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## THE EFFECT OF STORYTELLING AS A TEACHING TECHNIQUE ON DEVELOPING EFL COLLEGE STUDENTS' SYNTAX

أثر السرد القصصي أسلوباً تدريسياً في تطوير النحو لدى طلبة اللغة الإنكليزية في الكليات

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6 -خلاصة البحث بالعربي والانكليزي:

بسم الله الرحمن الرحيم

ملخص الأطروحة

لقواعد اللغة دورٌ مهمٌ في تعلم أية لغة وتُعرف بأنها مجموعة من القواعد لاختيار الكلمات وصوغها في جمل صحيحة التراكيب وذات معنى .  
تشتمل القواعد على علم الصرف والنحو .ويقع اهتمام هذا البحث اساساً على كيفية بناء جمل صحيحة الصياغة وذات معنى .لقد استُعملت وسائل فنية مختلفة لتحسين قدرة الطلبة في استخدام نحو اللغة الإنكليزية استخداماً صحيحاً .من ضمن هذه الوسائل الفنية "السرد القصصي" الذي يستطيع طلبة اللغة الإنكليزية من خلاله أن يتواصلوا مع الآخرين ،يُعبّروا عن أنفسهم، يتعلموا لغةً وَيُطوروا مهاراتهم في الإصغاء والتكلم .إذن فان هدف السرد القصصي في هذه الدراسة هو تحسين مستوى النحو لدى طلبة اللغة

الإنكليزية بوصفها لغة أجنبية من خلال إعطائهم الفرصة لسرد قصص صحيحة من حيث تراكيبها اللغوية.

لقد حدّد هدف البحث بالبرهنة تجريبياً على فاعلية السرد القصصي في تطوير النحو عند طلبة الكليات العراقية من خلال التحقق من صحة الفرضية الآتية:

"توجد فروق هامة في تطوير مادة النحو بين الطلبة الذين درّسوا وسيلة السرد

القصصي) التي تهدف الى تطوير انفسهم في انتاج جمل صحيحة الصياغة وذات معنى وبين الطلبة الذين درّسوا الوسيلة التقليدية) استخدام السرد القصصي من اجل المتعة ( وهذه الفروق تعود لصالح المجموعة الأولى من الطلبة.

للتحقق من صحة الفرضية المذكورة في أعلاه اختيرت عينة عشوائياً مكونة من ( ٨٠ ) طالباً في الصف الأول في قسم اللغة الإنكليزية بكلية الآداب / جامعة بغداد خلال الفصل الأول للعام الدراسي ٢٠٠٢/٢٠٠٣ ووزعت الى مجموعتين متساويتين عشوائياً وهما الضابطة والتجريبية . وسوّي بين المجموعتين من حيث المتغيرات الآتية :

درجات نجاح الطلبة في اختبار كفاءة قواعد اللغة، أعمار الطلبة، والمستوى الثقافي والتربوي لوالديهم.

لقد هيأت الباحثة برنامجاً للسرد القصصي مكوناً من (٦) قصص (على شكل سلسلة من الصور المترابطة) مشتقات من مصادر مختلفة. عُرضت هذه القصص مع اختبار كفاءة قواعد اللغة والقصة المصورة للاختبار البعدي على (٩) خبراء في ميدان تدريس اللغة الإنكليزية بوصفها لغة أجنبية والذين اثبتوا الصدق الظاهري ودرجة ملائمتها بالنسبة لمستوى الطلبة . كما طُبّق البرنامج على عينة استطلاعية مكونة من (٤٠) طالباً وطالبةً للتحقق من الصدق الظاهري لها، صدق المحتوى ودرجة الثبات. لقد درّست المجموعة التجريبية وسيلة السرد القصصي بينما درّست المجموعة الضابطة الوسيلة التقليدية .

لقد تعرضت العينة (بمجموعتيها) لاختبار بعدي وحللت المعلومات باستخدام الاختبار التائي لعينتين مستقلتين وكانت النتائج كما يلي :

١ □ يوجد اختلاف هام ومميز في متوسط درجات الطلبة في انتاجهم لجمل صحيحة الصياغة وذات معنى بين المجموعتين التجريبية والضابطة وهذا الاختلاف يعود لصالح المجموعة التجريبية. بمعنى آخر فان المجموعة التجريبية قد انجزت تقدماً اكبر في مادة النحو على المجموعة الضابطة.

٢ □ إن مستوى المجموعة التجريبية اكبر من مستوى المجموعة الضابطة فيما يخص الاستخدام الصحيح لصيغتي الفعل (المضارع والماضي) إضافة إلى الاستخدام الصحيح للظروف (الدالة على الزمان) . هذا يعني التحقق التام من صحة فرضية هذه الدراسة . وعلى ضوء هذه النتائج ، خُصت الدراسة الى بعض الاستنتاجات كما قُدمت عددا من التوصيات والاقتراحات.

## Abstract

Grammar is important in learning any language. It is defined as the set of rules for choosing words and putting them together to produce well-formed and meaningful sentences.

Grammar involves morphology, syntax and semantics. The emphasis of this study is mainly on syntax, which emphasizes the how to construct correct and meaningful sentences. Different teaching techniques have been used to improve the ability of students to use the foreign language syntax correctly. Among them is the storytelling technique through which EFL learners can

communicate with others, express themselves, learn a language and develop their listening and speaking skills. So, the main objective of storytelling here is to improve students' level of syntax by letting them narrate stories in well-formed structures.

The aim set for this study is to prove experimentally the effectiveness of storytelling on developing Iraqi College students' syntax through verifying the following hypothesis :

There is a significant difference in the achievement of English syntax between the students taught according to the storytelling technique (which aims at improving themselves in producing well-formed and meaningful sentences) and those taught according to the conventional technique (using storytelling for getting interest or enjoyment).

To verify the hypothesis mentioned above, a sample of (80) First-Year students of the English department, College of Arts, University of Baghdad, during the first semester of the academic year 2002-2003 has been chosen randomly and distributed into two equal groups, the control and the experimental. Both groups have been equalized in these three variables: their achievement scores in the grammar efficiency-test, their age and the educational level of their parents.

A programme of storytelling technique is prepared by the researcher. It consists of (6) stories (in the form of a series of

correlated pictures) taken from different resources. The stories, the grammar efficiency-test and the pictorial story of the post-test are exposed to a jury of (9) specialists in the field of teaching English as a foreign language who ensure their validity and suitability to students' level. Then, the programme is applied to a pilot sample of (40) students to determine its face validity, content validity, and reliability. The experimental group has been taught according to the storytelling technique, whereas the control one has been taught according to the conventional technique.

The whole sample (of the two groups) is exposed to a unified post-test. The data of this test is analyzed by using t-test of two independent samples. The results of the study reveal that:

- 1- There is a significant difference in the mean scores of the students' achievement in producing well-formed and meaningful sentences between the experimental and the control groups. This difference is in favour of the experimental group. In other words, the experimental group has achieved more improvement in English syntax than the control group.
- 2- The level of the experimental group is better than the level of the control group in using correct tenses (present and past) and correct adverbials of time.

This means that the hypothesis of the study is validated.

In the light of these results, conclusions are drawn and a number of suggestions and recommendations are put forward.

Some of these recommendations are:

1. There must be occasions when students in the classroom use language to communicate ideas, not just to practise language. In other words, ST should be part of the regular curriculum that every student experiences; and students should be active participants in the ST art.
2. Stories are very powerful. Students should be encouraged to learn how to handle a narrative because in speaking as well as in writing- a captivating story can cover a multitude of other shortcomings.

**THE EFFECT OF STORYTELLING AS  
A TEACHING TECHNIQUE ON  
DEVELOPING EFL COLLEGE  
STUDENTS' SYNTAX**

*A DISSERTATION*

*SUBMITTED TO THE COUNCIL OF  
COLLEGE OF EDUCATION, IBN-RUSHD,  
UNIVERSITY OF BAGHDAD, IN PARTIAL  
FULFILMENT OF THE REQUIRMENTS  
FOR THE DEGREE OF DOCTOR OF  
PHILOSOPHY IN EDUCATION ( METHODS  
OF TEACHING ENGLISH)*

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***2005 H***

***1425 A.D***

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَأَنْزَلَ اللَّهُ عَلَيْكَ الْكِتَابَ وَالْحِكْمَةَ وَعَلَّمَكَ مَا لَمْ تَكُنْ تَعْلَمُ وَكَانَ فَضْلُ اللَّهِ عَلَيْكَ عَظِيمًا

صَدَقَ اللَّهُ الْعَظِيمُ

سورة النساء / من الآية ١١٣





# *Dedication*

*To my mother, father, husband and  
lovely sons: Abdulrahman,  
Abdullah and Mustafa with my  
great love, respect and  
appreciation.*

We certify that this dissertation was prepared under our supervision at the University of Baghdad in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Education (Methods of Teaching English).

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Date :

In the view of the available recommendations, I forward this dissertation for debate by the examining committee.

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Chairman of the Department of Educational and  
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Date :

We certify that we have read this dissertation entitled “**The Effect of Storytelling as a Teaching Technique on Developing EFL College Students’ Syntax**” by **Dalya Kawkab Shawkat**, and as Examining Committee, examined the student in its contents and that, in our opinion, it is of adequate standing as a dissertation for the degree of Doctor of Philosophy in Education (Methods of Teaching English).

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Dean of the college of Education  
Date :

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*Finally, I wish to express my thanks to all those who helped me and participated directly or indirectly in carrying out this study.*

# Abstract

Grammar is important in learning any language. It is defined as the set of rules for choosing words and putting them together to produce well-formed and meaningful sentences.

Grammar involves morphology, syntax and semantics. The emphasis of this study is mainly on syntax, which emphasizes the how to construct correct and meaningful sentences. Different teaching techniques have been used to improve the ability of students to use the foreign language syntax correctly. Among them is the storytelling technique through which EFL learners can communicate with others, express themselves, learn a language and develop their listening and speaking skills. So, the main objective of storytelling here is to improve students' level of syntax by letting them narrate stories in well-formed structures.

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# *List of Abbreviations*

| <i>Title</i>                               | <i>page</i> |
|--|-------------|
| <b>EFL : English as a Foreign Language</b> | <b>2</b>    |
| <b>ELT : English Language Teaching</b>     | <b>6</b>    |
| <b>FL : Foreign Language</b>               | <b>1</b>    |
| <b>ST : Storytelling</b>                   | <b>3</b>    |



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# Chapter One

## Introduction

### 1.1 Statement of the Problem

Speaking is important and essential in learning a Foreign language (henceforth, FL). At college, a student should take the opportunity to speak to teachers and other students. When returning home, one can still practise listening, reading and writing, but probably cannot practise speaking. So, it is the teacher's task to give students the opportunity to speak with each other in pairs or groups (English club, 2000: 2).

To the best knowledge of the researcher, teachers pay little attention to speaking and they often never emphasize it. In class they just talk and talk without giving students a chance to speak or to use the language; the students just copy down what their teachers say. After class, they study their teachers' notes and try to memorize them.

As a result, the students are given few opportunities to practise speaking. They also learn to use only their ears and eyes instead of their mouths (Hsin and Jin, 1988: 36 and Yaping, 1988: 37).

