hence, the results of the interviews in this study do not represent the majority of the students in the EFL 8th grade in which it was conducted. According to Guest. et al. (2006), a varied content requires more interviewees. As such, the variation between the interviewees could also have contributed to the shortcoming of the study. Another limitation of the study is linked to my restricted experience with conducting a

qualitative interview. In retrospect, I realise that I could have asked for clarification or elaboration to many of the answers that the students gave to my questions. Although I tried to secure quality in the interview by asking open-ended questions, my occasional neglecting to ask follow-up questions caused some of the interviewees' answers to be of less use in the study. This also points back to the small sample of interviewees, which makes me as a researcher quite vulnerable in terms of access to data. Last, the time allowed for the research project was problematic. Five weeks was not enough to carry out a DST project with this scope, and the experienced time constraints had a negative effect on learning.

Regarding further research, there is a world of aspects to explore in relation to EFL learners' perceptions of DST as a learning tool. I will focus, however, on possibilities that involve taking this research a step further. First, it could be interesting to carry out this research again; with the same research questions, but with a bigger group of students. A similar study could also have been carried out in a classroom that is used to learn through DST. I would also be interesting to conduct a similar study in which both the students and their teacher were interviewed.

6.3. Final remarks

As it has been discussed in this thesis, the journey that the students encountered through DST fostered the development of several literacy skills. The meaningful use of technology promoted learner autonomy and collaboration among the students and brought technology competence acquired outside of school into the classroom. Additionally, DST proved to be an excellent method for the creation of bonds in the classroom environment. Not only for the students but also for the teacher. Through the Place Project, the stories shared by the students carried us to far away corners of the world, to the deep inside of their feelings and everything in between. Based on that, I personally believe that DST encompasses vast potentials in the EFL classroom.

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Appendix 1: Letter from the Norwegian Social Science Data Services with permission to collect data for the study

NSD

Georgios Neokleous

7491 TRONDHEIM

Vår dato: 07.05.2018   Vår ref: 60204 / 3 / HJP   Deres dato: Deres ref:

Vurdering fra NSD Personvernombudet for forskning § 31

Personvernombudet for forskning viser til meldeskjema mottatt 06.04.2018 for prosjektet:

60204	A case study on ESL students´ perceptions of Digital Storytelling as a tool for language learning.
Behandlingsansvarlig	NTNU, ved institusjonens øverste leder
Daglig ansvarlig	Georgios Neokleous
Student	Amanda Vågen

Vurdering
Etter gjennomgang av opplysningene i meldeskjemaet og øvrig dokumentasjon finner vi at prosjektet er meldepliktig og at personopplysningene som blir samlet inn i dette prosjektet er regulert av personopplysningsloven § 31. På den neste siden er vår vurdering av prosjektopplegget slik det er meldt til oss. Du kan nå gå i gang med å behandle personopplysninger.

Vilkår for vår anbefaling
Vår anbefaling forutsetter at du gjennomfører prosjektet i tråd med:
• opplysningene gitt i meldeskjemaet og øvrig dokumentasjon
• vår prosjektvurdering, se side 2
• eventuell korrespondanse med oss

Vi forutsetter at du ikke innhenter sensitive personopplysninger.

Meld fra hvis du gjør vesentlige endringer i prosjektet
Dersom prosjektet endrer seg, kan det være nødvendig å sende inn endringsmelding. På våre nettsider finner du svar på hvilke endringer du må melde, samt endringsskjema.

Opplysninger om prosjektet blir lagt ut på våre nettsider og i Meldingsarkivet
Vi har lagt ut opplysninger om prosjektet på nettsidene våre. Alle våre institusjoner har også tilgang til egne prosjekter i Meldingsarkivet.

Vi tar kontakt om status for behandling av personopplysninger ved prosjektslutt

Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

Ved prosjektslutt 21.06.2018 vil vi ta kontakt for å avklare status for behandlingen av personopplysninger.

Se våre nettsider eller ta kontakt dersom du har spørsmål. Vi ønsker lykke til med prosjektet!