Through speech, English as a Foreign Language (henceforth, EFL) students learn to connect between a word or phrase

and the object, action, or idea it bears. They learn the habit of using words in the correct sentence and phrase-patterns ( French, 1975: 5-7). EFL students are also given a chance to practise the obligatory associations of the new language: lexical items, morphological and syntactical patterns and sentence types. In addition, they can practise the process of expressing their personal meaning (Rivers, 1985: 190).

Oral English not only means single sounds or single words: or even sentences but also means one's ability to hold a conversation, tell a story, give a report, and make a speech. Every person needs to communicate in speech and we should prepare our students for this task (Sesnan, 2000: 115-116). So, the best method that fulfills this aim is the dramatic method in the form of storytelling based on using pictures (Gurry, 1960 :61). Using such a method helps students in the early stages learn the FL so thoroughly that success later is practically assured (Ibid). Learning a language through the dramatic method is a creative activity. It provides a medium through which the individual can express his ideas and his reactions to the impressions he receives. This method makes us examine what we are thinking and feeling. It also stimulates imaginative observation and makes our understanding of ourselves and the world around us extended and deepened (Bright and McGregor, 1985: 201).

The storytelling (henceforth, ST) technique used in this study is the one devoted to improve students' English syntax orally rather than getting interest or enjoyment. To the best knowledge of the researcher, this technique has not been given due consideration. The emphasis of using this technique is usually for the sake of enjoyment rather than learning a language.

It should be also noticed that the researcher has used the technique of ST in the form of a series of correlated pictures since pictures can be used effectively to teach language and cultural content as stipulated by Lado (1964: 195). But using pictures without controlling the grammatical structures or syntactical patterns being taught tends to be vocabulary rehearsing rather than language teaching. So, to be more productive, one can use pictures to practise language structures systematically (Ibid). It is also mentioned by Alkhuli (2000: 113) that "pictures can be used to supply situations suitable for practising some grammatical structures that are taught for the first time or reviewed".

ST here emphasizes all skills of FL learning specially speaking and writing because students first tell the story orally and then write it down on paper. When students write a story, they need to use correct grammatical structures, syntactical patterns and vocabulary to produce well-formed and meaningful



sentences, so the researcher in this regard tries to help them to tell correct grammatical stories.

ST involves a variety of skills- knowledge, grammar, cultural awareness, public delivery, vocabulary, knowing audience, and so forth. It is a creative art form that has entertained and informed across centuries and cultures (Fisher, 1985: 73-89), and its instructional potential continues to serve teachers. It is also a vital tool that helps to communicate and solve problems (Lipman, 2000: 3). The art of ST can be an enjoyable tool for practising both listening skills and verbal expressions, and new vocabulary can be easily introduced and comprehended within a story's context (Forest, 2000: 2). ST is the oldest form of narrative in the world. It is not the same as reading aloud. In ST, the interaction between the teller and the listener is immediate, personal, active and direct (Ditton, 2000: 7-15). It is also seen that ST has been used as a form of instruction besides entertainment. Today, ST is still a vital tool. School children taking part in workshops or ongoing residencies can learn other content areas while studying the art of ST. Teachers can attend staff workshops to learn how to use ST in class. ST is one of the most natural forms of public speaking (Ibid).

It is worthy to show that ST should be taken back, not quite to the beginning, but to the time when ST was simple, i.e. with very few props, no costumes but relying on the skills of the

storyteller: the way of using the voice, the body and the timing. With these skills, students are stimulated to use their own imagination and create their own wonderful stories in their heads.

Telling stories is a very different art from writing stories. A well-told tale entertains, teaches, nourishes the soul and takes us on great journeys (Goulet, 2000: 10). “The crucial difference between a pictorial representation of a situation and a written representation is that a pictorial representation is direct, whereas writing represents a situation through the mediation of language” (Langacker, 1973:62). A situation can be described by drawing a picture or by talking about it, and writing combines aspects of each, being a graphic representation of a spoken message. Writing is one of the major skills in learning a language. Writing the story told by the students is a useful learning technique in addition to the technique of telling it. However, in learning a language, today, the emphasis is more on speaking than on writing\*. It should be noticed that the “technique of writing grew out of the more general institution of pictorial art”.

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\* The approach adopted in this research is the communicative approach which emphasizes the spoken language and which involves that 'knowing' a language is not only the ability to compose correct sentences but also to use them appropriately in acts of communication (Allen and Corder, 1975: 87).

## **1.2 Value of the Study**

The study can be of the following benefits:

- 1- Teachers of the foreign language: It allows teachers to see how well the students are doing in their language learning and gives a break from the normal teacher-students arrangement in the classroom. Using a ST technique in ELT provides practice and gives some semblance of reality to the language learned in the classroom. It is a viable method for stimulating students' imagination in addition to its importance in developing students' fluency and pronunciation when speaking.
- 2- Curriculum designers: Thinking of teaching as storytelling encourages Curriculum designers to think of the curriculum as a collection of great stories of their culture.
- 3- Supervisors: Every teacher (storyteller) has his/her own way of using his / her voice, body and the timing when telling stories. These skills stimulate students to use their own imagination and to create their own stories. Accordingly, supervisors can evaluate teachers accurately.

## **1.3 Aim of the Study**

The study aims at finding out the effect of storytelling as a teaching technique (using pictures) on the performance of students in English syntax at the university level.

## **1.4 Hypothesis of the Study**

There is a significant difference in the performance of English syntax between the students taught according to the storytelling technique (for improving themselves in producing well-formed and meaningful sentences) and those taught according to the conventional technique (for getting interest or enjoyment), for the experimental one.

## **1.5 Limits of the Study**

- 1- This study is restricted to First-Year EFL college students (of Arts) at Baghdad University during the academic year 2002-2003.
- 2- The technique of storytelling adopted here depends on using pictures and adopts Grever's; Moston's; Malcolm's and White's technique\*.
- 3- Two types of tenses (present and past) and the adverbial of time are used in this technique.
- 4- The emphasis of ST technique used in this study is to develop EFL orally by using pictures.

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\* Those authors used the storytelling technique in the form of correlated pictures to improve some areas in language learning but with different procedures (Grever et al, 1985: 114 and White, 1995: 157).

## **1.6 Procedures of the Study**

The study adopts the following procedures:

- 1- An experiment is designed and two groups are chosen. The first group is experimental (taught English through using the storytelling technique for the sake of improving themselves in producing well-formed and meaningful sentences). The second is the control group (taught English through using the storytelling technique for the sake of interest and enjoyment). Both groups are equalized in terms of their ages, parents' education and subjects' achievement in English.
- 2- The researcher herself teaches the two groups for a period of one term.
- 3- A written grammar efficiency-test of ten items is exposed to the students to measure whether there is any difference within the sample.
- 4- Each student in the experimental group is given the task of telling a new story orally and then on a paper with the help of the teacher (the theme of the picture and appropriate syntactical patterns) to make use of the key words and the series of pictures that lead to the creation of the story.
- 5- The researcher corrects the stories written by the students.

## **1.7 Definitions of Basic Terms**

### **1.7.1- Drama Activities :**

Drama activities or the dramatic method is a kind of communicative activities which means a way of presenting and practising the real language in the classroom (Rushton, 1982: 281). It encourages spoken language and helps students to select the language that is both grammatically correct and appropriate to the situation (Callow, 1982: 36).

Bright and McGregor (1985: 203) confirms that drama activities are the media through which the learner can express his feelings, ideas and reactions to the impressions he receives- and, by expressing them, he learns to evaluate them.

As an operational definition, drama activities are one of the communicative activities for developing students' language in the classroom and for enabling them to express their needs, thoughts and feelings.

### **1.7.2- Grammar:**

It is a comprehensive term that refers to the whole structure of the language including the naming of its parts, its rules of tense, and its sound system. It involves both morphology (the study of the structure of words) and syntax (the study of the structure of sentences) (Knowsley, 2004: 3-4). In other words, it

is "a way of putting down on paper what the sentences of a language consist of, and how they relate to each other" (Crystal, 1985: 41). It is a central term in linguistics, but one which covers a wide range of phenomena (Crystal, 1985: 141).

Grammar in its operational definition is defined as the set of rules for choosing words and putting them together to produce well-formed and meaningful sentences.

### **1.7.3- Storytelling :**

It is defined as an art that can be accessible to all ages and through which learners can communicate thoughts and feelings in an articulate, lucid manner (Story Arts.Org, 2000: 1). Oral ST is also defined as an original form (a cornerstone) of the art of teaching that develops students' skills (listening-speaking and reading-writing) and enables them to learn structures of a language (Pedersen, 1995: 2). The ST technique is one of the communicative activities that it is enjoyable and it gives students a chance to use the language. It allows both students and teachers to see how well the students are doing in their language learning and gives a break from the normal teacher-students arrangement in the classroom (Harmer, 1989: 5-6).

As an operational definition, ST is one of the communicative activities for developing students' language abilities, fluency, pronunciation, appreciation of literature, critical thinking,

comprehension, and understanding of community and self. It is also a vital method for stimulating students' imagination.

#### **1.7.4- Syntax :**

The term "syntax" refers to the study of the rules governing the way words are combined to form sentences (Crystal, 1985: 300). In other words, it is the grammatical arrangement of words in a sentence. It is concerned with both word order and agreement in the relationship between words (Knowsley, 2004: 1). Syntax is an important source of meaning since the order in which the words are put determines the function they have in the sentence. Consequently, changes in the order of words often results in differences in grammatical function as well as in the meaning of the utterance (Alkhuli, 2000: 36).

In English syntax, the subject usually comes before the verb; prepositional phrases include a preposition and a noun or noun substitute that acts as the object of the preposition; and clauses serve as nouns, adjectives or adverbs (Marius and Wiener, 1994: 694).

In this study, and as an operational definition, syntax is primarily concerned with structure of sentences or the grammatical arrangement of words in a sentence.



### **1.7.5- Technique :**

It is defined as " what actually takes place in a classroom. It is a particular trick, stratagem or contrivance used to accomplish an immediate objective" (Richard and Rodgers, 1986: 15). Whereas Cobuild (1987: 1501) defines a technique as "a particular procedure of doing an activity, usually a procedure that involves particular skills".\*

In this study " technique " means a procedure that involves particular skills (listening, speaking, reading or writing).

### **1.7.6- Tense :**

The term tense is the one which refers to the form of a verb that indicates time, whether present, past or future. The simple tense includes the present, the past and the future (Marius and Wiener, 1994: 694).

The study adopts this definition as an operational one.

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\* There are many definitions given to these basic terms, but the researcher has chosen the most appropriate ones which are related to the subject of the present study. This means that the researcher is in agreement with these definitions.

# **Chapter Two**

## **The Concept of ST and Previous Studies**

### **2.1 The Concept of ST**

This chapter presents ST as an important and a creative art in our life as well as in education. This chapter also gives definition of ST and its important principles and steps. It explains the advantages and reasons behind studying and teaching this kind of art in addition to its most important strategies in this field.

In fact, communication is the main criterion for the use of English in class. All questions of grammatical structures, usage, idiomatic expressions, and pronunciation are subservient to the overall goal of conveying meaning in everyday situations (James, 2003: 4).

ST began with the development of oral communication (Ibid). It is as old as speech. Once upon a time, everyone was a storyteller. To fight boredom, these early storytellers chanted as they worked, telling the story of what they were doing. Then " I " stories became narratives involving other people, and storytellers told tales of heroes, myths, and legends. The art of ST evolved naturally

because some people preferred telling tales while others preferred listening to them (Chan, 1987: 1-6).

As society developed, people wanted to keep a historical account of events. The storyteller, then, occupied an honoured position and his role became very important. Tribes competed to see who could tell the best stories, which led to exaggerated imaginary tales of elaborate heroic feats. Gradually, some stories featured animals, storytellers could make fun of kings and chieftains without fear of retribution (Ibid: 6-10).

Today, the researcher sees that the art of ST continues as teachers tell stories to students to communicate with them, entertain them, and pass on information. Anyone can read a story but, when a story is told, students feel a bond between the teller and themselves. ST helps students develop the skills of listening and speaking. It also encourages them to visualize the story in their imagination to relax and fantasize safely.

ST is also seen by Pedersen (1995: 2) as an original form of teaching since there are still societies in which it is the only form of teaching. In spite of the attempts made to imitate or update ST, like (the electronic ST of television), oral ST remains the cornerstone of the art of teaching.

Oral stories develop listening skills in a unique way. The listeners benefit from observing non-polished speech created on

the spot. While listening to stories, students develop a sense of structure that will later help them to understand the more complex stories of literature.

## **2.1.1 Definition of ST**

Being a vital tool of communication and a means of learning a language, ST is viewed as an orderly telling of a tale in a way that the audience understands and appreciates enough to see how it ends. ST is an oral sharing of a personal or traditional story, told using the essence of the tradition from which it originates. As a shared experience between the teller and the listener, it offers natural language experiences for students (Saskatchewan, 2003: 60-64).

For Fisher (1985: 73-89) ST is a creative art form that has entertained and informed across centuries and cultures, and its instructional potential continues to serve teachers.

As a pedagogical technique, ST has been used by the world's greatest teachers such as Jesus, Plato, Confucius, and other great philosophers and teachers. The modern teacher who employs this technique as a teaching tool is using a technique of teaching that has stood the test of the time (Chambers, 1970: 43).

ST, or oral literature, has many of its roots in the attempt to explain life or the mysteries of the world and the universe..... to

try to make sense out of things (Tway, 1985: 56).

However, ST has also been given two definitions by Pedersen (1995: 2), the first views it as a folk-art which cannot be manipulated, intellectualized, or mass-produced. Its magic is unique. The storyteller is always a teacher, and the teacher is always a storyteller. The second sees ST as an individual art, and an imposed method. Beginning storytellers must go beyond the rules, know their personal strengths and develop their own unique styles. As a master storyteller, Sawyer (1951: 26) affirms that, " the art of ST lies within the storyteller, to be searched for, drawn out, made to grow ".

Baker and Green (1977: 17) assert that ST brings to the listeners heightened awareness-a sense of wonder of mystery, of reverence for life. This nurturing of the spirit-self comes first. It is the primary purpose of ST, and all other uses and effects are secondary.

ST is an "art form" but it is an art that can be learnt through practice. Several simple guidelines can be suggested for novice storytellers. However, each person will find it necessary to modify these guidelines to suit his/her own personality and situation (Mallan, 2003: 15-16).

Egan (1988: 15) defines ST as "one of the most important human inventions. It is a technical tool that provides a measure of

order and stability to human societies for uncounted millennia".

Miller (1996: 2) believes that "ST refers to a face-to-face performance in which the performer relates a sequence of events". The word "tell" in "ST" is an ambiguous term. Literally, "tell" refers to using the spoken words to relate something, but "tell" may also refer to expressing in any other way, including visually ("a telling glance") or to the general unfolding of reality ("time will tell"). The word may even refer to perception ("I can tell").

In this respect Livo and Rietz (1986: 2) write:

**Stories are a way of thinking, a primary organizer of information and ideas, the soul of a culture, and the consciousness of a people. Stories are a way in which we can know, remember and understand.**

Similarly Gersie (1992: 1) says that:

**Stories provide us with practical insight into approaches to our most pressing environmental difficulties. ST is currently experiencing a considerable revival of interest. This has led many educators to think about ways in which ST can be used to explore important shared themes and visions.**

This means that stories can be helpful to both teachers and students since these stories develop their skills, nourish their souls

and minds, educate them and provide them with an interesting atmosphere.

According to the above given definitions of ST, the researcher sees that the ST technique of the present study is a creative art through which learners can communicate with others, express themselves, learn a language and develop their speaking and listening skills. This communicative activity has many advantages: it usually creates an atmosphere of enjoyment; it gives students a chance to use the language; it allows both students and teachers to see how well the students are doing in their language learning; and it gives a break from the normal teacher-students arrangement in a classroom. ST can involve music, puppets, multiple tellers, props, improvisation, etc.

Stories appear in all shapes and sizes. They can be anecdotes or Shakespearian plays, case histories or novels. They are all very different, but the same universal rule persists. To feel satisfying to a listener, a story must have a beginning, middle and an end.

Stories with a good plot embody a successful change from one *status quo* to another, bringing around a turning point. Compelling narratives help transport us through a sequence of unfolding episodes moving along not word by word, but image by image.

Teachers should be trained well to be confident and exciting storytellers. This is extremely important, and the most effective

means for helping teachers is by facilitators to model "good" ST. Facilitators need to go through the same guidelines that they expect workshop participants to go through in order to discover the problems and difficulties.

## **2.1.2 Why Storytelling**

Educators usually see that the arts can contribute to students' academic success and emotional well being. And one of the ancient kinds of arts that is suitable for all ages and abilities is ST. No special equipment beyond the imagination and the power of listening and speaking is needed to create artistic images. As a learning tool, ST can encourage students to explore their unique expressiveness and improve the student's ability to communicate thoughts and feelings in an articulate, lucid manner. Story Arts.org (2000: 1)

Lipman (2003: 4) shows us that ST can be an appealing way to transmit information. Since ancient times, people have passed on knowledge through the speaking/ listening process of ST. Subject areas come to life when narrative is introduced. Language arts seem a likely home for the art of ST; however, ST techniques and process can support exploration in many other curriculum areas such as: science, math and social studies.



In recent decades, there has been a renewed interest in the art of ST as seen by the researcher. In formal ST today, the tellers prepare a story to present to their listeners. Some storytellers tell stories from their own imagination. Other stories are sometimes adopted from books or other storytellers. Folklore stories such as myths\*, epics, legends, and fables continue to be favourites.

### **2.1.3 Stages of ST**

It is believed that ST can be generally divided into three stages.

These stages are:

**1-Before ST**

**2-While ST**

**3-After ST** (Saskatchewan Education and Instructional Resources Unit, 2003: 60).

**1- Before ST**

As an introduction to ST students might tell riddles, jokes or personal anecdotes that have some story elements. In each case, practice beforehand is required and close attention must be paid to the conclusion.

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\* Myth : A traditional, typically ancient story which deals with supernatural beings, ancestors, or heroes that serves as a fundamental type in the worldview of a people (Discovery School.com, 2003: 2).

To ease students from the practice of ST, the teacher might suggest that they make up different endings to stories that are old favourites and tell them to one another. This means that every student tells his opinion about the ending of the story told to the other student. After a story is read aloud, an individual or a group could create an add-on story and tell it. Another introductory activity is having students recall one incident as though they are one of the characters involved.

When students are comfortable with the idea of ST, they can tell tales that appeal to them. Some of the best sources are collections of folk tales and fairytales from around the world. (Ibid, 60-64).

Students may sometimes wish to tell stories from their real experiences or imaginations, rather than from what they have read; or they may wish to retell a story they have heard. If students like to develop their own stories, they may borrow traditional plots, themes, and story patterns; or they may take several versions of the same story and combine them to achieve the results they want. A story could be transposed from past to present or future, or a traditional tale could be transferred from one period to another or one geographical setting to another.

## **2-While ST**

Listeners require a physical setting that allows them to comfort during the ST process. Listeners should be encouraged to relax and concentrate on understanding the ST experience.

Storytellers should find a comfortable position, look directly at the audience, and tell the story as they have practised it, and let the tale do its work.

Storytellers may darken the room, play music, or do whatever helps to create an appropriate mood. They may select visual aids or props (e.g., an article of clothing, illustrations, and wordless film) to enhance the effectiveness of their stories and to motivate students' interest (Ibid).

## **3-After ST**

The teacher may talk with students about their listening experience after the story has been told. This is an important way to develop their "story sense". The teacher may also discuss what they have heard, and this allows students to reflect on the interpretations each of them has of the story and how their own unique life experiences and prior knowledge affect those interpretations. Students need time to explore thoughts and feelings about story characters and events.

When a storyteller is ready to examine his ST style, the teacher can make arrangements to have the ST process either audio-taped

or video-taped. Students need to be reminded that the "process" of ST is important: the shape of the story, its restructure, and the discovery of what is in the story that matters to them (Ibid: 65).

## **2.1.4 Principles of ST**

Miller (2000: 3-7) mentions (12) principles of ST which should be considered when using ST as a teaching technique. These principles can be summed up as follows:

### **1- A Fully Present Storyteller.**

For present purposes, ST means " relating of a series of events to at least one other person " . The storyteller should facilitate the social situation, and be there to hold personal responsibility for the material being presented.

### **2- Multi-Track ST.**

It means that a story flows from the soul of a storyteller to the souls of listeners. The spoken word is usually the primary means of communication, but ST is synaesthetic activity, i.e., it may occur on one, many, or all sensory levels. ST involves total immersion in the experience.

### **3- Unnecessary Visual Accompaniment.**

ST usually involves the use of some visual accompaniment. However, when a storyteller uses external visual accompaniment it should seem to be generated by and emanated from him. There

is no problem if these accompanying visuals are unavailable -- A good storyteller can always improvise (e.g., by describing the visual the listener was supposed to see).

#### **4- A Storyteller-Listener Relationship.**

Different listeners approach a story differently; each listener has his own experiential and emotional associations with the imagery being presented by the storyteller, and thus, each listener visualizes and responds to the telling differently.

#### **5- A ST is always listening.**

A storyteller must on one level remain utterly still and receptive in order to constantly be perceiving messages from his own unconscious, and also from the external environment (including listeners, the weather, etc.).

#### **6- A Storyteller Incorporates Everything.**

Usually one common form of feedback received by a storyteller is a gesture, a sound, a nod of the head or a grunt. This signifies that the listener has comprehended and accepted the previous portion, and is ready for more. Interruptions may be a form of feedback or may be accidental. Regardless, a negative can be transformed into a positive, that is a storyteller sees an interruption as an opportunity to incorporate yet another facet of the real “world” into the story and the ST event, and so add momentum and depth to the event.

## **7- ST as a Reciprocal Event.**

The roles played by the teller and the listener in ST can switch at a moment's notice. Every participant in the ST event has the right and the ability to bring the proceedings to a standstill, and to draw all attention to what he is feeling. Thus, if the event proceeds, it does so by consensus of all present.