Marianne Høgetveit Myhren

Hanne Johansen-Pekovic

Kontaktperson: Hanne Johansen-Pekovic tlf: 55 58 31 18 / hanne.johansen-pekovic@nsd.no

Vedlegg: Prosjektvurdering
Kopi: Amanda Vågen, amavag91@gmail.com

Til foresatte i 8a ved x skole

Hei.

Jeg holder for tiden på med et forskningsprosjekt i forbindelse med min masteroppgave i engelsk i din sønn/datters klasse. Først gjennomfører vi et fireukers prosjekt med digital historiefortelling, der elevene kort fortalt forteller historier gjennom å lage film. I etterkant av prosjektet, vil jeg intervjue noen elever angående deres syn på digital historiefortelling som språklæringsverktøy.

Siden elevene er under 18 år trenger jeg foresattes underskrift. Ved å skrive under på dette skjemaet samtykker du til at – hvis det er greit for ditt barn – jeg kan intervjue han/henne med din/deres godkjenning. Elevene som intervjues vil selvfølgelig anonymiseres i fremstillingen av resultatene i masteroppgaven, og alle personopplysninger vil slettes etter at masteroppgaven er levert.

_____   _____

Navn på foresatt/e   Dato, sted.

_____

Navn på elev

Mvh,

Masterstudent ved NTNU, master i engelsk og fremmedspråk,

Amanda Vågen

Appendix 3: Overview of the Place Project

Week 1 – 90min.	Week 2 – 90min.
- 15min: Show my personal digital story and present the project. - 15min: Brainstorm around possible topics and make a mind map. - 15min: Answer questions in pairs. - 15min: Show my text to the students, hand out and explain writing template. - 30min: Students start writing their own text (D1), around 200 words (2min speech).	- 50min: Read your feedback and edit D1 based on the response given. Work together in pairs. - 40min: Help students create users on WeVideo.com and explain the program.
Homework: Finish the D1 and submit on Google Classroom. Think of pictures and music you can use in your digital story.	**Homework:** Finish D2 and submit on Google Classroom. Record your text and collect or take photos that you can use in your story and upload on Google Disk or bring to school.
Week 3 – 90min.	**Week 4** – 90min.
- 20min: Start the lesson to talk about their role as producers of movies. What do they have to think about? Brainstorm. E.g. timing, precision, symbols, volume of voice vs. music, transitions etc. - 70min: Students receive a checklist and assessment criteria to use while producing their digital stories.	- 10min: Repeat information about checklist and video editing techniques: Pictures, transitions, sound effects, and balance etc. - 80min: Edit digital stories. **Homework:** Finish your digital story and upload on Google Classroom or YouTube. Follow the checklist and assessment criteria.
Homework: Work on your digital story. Follow the checklist and assessment criteria.	**Week 5** – **PRESENTATIONS!**

Appendix 4: Interview guide

INTERVJUGUIDE

MÅL

- **Få innsikt i elevenes perspektiver på digital historiefortelling som verktøy for å lære engelsk.**

INTRODUKSJON

- **Uttrykke takknemlighet:** *Tusen takk for at du ville bli intervjuet*

- **Grunner og mål for intervjuet:** *Jeg er veldig interessert i ditt synspunkt fordi det kan løfte min kunnskap og mulighet til å gjennomføre spennende og god undervisning som passer for elevene.*

INFORMASJON OM INTERVJUET

- **Definere tidsperspektiv:** *Dette intervjuet vil ta ca. 20 minutter.*

- **Opptak:** *Jeg ønsker å ta opp intervjuet slik at jeg kan gå tilbake og høre hva du har sagt, samt at jeg slipper å notere og kan følge bedre med.*

- **Anonymitet:** *Opptaket er kun tilgjengelig for meg, og du vil bli helt anonymisert. Opptaket slettes ila sommeren 2018.*

- **Spørsmålene:** *Jeg har noen tema og direkte spørsmål vi skal gjennom, men det skal fungere mer som en hyggelig samtale, så du må gjerne stille spørsmål tilbake.*

- **Svarene:** *Tenk høyt og svar så godt du kan. Det finner ingen feile svar, jeg er interessert i å høre akkurat hva du tenker, uansett om det er positivt eller negativt ladet. Du kan også velge ikke å svare, og står fritt til å avbryte når som helst.*

- **Er det noe du lurer på før vi setter i gang?**

HUSK: Lytt, gi feedback, følg opp spørsmål, smil, tillat stillhet, ikke avbryt.

OPPVARMING: OM DIN DIGITALE HISTORIE OG HELHETEN
1. Hva synes du om engelskfaget?
2. Hvordan var det å jobbe med DST?
3. Fikk du noe faglig utbytte av det, og hvorfor?
4. Fikk du noe personlig utbytte av det, og hvorfor?
5. Hadde du lyst til å gjøre det bra i denne oppgaven, og hvorfor?

SPØRSMÅL OM SKRIVEPROSESSEN
Bli enig om hva *skriveprosessen* innebærer.

1. Skrive:
- Hvordan var det å jobbe med teksten i første fase (skriveworkshop, tankekart og spørsmålsrunde)?
- Hvordan var det å jobbe med skriverammen?
- Hvordan var det å jobbe med tilbakemeldingene fra førsteutkastet?

2. Opptak:
- Hvordan var det å ta opp sin egen stemme?
- Ble du fornøyd med opptaket, hvorfor/ikke?
- Gjorde du ditt beste med stemmeopptaket, hvorfor/ikke?

3. Lytte:
- Hvordan var det å lytte til seg selv?
- Hva skjer når du lytter til deg selv? (Selvvurdering).
- Oppdager du noe når du lytter til deg selv, og hva gjør du med det?

4. Helheten:
- Hvordan synes du det var å jobbe med skriveprosessen i sin helhet? Ref. Skrivetrekanten.
- Hvordan har motivasjonen din vært gjennom skriveprosessen, og hvorfor tror du det har vært sånn?

SPØRSMÅL OM DET PERSONLIGE
1. Hvordan var det å fortelle en personlig historie?
2. Hvordan påvirket det motivasjonen?
3. Hvordan var det å vise frem en personlig historie?
4. Lærte du noe om de andre av å se deres historier?
5. Hvordan vil du beskrive klassemiljøet i 8a?
6. Kan man uttrykke seg trygt i klassen?
7. Tror du alle er enig i din beskrivelse?
8. Hvordan har du hjulpet eller fått hjelp av andre i klassen?

SPØRSMÅL OM DET DIGITALE
1. Hvordan jobbet du med filmredigeringen?
2. Var det lett eller vanskelig, og hvorfor?
3. Hvilke vurderinger gjorde du underveis?
4. Hvordan gikk det med lyden i din fortelling, og hvorfor?

SPØRSMÅL OM HELHETEN
1. Hva ville ha vært annerledes hvis du gjorde dette igjen?
2. Hvordan har det vært med tid? For mye/for lite?
3. Hva var det beste med DST?
4. Hva var det verste med DST?
5. Hva med innsats, ville du porsjonert innsatsen din på en annen måte hvis du fikk en ny sjanse?
6. Er det noe du vil tilføye til slutt?

AVSLUTNING
- **Uttrykke takknemlighet:** *Takk for praten, dette har vært veldig lærerikt for meg.*

- **Videre prosess:** *Nå skal jeg sette meg ned og høre på hva vi har snakket om, og skrive det ned. Hvis du vil, kan jeg sende det til deg slik at du kan lese gjennom det og eventuelt komme med oppklaringer hvis du føler deg misforstått?* Hvis ja; ordne mail.

Appendix 5: Observation protocol

Section A: General characteristics

Date:

Grade:

Class period:

Total number of students:

Topic:

Section B: Patterns of attitudes uttered among students

Negative attitudes uttered:

Positive attitudes uttered:

Section C: Impressions obtained

Section D: Summary

Appendix 6: Reflection log template

Section A: General characteristics

Date:

Grade:

Class period:

Total number of students:

Topic:

Section B: Reflection