## **8- ST as an Interactive Process**

This means that ST events have an open structure in that they are partly memorized and improvised. Responding to listeners' input, a storyteller modifies a performance in countless ways (duration, intensity, intimacy, etc.). Listeners usually help choose which story will be told. In most kinds of ST, interactivity has much to do with empathy: listeners affect the ST event by the ways in which they psychologically and physically respond to and enact elements of the story.

## **9- Relationships at ST Event.**

This means that in the ST event, emotional and physical intimacy and bonding occur between the teller and the listeners, and between the listeners themselves. Listeners often lean against each other.

## **10- ST as Real Life Events.**

It happens that at a ST event, there is an ever-present danger/ threat/ hope/ possibility that the teller will make physical contact

with listeners, or that the performance will spill over into real life in some other way.

### **11- ST as an Image of Struggle.**

It means that ST engenders a specific attitude and mood. In ST, the individual can find a place in the world in order to survive. The ST is the medium of the human to express himself. In the act of telling, the storyteller is displaying talent and expertise, and is therefore both an example and a teacher of positive social behaviour. ST, is then a life-affirming, optimistic activity -- the closeness, learning, and growing that occurs in the course of performance is in itself a happy ending.

### **12- A Storyteller Reflects Community's Culture.**

This means that a storyteller is a member of a community that has an ongoing tradition, and not an island unto himself. In the course of performance, storytellers have to use conventions that are suitable and known within that community. Moreover, they have to inform their listeners of their common past and of how the community has come to be. They should point out ways toward the community's future (Ibid).

## **2.1.5 Characteristics of a Good ST**

Everyone, being young or old, loves a good story. Besides its entertainment value, a good story has the capacity to attract and

hold listeners' attention as it teaches them important lessons, often from the past, but of direct relevance to real-life situations at present. For the ST to be good, it should have the following characteristics:

1. A good story involves the listener in many of these same strategies: gathering the facts of the story, making predictions about the outcome, and checking their hypothesis against the unfolding details of the tale. Also, storytellers can employ a story to make abstract concepts (personal and tangible). Storytellers can convey important facts within a dynamic context so the facts stick; they have more meaning and impact (Gough, 2003: 3-10).
2. ST engages listeners in the scientific process through the suspense and virtual reality that a good story creates. Students get to make discoveries along with the author or main character in the tale. Storytellers can tell stories from their life and experience. They could dramatize important discoveries in the history of science. Even works of realistic fiction, if grounded in good science, can be written or told to illuminate a concept, introduce a chapter, or prepare students for a science experiment (Ibid).



## **2.1.6 Steps of Oral ST**

Cohen, (2003: 1-5) mentions that the steps of ST in the English class begin with a class session that introduces the learners to ST and demonstrates ST techniques for them. These steps can be described as follows:

### **1-The Teacher as a Role Model**

The first ST lesson begins with a story told to the class by the teacher. This story should be selected by the teacher on the basis of its appropriateness for the group as a whole i.e. it should be suitable for the learners' age, interest and the language level. This often involves some adaptation of the story or paraphrasing made by the teacher. The story should also be one that the learners are not familiar with, because this creates a real motivation to listen carefully in addition to the existence of a real interest on the part of the listeners.

### **2.Reconstructing the Story**

After the story has been told, the teacher should check to see if the learners have understood it by asking them to reconstruct it orally. This can be done in several ways.

#### **a) Sequencing as a Group Project**

The teacher should summarize the story by writing at least (7-10) sentences on large pieces of paper. These sentence strips are, then, distributed to the students who are sitting in

(3- 4) groups. The students read their sentences to each other in their small groups. The group, who thinks it has the first sentence, reads its sentence aloud and tacks it on the blackboard. Each group reads its sentence and tries to reconstruct the sequence of the story. At last, the whole story "in a summary form" appears on the blackboard.

#### **b) Eliciting Students through Vocabulary Cards**

Vocabulary cards can be tacked on the blackboard with Blue-Tack. The teacher asks one student to remember how the story has opened, and shows a word card with a key word to serve as a cue. The words that are on the word cards should be semi-familiar to the students, because the emphasis of this activity is to increase and expand the learners' vocabulary. It is also to improve their listening skills.

### **3. Re-reading the Story**

Further reading of the story is suggested to reinforce an understanding of the story. Sometimes, additional reading may cause boring on the part of the learners; so the best way to get them to go over the story is additional time to work in pairs. Each pair partner has a list of sentences that summarize the story, but each sentence is missing one key word. The list that each partner has is different; their sentences lack different words. By reading their

sentences to each other, they repeat the story (in summary form), saying the sentences aloud, and they each fill in the missing word when their partner reads his sentence aloud.

#### **4. Creating Group for Project Work**

After the teacher's story is told and worked on, the students should be divided into pairs or groups and then given their own stories. The teacher is advised to give each group a story that should not be too long or too short. Weak students should be given shorter stories, or they can be placed with stronger learners, but given smaller portions of the story to tell. This will make it possible for every student in the class to participate.

#### **5. Stories Told by Student**

It is suggested that only one story be told by a pair or a group in each lesson. If the class time is 35-40, this means spreading out the ST over a period of at least a month. The teacher is advised to make a chart with the date of each story, allowing students to volunteer to tell their story on the day of their choice.

#### **6. Stories Accompanied by Worksheets.**

The teacher is advised to make worksheets, word cards, or sentence strips to accompany each story, and bring them to class. When the pair or group tell their story, they are responsible for handing out the materials and conducting the activity. If the teacher wants greater control over the class, he may conduct the activity. In

more advanced classes, the teacher may give students additional assignments of creating the worksheets. However, the teacher should check and correct them before making multiple copies (Ibid).

### **2.1.7 Steps of Writing Within ST**

Stanley (2000: 1) mentions that writing is a creative act, which requires time and positive feedback to be done well. In the process of writing, the teacher moves away from being someone who sets students a writing topic and receives the finished product for correction without any intervention in the writing process itself.

When a student tries to write a story he has to be limited to simple forms or to practising basic skills. He can build on these skills to begin teaching more complex models that form the basis for learning ST and how to organize ideas.

The heart of writing a story is identifying the main ideas behind it and the order in which they are presented. If students can learn to do that, they are more than halfway to becoming good writers and communicators. They can use many tools to organize stories, including several graphic organizers. Once students know the heart of their story, the next big challenge is to figure out the sequence in which they will tell it (Morino Institute, 2003: 1-3).

However, Shepard (1998: 2-4) confirms that in writing a good story storytellers should take the following points into

consideration:

## **1. Theme**

A theme is something important the story tries to tell us—something that might help us in our own lives. Usually not every story has a theme, but it is best if it does. It is also advised that storytellers shouldn't get too preachy. They should let the theme grow out of the story, so readers feel they've learned it for themselves. Storytellers should not say what the moral is.

## **2. -Plot**

Plot is most often about a conflict or struggle that the main character goes through. The conflict can be with another character, or with the way things are, or with something inside the character, like needs or feelings.

The main characters should win or lose at least partly on their own, and not just be rescued by someone or something else. Most often, the characters learn or grow as they try to solve their problem. What the characters learn is the theme.

The conflict should get more and more tense or exciting. The tension should reach a high point or "climax" near the end of the story, then ease off.

So, the basic steps of a plot are: conflict begins, things go right, things go wrong, final victory (or defeat), and wrap-up. The right-wrong steps can repeat.

### **3. Story Structure**

In the beginning, storytellers should jump right into the action. In the end, they should wind up the story quickly.

They should also decide about writing the story either in "first person" or in "third person". Third-person pronouns are "he", "she", and "it"—so writing in third person means telling a story as if it's all about other people. The first-person pronoun is "I"—so writing in first person means telling a story as if it happened to them.

Even if they write in third person, they should try to tell the story through the eyes of just one character—most likely the main character. They shouldn't tell anything that the character wouldn't know. This is called "point of view". If they must tell something else, they should create a whole separate section with the point of view of another character.

They should also decide about writing either in "present tense" or in "past tense". Writing in past tense means writing as if the story already happened. That is how most stories are written. Writing in the present tense means writing as if the story is happening right now. They should stick to one tense or the other.

### **4. Characters**

Storytellers should know their characters well before they start writing. Their main character should be someone that readers can

feel something in common with, or at least care about. They don't have to describe a character completely, but it is enough to say one or two things about how a character looks or moves or speaks.

A main character should have at least one flaw or weakness. Perfect characters are not very interesting. They're also harder to feel something in common with or care about.

## **5. Setting**

First, storytellers should set their story in a place and a time that will be interesting or familiar. Second, they should select a story appropriate to the students' age, interests and needs. In addition, they should be sure of the sequence of events of that story. Third, they should check the atmosphere of the class by being quiet, secluded and not interrupted once the story begins, because bad atmosphere can make or break a ST period.

## **6. Style and Tone**

Storytellers should use language that feels right for their story. Wherever storytellers can, they should use actions and speech to let readers know what's happening. (Show, don't tell).

Storytellers should also give speech in direct quotes like "Go away!" instead of indirect quotes like "She told him to go away". They should use simple words or sentences to make their writing easy to read and understand. They always use the best possible word—the one that is closest to their meaning, sounds best, and

creates the clearest image. They should carefully check each word, phrase, sentence, and paragraph (Ibid).

## **7. The Frame of the ST Event**

Ellis (2003: 2) stresses that before storytellers can tell a story successfully, they have to establish a particular frame: a frame of "ST ". In other words, they and their listeners need to agree that "what is happening" is that "a story is being told."

Different contexts, however, bring different requirements and problems in establishing a ST frame. In other words, the ST frame is embedded in some larger frame, which has its own rules and expectations.

## **2.1.8 Why Teaching Through ST**

It is believed that ST is a creative art. It can be used as a teaching technique in the classroom to serve a number of functions and to achieve many objectives among which are the following :

1. It is a viable method for stimulating students' imagination.

Telling and listening to a well-told tale encourage students to use their imaginations. Developing the imagination can empower students to consider new and inventive ideas. Also it can contribute to self-confidence and personal motivation as students envision themselves competent and able to



- accomplish their hopes and dreams (George and Schaer, 1986: 278-974).
2. It always invariably throws up plenty of good teaching points and students' questions. It encourages students' speaking and listening skill and forces them to actually listen attentively to the stories, which their classmates were telling them (Bright and McGregor, 1985: 201 and Gibson, 1999: 3).
  3. It safeguards and confides information as well as beliefs. It also generates interest, captures attention and leaves a beautiful moral to think about and act upon (Sathya, 2003: 1-2).
  4. It develops language abilities, appreciation of literature, critical thinking, comprehension, and understanding of community and self. It motivates and entertains the students to use the language provided to express their own intentions and at the same time, it enables students to practise the language (Grewer et al, 1985: 88 and Trabasso and Van Den Broek, 1985: 612-630).
  5. It can give youngsters more of a "sense of story" an awareness that can help them in both reading and writing. In reading for example, a sense of story can help children to predict and know what to expect, and to read with more awareness of cause and effect, sequence and other story

- factors related to comprehension (Trabasso, Ibid) and (Kempton and Edwards, 1986: 11-20). In writing, children learn to apply such structures while telling their own stories and giving shape to their experiences (Tway, 1985: 253-877).
6. It develops students' fluency as well as pronunciation. It improves group work skills and group interaction and enhances vocabulary. It creates an atmosphere in which learning is both pleasurable and possible for every student (Cohen, 2003: 2).
  7. Besides enjoyment and motivation, ST helps students understand story structure, as they become exposed to different plots, characters, and settings. It can provide a connection for students who are beginning to write the oral language patterns they hear. The stories that are told act as models for the students' own writing as well as building knowledge of different lives. As a listening activity, ST develops listening comprehension and provides the opportunity for using visualization to create mental and emotional images (Ibid).
  8. A story has a power to affect the universe. It also has a life and power of its own. It is continually changing, shifting and moving. Stories can build a nation, or destroy a people (Thomas, 2003: 6).

9. It creates a sense of belonging. According to Corbett (1999: 34-37), when "second storying"\* happens people are not only exchanging information, but also reaffirming their group identity by sharing experiences. Stories help us make sense of our experiences and understand the experiences of others and others' cultural heritage. Yolen (1986: 60) says that:

**ST is a personal art that makes  
public what is private and  
makes private what is public.**

10. It provides young students with models of story patterns, theme, characters, and incidents to help them in their own writing, oral language and thinking (Scott, 1985: 236-552).

11. It provides positive sharing experiences for students. It also Fosters the development of creativity and provides subconscious acquisition and familiarity with narrative patterns (Gregor, 1998:1-3).

12. ST can be used as a tool for evaluating students' strengths. It also provides teachers with an opportunity to learn a great deal about the needs of their students (Ibid).

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\*second ST: It means that if in a group a person tells a story the others will soon refer to similar stories that happened to them, sharing their experiences, values and beliefs through them (Corbett 1999: 34-37).

To conclude, the researcher believes that when teachers are telling stories to their students they are not just making use of another technique to teach English. Through stories teachers hope to make learning experiences meaningful and relevant to them. The teachers' goal is to promote the development and growth of their students. They view their role not only as English teachers, but also as educators.

When teachers stimulate imagination by using stories, they help students transfer images from inside themselves to the outside world in a way that they can understand themselves, the other people and the world. When teachers give room to imagination they foster the development of more sensitive people.

## **2.1.9 Strategies of Teaching According to the Art of ST**

Many writers such as Barton (1986: 20), Pederson (1995: 2-4) and shield (2000: 50-52) go around the same point in which the art of teaching stories falls into four main strategies (selection, preparation, presentation and follow-up activities). These strategies in their details help the storyteller to teach according to the art of ST more effectively. They can be summarized as follows: -

## **1- Selection**

Selection means the ability to evaluate stories and to discriminate between those that meet the learners' needs and those that do not. This first strategy has the following steps:

**a. Reading.** Storytellers should read all types of traditional stories, literary fairy and modern tales, picture-books, action stories.....etc. This wide reading gives authority to their telling.

**b. Choosing stories you like.** Storytellers are advised to tell the stories that they feel comfortable with and which have meaning for them. Also they have to select a story that students enjoy and want to tell.

**c. Choosing appropriate stories for learners.** Storytellers should find stories that meet the learners' ages, needs and language levels.

**d. Choosing stories with a simple structure.** Storytellers should look for a single, clearly defined theme, a well-developed sequential plot, and a consistent style and standardized characterization. They also should avoid stories with long explanations or descriptions.

**e. Choosing stories with positive values.** Storytellers should tell stories that implicitly express joy, compassion, humor ....etc, and they should not to be excessively concerned about violence, fear, anger, or lying.

**f. Studying the story's background.** Storytellers should know

something of the cultural, social and historical background of the story and the country of its origin.

**g. Testing your selection.** A final selection is done through trial, ultimately through the positive or negative reactions storytellers get from their audience.

## **2- Preparation**

This strategy helps the storyteller to choose in advance the most suitable story and prevent him from forgetting and flopping. This strategy has the following steps:

**a. Learning the story.** This means making the story their own. Storytellers should read it from beginning to end several times and read it out loud. They should master the structure of the story and note unusual expressions, word patterns, rhymes, and dialogue.

**b. Outlining the story.** Storytellers see that memorizing word for word is not useful for learners. Instead, they should learn a story incident by incident, and prepare notes that will help them remember this structure. Cue card outlines are also useful in preparation and storage of tales, but should not be used in telling.

**c. Controlling the story's length.** Storytellers should time themselves during practice. Long stories can be simplified.

**d. Controlling the story's vocabulary.** This means that a story with rich vocabulary and carefully chosen adjectives and adverbs

gives colour and texture to the telling.

**e. Refining the Style of ST.** Storytellers should tell the story aloud to listen to their voice - their instrument - which they can exercise, train, and even change.

**f. Practising.** Storytellers should practise aloud for themselves, their family or friends. They could also practise on audio or even video- tapes.

**g. Relaxing before telling.** Storytellers should warm up as the situation allows with breathing, stretching, and vocal exercises.

### **3- Presentation**

A story should be presented in a way that emphasizes the "what" of the story and not the "how" of the telling. This strategy has the following steps:

**a. Starting on the right foot.** First, storytellers should be able to introduce the characters, set the scene, establish the mood, define the conflict or predicament of the protagonist, and arouse pleasurable anticipation. Then the narrative carries the action.

**b. Being your best self.** Storytellers shouldn't rush or ramble or be phony. Also they shouldn't reveal nervousness and let their technique show. Instead, they should express enthusiasm, spontaneity, creativity, and enjoyment.

**c. Concentrating on your voice.** Storytellers' voice should be pleasant, intimate, smooth, and low-pitched tone. They will need vocal energy for projection, articulation, enunciation, and intonation.

**d. Maintaining eye contact.** This helps storytellers to hold the listener's attention and involves the listener in the story. It also checks understanding and gives instant feedback.

**e. Helping with hands and body.** Storytellers should use only gestures that come naturally, but they should be aware of their hands; they shouldn't hide them or flap them about. Facial expressions and movement are also vital aids.

**f. Using props sparingly.** Some storytellers are strongly against the use of any objects, puppets, costumes, bells, etc. They consider them a clever showman's device and an unnecessary distraction. The researcher doesn't feel so strongly and suggests that they try them out and see the effect.

**g. Necessity of physical setting.** Storytellers need a quiet, well lit, acoustically acceptable, comfortable space. They can tell a story either standing up or sitting on a chair.

#### **4- Follow-Up Activities**

While no follow-up is necessary-stories are valuable in their own right, but a variety of the options below are available:



**a. Asking comprehension questions.** If a story is followed immediately by a barrage of comprehension questions, its artistic value is lost and ST suffers. The researcher would suggest waiting at least a day to ask the usual who, what, where, when, how much, and why questions. Multiple choice questions and questions that can be answered by inference can be used. . It is even possible to give out comprehension questions first and have the students construct the story.

**b. Inventing exercises in phonetics, semantics, and syntax.** It means that there is no limit to the language exercises that can be based on a story: introduction of new vocabulary in lexical sets, rhyming sets, or grammatical sets.

**c. Doing listening activities.** After a tale, listeners can demonstrate comprehension by: comparing, discriminating, predicting, sequencing, classifying, transferring information, .....etc.

**d. Doing oral activities.** It involves choral reading, story fill-in, add-on stories, building a tale from key words,...etc. Discussion topics can be taken from the story's themes and students can retell their favorite tales, or invent stories based on their own personal experiences.

**e. Doing written activities.** This involves rewriting, summarizing, or paraphrasing a tale. Written exercises can include controlled writing dictation and close paragraphs, guided writing or free

writing using the tale as a literary model.

**f. Doing visual activities.** This include: posters, models, collages, crafts, masks, puppets, mobiles, photos, picture stories, blackboard drawing,...etc. Stories are part of aesthetic education and develop creativity.

**g. Doing creative drama activities.** There are many story games to play. Stories naturally lend themselves to be dramatized, mimed, or role-played. Prepared dialogues from tales can be recited, or students can tell or retell stories they choose. Stories usually educate, illustrate and enlighten. They give relief from the routine and stimulate the mind.

To sum up, ST is learned slowly over a long time, but the novice and the expert storyteller can both experience success on different levels. A storyteller eventually makes a personal collection of stories for various occasions and purposes. ST is a folk-art, which can't be manipulated, intellectualized, or mass-produced.

## **2.1.10 Mapping a Story**

Students often ask for the 'trick' of remembering stories. The answer is 'there isn't a trick', but drawing a map of the story can help. The map doesn't need to be a work of art; in fact it will work

better if it is a very quick sketch because it will then contain only the essentials. Having drawn a map, have a visual memory as well as an aural one (Wilkins, 1998: 7).

Mapping (drawing pictures) can also help when writing a story. It can be fun to see the plot building up, as it helps to clarify the words.

Mapping a story by drawing a series of correlated pictures is like a descriptive-essay-writing that encourages students to use new vocabulary in addition to its importance in the way it helps with verbs and tenses (Sesnan, 2000: 138).

For teachers, to be more effective, they are urged to benefit as much as possible from aids in teaching foreign languages. For example, a correlated series of pictures drawn previously by the teacher or by (skillful) students can help to build up stories. These stories may supply situations suitable for practising some grammatical structures and for teaching the meanings of new words.

## **2.2 Previous Studies**

Through reviewing the literature concerning ST as a teaching technique, the researcher has found some studies dealing directly with ST such as Hughes (2000), Lomprakhon (2000) and Bodnar (2003). The other studies are of relevance to the present study.

In presenting these studies the focus has mainly been on the techniques and, in particular, on their procedures and results. The researcher has tried to benefit from the related studies in the following phases :

1. aims of the study,
2. procedures, and
3. results.

### **2.2.1 Miller (1996)**

The Researcher Essay is about the different types of visuals used to accompany face-to-face ST. The question of the essay is, "can electronic equipment and the two-dimensional visual imagery it produces join the family of visuals used by the storytellers to accompany their performance?"

The essay begins with a definition of the term, "ST" and "ST

accompanied by the visuals". Story telling is defined as a face-to-face performance in which the performer relates a sequence of events. In the course of discussing "ST accompanied by visuals", the essay points out that whatever visuals are used, they should be generated by, seem to emanate from, and be extensions of the performer. The reader is reminded that some visuals, if only storyteller's body and movements, always accompany ST. The essay explains that the introduction of visuals dose have some negative results: the intimacy and directness of the teller/listener relationship is disrupted, as is the listener's process of visualizing story imagery on his /her own. On the other hand, the essay presents the point of view that as human are multi-sensory creatures, by engaging as many senses as possible, the presenter can increase his/her chances of reaching and engaging audience members.

The essay proceeds to survey nine types of storytellers, accompanying visuals. These categories are 1) performance environment; 2) facial expression; 3) body movements; 4) coverings/ transformations of the skin, especially the face; 5) costume; 6) jewelry; 7) two-dimensional images on flat surfaces; 8) three-dimensional objects; and 9) additional performers.

Following this, the possible uses of electronic equipment and the two-dimensional visual imagery it produces as a storyteller's

accompanying visuals are discussed. The essay explains that electronics carry a particular type of cultural baggage, and that electronic technology has its tendencies and qualifies among them the enabling of instantaneous feedback and universal participation. It is pointed out that in this sense electronic has much in common with oral (face-to-face) communication. It is argued that the ascendance of a new technology does not necessarily cause the old ones to fall out use, but rather it causes the old ones to be used differently, for different purposes, with a different consciousness. The essay explains how electronic image- producing equipment...a video camera and projector, for example- can use and transform any of the first nine categories.

At this point, the arguments pro and con are given regarding whether electronic equipment and the two-dimensional visual imagery it produces can be allowed to join the family of visuals traditionally used by storytellers. On the negative side, electronics may overwhelms a ST event and the human element can be dwarfed by the technology. The counter argument is that electronics can be acceptable if they are used properly: namely the performer remains central, and the performer acts to generate the electronic imagery. The storyteller can, in the literal sense, generate the electricity needed for a performance: for example, a storyteller (and audience members) can power his/her computer and video equipment by

cycling on a stationary bicycle during performance. My conclusion is on the pro side: electronics can indeed be used, but much care has to be put into the arrangement of them in order to assure a successful ST performance.

### **2.2.2 Baynham (1997)**

This study begins with a brief review of current work in developing bilingual and monolingual-reading materials based on traditional folk stories. It also briefly refers to studies of story telling occurring in the course of conversations. It then describes the process by which a Mullah Nasreddin story, told by Manejeh, a student from Iran, during a discussion in a post-elementary ESL classroom, is worked on, first by Manejeh, then by other members of the group in order to produce a 'finished version' in English. Manejeh then translates the finished version into Farsi. The two versions of the story are then taped and the written texts produced as a booklet, suitable for use with elementary ESL students. This activity is looked at both as 'process', involving students in a variety of learning activities while working on the stories, and also as 'product', producing reading materials developed by a post-elementary student suitable for use with beginning students, both speakers of Farsi and from other language groups (Baynham, 1997: 113-120).

### **2.2.3 Hughes (2000)**

This activity seeks to expose issues around representation and perception of people in the Third World. It takes place in the opening 2-hour plenary teaching session for a level two module, Third World Geographies, and is essentially a 30-40 minute workshop delivered to 40-60 students, which involves small group-based discussion and plenary feedback & discussion.

The tutor needs to collect a variety of photographs of people in the Third World from popular media: newspapers, magazines and travel brochures. For this activity, any caption or text is removed, and the photos are simply mounted on card as stand alone images. However, it is important that the tutor keeps a record/copy of the context in which the photograph was used, e.g. the article that was illustrated by the photo. It is helpful to gather images of people from a range of geographical areas, both rural and urban situations, and to include some 'outliers' like indigenous peoples in industrialized nations, or something from the students' own locale - The tutor use a picture of coal pickers on the beaches of Tyne & Wear. No student preparation is necessary.

In the classroom, the pictures are numbered and displayed around the walls as available space permits. The activity works best in a flat room, and where there is enough space to move around, however it has been performed successfully in a tiered



lecture theatre. Students are asked to form into pairs/threes and are given a sheet of paper with numbers corresponding to the images. They are then asked to visit each of the images, and to discuss amongst themselves who or what is 'the story' in each particular instance. The 'stories' are written onto the sheet. During this part of the activity the tutor can listen in, but not engage in discussion, and can guide the physical flow of students around the room. Once each picture has been visited and discussed by each group, the class return to their seats and the tutor leads a discussion, picture by picture, giving groups the opportunity to feedback their stories and the tutor to map that against the 'real' story that originally accompanied that image.

The basic theme of the teaching session is 'What is the Third World?' and this particular activity has served as an excellent device for exposing culturally inherited stereotypes, for example regarding race and gender, as well as something of the diversity of lived experience in the Third World. Students are usually surprised how easily they fall into negative storylines, and recognize that they need to develop a much more complex and critical attitude towards various Third World Geographies. Academically, the activity also serves as a reference point for discussion of concepts like orientalism and representation later in the module. Pedagogically, it helps to set the tone for active learning and

student participation within the plenary teaching sessions. Success depends upon the tutor taking a guiding rather than directing role. Student input is used as a key and creative part of the learning process. Moreover it is a fun learning activity that succeeds in engaging students with the key module themes.

### **2.2.4 Lomprakhon (2000)**

The purposes of this study were to compare students' English listening-speaking skills before and after being taught by using story-telling activity, and to study their vocabulary retention. The population was 30 prathom sukka 5 students studying Fundamental English 2 in the second semester of the academic year 2000 at Wat-Suandok School, Amphur Muang, Chiang Mai. The research instruments were six lesson plans using story-telling activity, an English listening-speaking test and a vocabulary test. The research procedure included a pretest and a posttest of English listening-speaking skills, teaching by using ST activity, and a test of vocabulary administered after learning and the same test was administered again 14 days later. The data obtained were analyzed by means of arithmetic mean and standard deviation.

The findings revealed that the students' English listening-speaking skills was increased after being taught by using ST activity, and the vocabulary retention existed.

### **2.2.5 Fagulha (2002)**

The "Once upon a time..." was conceived as an equivalent of the playing interview, a transitional space (Winnicott, 1971) where the child is asked to face reality and its demands using fantasy and creativity to face critical common life situations of a same character, a boy or a girl. The task is a story completion, by choosing drawn scenes and, afterwards, telling the story. The application is simple and the children usually enjoy the situation. That makes this technique well accepted by a variety of child psychologists, with different theoretical approaches. The problem in teaching is, as usually, the process of interpretation. At the University of Lisbon, most of the students are at ease with psychodynamic theories, but there are also frequent demands to teach this technique to psychologists with other theoretical approaches, for clinical or research purposes. A reflection about both contexts of teaching will be made, using two case examples to illustrate the different approaches.

### **2.2.6 Rossiter (2002)**

This study examines the influence of film and television on the emerging spirituality of children and adolescents. It looks at the issues through the lens of 'story'. While attempting to construct an analytical scheme for conceptualizing and researching the spiritual

influence of the media, the study also seeks to make use of that same scheme as a guide for classroom teaching strategies. It is thus practical and classroom oriented -- suggesting that one of the most appropriate educational responses is to turn the issues into questions to be researched directly by the students themselves. While the focus is principally on the education of adolescents, the implications and proposed study sequences can be adapted for use with younger pupils.

After an introductory discussion of why the metaphor 'story' is an important linking theme for the study, a sequence is proposed for student research into the personal/spiritual influence of the stories in film and television. While commercial feature films and television drama/sitcoms do not have the same intended moral influence as propaganda films and documentaries, they can still serve as source material that is drawn on by children and adolescents in the process of forming their spirituality. The proposed approach presumes that it is better to avoid trying to identify causal links empirically and to concentrate on studying the form and function of the media; this in turn informs theorizing about potential lines of personal influence on viewers. This theorising itself is the potent component of the educative process; it encourages students to think critically about the shaping influence that cultural elements like film and television can have

on their attitudes, moral values and behavior. The first part of the study concentrates on the areas of propaganda and documentary films; this is a prerequisite for study of the more complex and subtle patterns of potential influence in feature films and television.

### **2.2.7 Bodnar (2003)**

This study describes a "lifestorying" activity for developing oral communication in an EFL classroom. The instructor, a volunteer teacher, was teaching four courses at the intermediate level of English for post-secondary students at the Prague Institute of Chemical Technology. The article includes samples of the students' drawings which were used in the class to enable the students to generate ideas and build vocabulary for their personal stories, in the re-telling of which they gained confidence and improved their oral fluency in everyday English.

The value of this life-storying unit for the Czech students goes beyond the mere production of language. With older, native speakers of English it has been found that life storying and life-writing are powerful tools for the development of the life-review process. But the benefits in the Czech classroom were just as valuable. With their life-stories the students were able to re-create in English the very common day-to-day experience of telling

someone about something that was uniquely theirs. The activity provided them with opportunity and motivation to extend their communicative power in the target language. But just as important, in the classroom the activity contributed to each student's sense of personal identity. And certainly, as their instructor, the teacher felt that after hearing their stories he knew each one on a more personal level. He also learned through their stories a lot about Czech culture and the lifestyle of Czech students. Perhaps, most of all, this activity illustrates the value of having a real audience for the students' language.

The teacher was especially fortunate in being able to get the students to use their abilities in drawing, not as a mere illustration, but rather as a heuristic technique which enabled them to develop their ideas about their life stories. Their drawings provided a focus of attention during their ST episodes with their peers, and also provided a very important rehearsal time, when they could expand on their topics and collect the essential vocabulary. The result was that every one of the students gained considerable satisfaction in the achievement of being able to communicate short anecdotes or memoirs of personal experience.

## **2.2.8 Discussion of Previous Studies**

Models of aims, procedures and results are presented through the studies mentioned in this chapter. These models have a clear role in enriching the activity of ST. In the light of what has been mentioned the researcher concluded :

### **1- Aims of the Studies :**

The study of Miller (1996) aims at developing ST performance by using electronic equipment, whereas the study of Baynham (1997) develops bilingual and monolingual-reading materials based on traditional folk-stories. The study of Hughes (2000) seeks to expose issues around representation and perception of people in the third world (in the form of pictures numbered and displayed around the walls of the class). The students are asked to observe each image in each picture and discuss what is "the story" in each particular instance. Then, these stories are written onto the sheet. The study of Lomprakhon (2000) is to compare students' English listening –speaking skills before and after being taught by using the ST activity, and to study their vocabulary retention. Similarly, the study of Bodnar (2003) develops oral communication in an EFL classroom by using ST activity. On the other hand, the study of Fagulha (2000) seeks to develop the technique of ST orally by using fantasy and creativity to face critical common life situations

of a same character, a boy or a girl. Finally Rossiter (2002) examines in his study the influence of film and television on the emerging spirituality of children and adolescents. It looks at the issues through the lens of story. So, all these studies are directly or indirectly in agreement with the aim of the present study.

## **2- Procedures:**

### **A) The Instrument :**

Some studies such as Miller (1996) and Rossiter (2002) use electronic equipment like (computer, television, video, camera and projector) in developing students' performance of ST. Other studies such as Baynham (1997), Hughes (2000), and Fagulha (2002) depend on interview, conversation and discussion on developing ST orally. The research's instruments of Lomprakhon (2000) are six lesson plans using the ST activity, an English listening-speaking test and a vocabulary test while its procedure includes a pretest and a post-test of English listening-speaking skills, taught by using the ST activity, and a test of vocabulary administered after learning and the same test was administered again 14 days later. Finally, the tools used in Bodnar's study (2003) are life story and life-writing. These tools are used in order to develop oral communication in an EFL classroom.

The instrument of the present study is a post-test containing a



series of correlated pictures to be narrated by the students using well-formed meaningful sentences.

### **B) The Sample :**

Most studies use students as samples of their studies, but these samples are different in the level and grade of their subjects. The present study is restricted to EFL students at the college level.

### **3- Results :**

Miller's study (1996) results in the importance of electronics in assuring a successful ST performance. Baynham's study (1997) concentrates on developing bilingual and monolingual-reading materials based on traditional folk-stories. Two other studies, Hughes (2000) and Fagulha (2002) succeeded in developing students' ST orally. The findings of Lomprakhon (2000) reveal that the students' English listening-speaking skills increased after being taught by the ST activity, and their vocabulary retention existed. Rossiter's study (2002) uncovers the importance of stories in television on improving moral values and behaviour of students (children and adolescents). Finally, Bodnar's study (2003) proves that each student has considerable satisfaction in the achievement of being able to communicate short anecdotes or memories of personal experience.

The present study stipulates the importance of ST as a teaching technique on developing EFL college students' syntax.

# Chapter Three

## The Concept of Syntax

### 3.1 The Concept of Syntax

Syntax is the study of linguistic form. Its fundamental notion is "grammatical", but it is primarily concerned to determine the grammatical sentences of any given language (Chomsky, 1975: 57). Being a component of grammar, syntax refers to the relationship between the grammatical components of language in use. In Knowsley's (2004: 3-4) words it is the nature, quality or type of relationship between terms in any given statement which is the province of syntax.

Syntax refers to the study of the rules governing the way words are combined to form sentences (Crystal, 1985: 300) or the study of the way words are linked together in larger structures (Hartmann and Stork, 1972: 98). It is different from morphology which studies the structures or forms of words through the use of the morpheme construct. Morphology is usually divided into: Inflections (inflected morphology) and Word formation (lexical or derivational morphology) (Crystal, 1985: 200).

Syntax is an important source of meaning since the order in

which the words are put determines the function they have in the sentence. Consequently changes in the order of words often results in differences in grammatical function as well as in the meaning of the utterance. For example:

1- You saw the doctor.

2- The doctor saw you.

These two sentences contain identical words. However, each sentence has its own meaning due to the word order of the sentence. For example, in: You saw the doctor / The doctor saw you, the words are the same in both sentences. Yet their meanings are quite different since 'You' in the first sentence functions as the performer of the action, whereas it is the receiver of the action in the second (Alkhuli, 2000: 36).

Syntax has also another variation, that is the normal sequence of sentence structure. For example:

The in Ali garden football play .

This combination of words does not make any sense, although the lexical meaning of each word is clear. Since the words do not have syntactical structure. The whole combination is therefore, nonsense (Al-Quds Open University, 1995: 197).

Word order is very important in English, because the language is no longer inflected. That is, individual words do not have endings to show which parts of speech they represent.

## **3.2 The concept of Grammar**

Grammar has been viewed differently by various schools of

linguistics. For the traditionalists, grammar is a collection of rules and principles that are imposed on people to be followed. According to the structuralists, it is the study of how sentences are arranged to convey meaning. The meaning of a structure is determined by word form, function words, word order, intonation patterns, stress and juncture. Parts of speech are classified according to form, function, position and meaning (Fries, 1964: 1-8 and Crystal, 1985: 10-23). However, the transformationalists assume that grammar is based on a system of rules that generate an infinite number of sentences and allow speakers to understand utterances they have never heard of. Furthermore, the speaker develops a large store of knowledge about his language and a mass of feelings called intuitions about linguistic form. (Liles, 1971: 6-8 and Chomsky, 1975: 61-62). As for some proponents of the communicative approach, grammar is the function and notion of language as opposed to structural patterns. Such a grammar tries to reconcile language usage with use; that is to acquire grammar not simply as linguistic forms, but also as a communicative resource (Al-Quds Open University, 1995: 190-191).

Grammar has also been viewed as the central part of linguistics since the task of the linguists in studying the grammar of a language is to explain how we use sentences (Crystal, 1985: 41). Grammar is a comprehensive term which involves both morphology (the study of the structure of words)

and syntax (the study of the structure of sentences) (Knowsley, 2004: 3-4).

Whatever concept is utilized, grammar remains the internal organization of the language. Any language in the world cannot be learned without learning its grammar because it is the element that makes meaning in language use.

According to this study the focus is on communicative grammar, which combines simultaneously knowledge of linguistic rules and performance. In other words, the emphasis of this study is on one field of grammar that is syntax by using the ST technique which develops not only students' ability to compose or produce correct sentences but also their ability to use these sentences appropriately in acts of communication.

### **3.3 Tenses**

Tense means the form of a verb which indicates time, whether present, past or future. The simple tense includes the present, the past and the future (Marius and Wiener, 1994: 694).

Present: He travels to Mosul every month.

Past: He traveled to Mosul yesterday.

Future: He will travel to Mosul tomorrow.

When writing a story, students should stick to one tense or the other. Writing a story in past tense means writing as if the story already happened. That is how most stories are written. Writing in the present tense means writing as if the story is

happening right now.

### **3.3.1 The Simple Present Tense**

#### **1- The Form of the Simple Present Tense:**

---

The simple present of most verbs is the dictionary form, which is also called the present stem. The third-person singular is formed from the simple present by adding –s or –es to the present stem (Marius and Wiener, 1994: 244-245).

I play            She plays

We play          He plays

They play        It plays

You play

#### **2- The Uses of the Simple Present Tense**

---

The simple present tense has several uses such as:

1- It makes an emphatic statement about something happening or a condition existing right now like:

-The earth moves round the sun.

-I hate smoking.

-The car passes in the street.

2- It expresses habitual or continuous or characteristic action like:

-She gets up early every day.

-Porters carry things.

3- It expresses a command indirectly, as a statement of fact like:

-Water boils at 100 °C. [Fact]

4- It expresses present event like:

-I declare the session abolished.

The use of present event is rather specialized and limited.

It refers to an event begun and ended at the very moment of speech.

5- It reports the content of literature, movies, documents, works of arts....or anything else that supposedly comes alive in the present each time it is experienced by an audience like:

- The Parthenon in Athens embodies grace, beauty and calm.

6- The present tense is also used by some writers to describe historical action like:

-when Tom Paine calls for American independence, he is speaking as an English radical. [Historical present]

-when Tom Paine called for American independence, he was speaking as an English radical. [Historical past]

(Leech and Svartvik, 1994: 66-67and Marius and Wiener, 1994: 245-246).

### **3.3.2 The Simple Past Tense**

## 1- The Form of the Simple Past Tense:

The simple past tense of most verbs (regular verbs) is formed by adding a final –ed to the common form of the present, or simple –d if the common of the present ends in –e. Irregular verbs form the simple past tense by changing a part of the verb other than the ending (Marius and Wiener, 1994: 244-245)

|            |             |                  |
|------------|-------------|------------------|
| I clean    | I cleaned   | [regular verb]   |
| They close | They closed | [regular verb]   |
| We go      | We went     | [irregular verb] |

---

## 2- The Uses of the Simple Past Tense:

The Simple Past Tense refers to definite time in the past, which may be called 'then'. It can be identified by:

- 1- A past – time adverbial in the same sentence.
- 2- The preceding language context.
- 3- The context outside language.

e.g. She cleaned the rooms *yesterday*.

(Leech and Svartvik, 1994: 68).

## 3.4 Adverbials

### 1-The Meanings of Adverbials

Adverbials often tell us something extra about an action, happening, or state as described by the rest of the sentence. For example:

- She arrived in Basrah late in the evening. (Time



adverbial)

- I saw him standing in the bus. (Place adverbial)
- She saw me running quickly. (Manner adverbial)

(Ibid, 1994: 225).

## 2- The Functions of Adverbials:

The adverbials are integrated to some extent in the structure of the sentence. For example, they can modify the verb, or be effected by negation.

- He usually walks slowly.
- He doesn't usually walk slowly

(Ibid :23).

## 3. The Forms of Adverbials

Adverbials have a number of different forms on which their position is dependant. Such as :

### 1- Adverbs or adverb phrase

My friend has *very kindly* offered to baby-sit.

### 2- Prepositional phrases

He saw many pupils playing *outside the classroom's door*.

### 3- Clauses with a finite verb

I have to deliver this letter *before it's too late*.

### 4- Infinite clauses

He is working hard *to win* the prize.

### 5- Ing participle clauses

He marched in on them, *grinning broadly*.

## 6- Ed participle clauses

Sameer was found dead on the roads, *presumably killed by bus*.

## 7- Verbless clauses

He married her *while under the influence of drink*.

## 8- Noun phrases

Where are you traveling *this week* ?

(Leech and Svartvik, 1994: 225).

## 4- The Positions of Adverbials

The place of an adverbial depends on its structure (whether it is an adverb, a prepositional phrase, a clause, etc), its meaning (whether it denotes time, place, manner, degree, etc) and its end-focus or weight. Adverbials are often mobile. It can occur in different places in the sentence such as:

1- **Front – position** when it occurs before the subject:

*Fortunately* she won the prize this time.

Front-position usually gives contrast, or provides the setting for the clause that follows as in this example:

*Last month* there was a manager. Now we have demonstrations.

2- **Mid – position** when it occurs immediately before the main verb (if no auxiliaries are present ) such as:

Layla *always* sleeps early.

But if there is any auxiliary verb present, the adverbial is put after the auxiliary as in: he is *very* intelligent, She has *ever* seen him.

Mid-position is usually restricted to short adverbs like *ever, never, often, almost, just, rarely, hardly...*etc as in this example:

The manager *just* elected.

3- **End – position** when it occurs after the verb (if there is no object or complement present).

She went to *some first year seminars*.

Long adverbials rarely occur in mid-position and they often occur in end-position. For example:

They went *to Jordan on Friday last week*.

(Leech and Svartvik, 1994: 226-227).

## 5- Time Adverbials

Adverbials of time are of three types:

1- Adverbials denoting **time–when (a point of time)**. They normally have end- position :

She will clean the house *tomorrow* .

He bought a car *yesterday*.

2- Adverbials denoting **duration**. They normally have end– position:

She hasn't seen her sister *for a long time*.

3- Adverbial denoting definite **frequency**. They usually have

end – position :

I go to school *every day*.

Time frequency adverbs denoting indefinite frequency normally have mid – position such as (often, always, rarely, seldom, and normally, never, ever.....). For example:

I have *ever* seen her

Time adverbials in end – position usually take this order:

(duration) + (frequency) + (time – when)

e.g I have used to play [for an hour or so] [every week] [when I was young].

When more than one of the main classes of adverbials occur in end-position, the normal order is:

Manner/ means/ instrument + place + time

e.g. He went [to school] [very quickly].

(Leech and Svartvik, 1994: 228-230).

### **3.5 The Make- Up of a Sentence**

A sentence is a group of words that express a complete thought. A complete thought means any idea or group of ideas that is felt as answering to one impulse of attention (Fries, 1964: 9-13).

For Gardener (1932: 208) a sentence is "an utterance that makes just as long a communication the speaker has intended to make before giving himself a rest".

For completeness, every sentence must have a word that

represents a person, place, or thing, and also a word "saying something" about that person, place, or thing. This means that every sentence must contain a 'subject' and a 'predicate' (Fries, 1964: 14) or at least one subject and one predicate that fit together to make a statement, ask question, or give a command. The subject is that part of the sentence that names what the sentence is about while the predicate is that part of the sentence that makes a statement or asks a question about the subject (Marius and Wiener, 1994: 85).

A sentence also cannot exist without **a verb**. The verb is the foundation stone of the sentence since it is the most important part of speech that is defined as " a doing word ". A verb tells us about the action taken and it is not difficult to be recognized in a sentence, bearing in mind that a verb can take endings (known as inflections). A verb, also tells us what the subject is doing or what is happening to the subject (Sesnan, 2000: 67-69).

Verbs can appear as one word or as a combination of more than one word, using auxiliary verbs. Generally speaking, verbs are of two types: main verbs and auxiliary verbs. Main verbs are of two forms:

**1. Regular verbs** which means that all the verb forms of an English verb can be stated once its base form is known. The base is the basic, uninflected form which is given as the entry form in dictionaries. The vast majority of English verbs are regular and they are recognizable by adding -ed or -d in two of

their five forms as: **clean** (the base) **cleans** (the –s form) **cleaning** (the –ing form) **cleaned- cleaned** (the –ed form).

**2. Irregular verbs** which can be changed internally without using –ed in the expected places as: **break** (the base) **breaks** (the –s form) **breaking** (the –ing form) **broke-broken** (the –ed form).

On the other hand, auxiliaries (meaning helpers) are words like " shall, will, be, have, should, and so on ". These auxiliaries enable the English speaker to expand the use of the verb to give a very large range of meanings.

(Leech and Svartvik, 1994: 300-301 and Ibid, 2000:70-74).

A normal sentence in English usually contains at least three elements: **subject, verb, and object.**

| <b>Subject</b> | <b>Verb</b>  | <b>Object</b>        |
|----------------|--------------|----------------------|
| <b>The cat</b> | <b>eats</b>  | <b>the goldfish</b>  |
| <b>John</b>    | <b>likes</b> | <b>football</b>      |
| <b>Mary</b>    | <b>chose</b> | <b>The wallpaper</b> |

The verb phrase consists of an optional **auxiliary (Aux)**, a **main verb (MV)** and optional adverbials of **manner, place, time, or reason.** Every verb phrase contains **tense** which is either present or past. In the sentence **The bell rings every morning,** the tense is present; in **The bell rang yesterday morning,** it is past. It should be noticed that the adverbials of time follow the time of the tense. In the first sentence, the tense

used is present and hence its adverb of time should be present too. In the second sentence, the tense is past and therefore its adverb of time should be past too (Leech and Svartvik, 1994: 299-303).

In the technique of ST, the students are asked to narrate stories through using well-formed and meaningful sentences. This needs correct usage of the parts of speech which include: nouns, verbs, adjectives, adverbs, conjunctions, pronouns, prepositions, articles, and interjections. On the other hand, English teachers should enable their students to be conscious of English syntax through more repetitions or explanations and through repeated drills because students should be at last able to understand and produce linguistic forms or structures as part of a purposeful activity, not just as an exercise in language practice.

### **3.6 The meaning of a sentence**

The meaning of a sentence is derived from two sources : its lexemes, i.e., words that supply us with the lexical meaning and its grammar that supplies us with the grammatical meaning.

Grammatical meaning in English is determined by four elements, namely :

Inflections; structure/ function words; syntax, and intonation (Alkhuli, 2000:35-36).

#### **1- Inflections:**

Inflections in English are divided into:

**a.** Inflectional suffixes in which the form of a word is changed showing different syntactical relationships. They are limited in number and when they are added, they cause some effect on meaning but without affecting the class of the stem. Examples:

- The third person singular present tense of verbs (s-ending).

drink-drinks /s/      read-reads /z/      watch-watches  
/iz/

**b.** Derivational affixes which refers to word formation where new words are formed by the addition of prefixes or suffixes or both. They are numerous and may change the word class. Examples:

prepare- preparation , work- worker      (verb to noun)  
clinic- clinical , fame-famous      (noun to  
adjective)

(Al-Quds Open University, 1995: 195-196 and Alkhuli, 2000: 35-39).

## **2- Structure/ Function Words**

Words are classified into content and function words. Content words such as nouns, pronouns, verbs, adjectives, and adverbs constitute the main body of words in a language, while function words such as auxiliaries, conjunctions, prepositions, relatives, and adverbs of degree are a closed class of words and they add to the content



words some clarifications and signal some grammatical relationships that are essential to the meaning of the sentence. (Alkhuli, 2000: 36-37). Example:

In the sentence, **the lady will travel to Syria tomorrow**, **the** marks nominality and denotes definition; **will** marks verbality and denotes futurity; **to** marks nominality and denotes direction. However, if the sentence contains only content words, one can still understand the greater part of its message through the hypothetical sentence of **Lady travel Syria tomorrow**.

### **3- Syntax**

As mentioned at the beginning of this chapter, syntax means how sentences are structured or it refers to the order of words within the same sentence. It is one determinant of grammatical meaning (see 3.1).

### **4-Intonation**

Intonation is one determinant of grammatical meaning that refers to the rise and fall of the pitch level of the speaker's voice as he produces a sentence or an utterance (Al-Hamash, 1984: 119). It is a distinctive feature that is used to show grammatical contrasts as in the difference between

statements and questions. For example:

1-He sold his car yesterday (/) 2-He sold his car yesterday

(\)

When the first sentence is said with a rising pitch ( / ), it is a question. Whereas if it is said with a falling pitch ( \ ), it is a statement. This statement-question contrast has solely originated from difference in intonation, which proves that intonation is one determinant of grammatical meaning.

These two sentences have the same content and function words concatenated in the same order, but they still differ in meaning owing to a difference in intonation (Al-Quds Open University, 1995: 197-198).

# Chapter Four

## Procedures of the Study

The aim of this chapter is to discuss the procedural measures that have been carried out for the purpose of this study.

### 4.1 Design of the Experiment

In this study, we try to find out the effect of the independent variable, i.e. ST as a teaching technique, on the dependent variable, i.e. performance of the students in English syntax at the university level.

### 4.2 Sample

The population of the study comprises first year EFL students, College of Arts- Baghdad University, during the academic year 2002 / 2003. The total number of the whole population is (140) of both sexes grouped into (3) sections. Only (8) Students are excluded from the sample since they are repeating the year for the second time or they are foreigners, i.e. native speakers of languages other than Arabic. The rest totaling which is (132) students represents the actual sample. Also, (40) of them have been drawn randomly for the purpose of the pilot study.

Two groups (C and E)\* are selected randomly from the whole sample and distributed evenly into two sections, each of (40) students. Both groups representing (0.57) of the whole population are equalized according to following variables: their achievement scores and the t-test value of the scores in the grammar efficiency-test, (see Tables 1 and 3 A), their age (see Tables 2 and 3B) and the educational level of their parents (see Tables 3C and 4).

However, the C group is chosen in order to verify the ineffectiveness of the conventional technique of teaching ST for the sake of getting interest or enjoyment.

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\* (C) refers to the control group while (E) refers to the experimental one

# Table (1)

Achievement scores of subjects of the (C) and (E)  
Groups in the Grammar Efficiency -Test

| C Group |       |         |       | E Group |       |         |       |
|---------|-------|---------|-------|---------|-------|---------|-------|
| Subject | Score | Subject | score | subject | score | subject | score |
| 1       | 10    | 21      | 7     | 1       | 10    | 21      | 7     |
| 2       | 9     | 22      | 6     | 2       | 10    | 22      | 7     |
| 3       | 9     | 23      | 6     | 3       | 10    | 23      | 7     |
| 4       | 9     | 24      | 6     | 4       | 9     | 24      | 7     |
| 5       | 9     | 25      | 6     | 5       | 9     | 25      | 6     |
| 6       | 9     | 26      | 6     | 6       | 9     | 26      | 6     |
| 7       | 8     | 27      | 6     | 7       | 9     | 27      | 6     |
| 8       | 8     | 28      | 6     | 8       | 8     | 28      | 6     |
| 9       | 8     | 29      | 5     | 9       | 8     | 29      | 6     |
| 10      | 8     | 30      | 5     | 10      | 8     | 30      | 6     |
| 11      | 8     | 31      | 5     | 11      | 8     | 31      | 5     |
| 12      | 8     | 32      | 5     | 12      | 8     | 32      | 5     |
| 13      | 8     | 33      | 5     | 13      | 8     | 33      | 5     |
| 14      | 8     | 34      | 4     | 14      | 8     | 34      | 5     |
| 15      | 7     | 35      | 4     | 15      | 8     | 35      | 4     |
| 16      | 7     | 36      | 4     | 16      | 8     | 36      | 4     |
| 17      | 7     | 37      | 4     | 17      | 7     | 37      | 4     |
| 18      | 7     | 38      | 4     | 18      | 7     | 38      | 4     |
| 19      | 7     | 39      | 4     | 19      | 7     | 39      | 3     |
| 20      | 7     | 40      | 3     | 20      | 7     | 40      | 3     |

## Table (2)

### Level of Ages of Subjects of the (C) and (E) Groups

| C Group |     |         |     | E Group |     |         |     |
|---------|-----|---------|-----|---------|-----|---------|-----|
| Subject | Age | Subject | Age | subject | Age | subject | Age |
| 1       | 18  | 21      | 18  | 1       | 18  | 21      | 18  |
| 2       | 18  | 22      | 18  | 2       | 18  | 22      | 18  |
| 3       | 18  | 23      | 18  | 3       | 18  | 23      | 18  |
| 4       | 18  | 24      | 18  | 4       | 18  | 24      | 18  |
| 5       | 18  | 25      | 18  | 5       | 18  | 25      | 18  |
| 6       | 18  | 26      | 18  | 6       | 18  | 26      | 18  |
| 7       | 18  | 27      | 18  | 7       | 18  | 27      | 18  |
| 8       | 18  | 28      | 18  | 8       | 18  | 28      | 18  |
| 9       | 18  | 29      | 18  | 9       | 18  | 29      | 18  |
| 10      | 18  | 30      | 18  | 10      | 18  | 30      | 18  |
| 11      | 18  | 31      | 18  | 11      | 18  | 31      | 18  |
| 12      | 18  | 32      | 18  | 12      | 18  | 32      | 18  |
| 13      | 18  | 33      | 18  | 13      | 18  | 33      | 18  |
| 14      | 18  | 34      | 18  | 14      | 18  | 34      | 18  |
| 15      | 18  | 35      | 18  | 15      | 18  | 35      | 18  |
| 16      | 18  | 36      | 18  | 16      | 18  | 36      | 18  |
| 17      | 18  | 37      | 18  | 17      | 18  | 37      | 18  |
| 18      | 18  | 38      | 18  | 18      | 18  | 38      | 19  |
| 19      | 18  | 39      | 19  | 19      | 18  | 39      | 19  |
| 20      | 18  | 40      | 19  | 20      | 18  | 40      | 19  |

### Table (3)

#### Equivariance of Results of Subjects of the (C) and (E) Groups

##### (3A) T-Test Value of the Scores in the Grammar Efficiency- Test

| Group | N  | X    | S    | T-Value |     | df |
|-------|----|------|------|---------|-----|----|
| C     | 40 | 6.55 | 1.79 | Com     | Tab | 78 |
|       |    |      |      | 0.60    | 2   |    |
| E     | 40 | 6.8  | 1.89 |         |     |    |

N = Number of Subjects

Com = Computerized

X = Mean Score

Tab = Tabular/ Tabulated

S = Standard Deviation

df = Degree of Freedom

T-Value = Difference

##### (3B) T-Test Value in Age (Years)

| Group | N  | X     | S    | T-Value |     | df |
|-------|----|-------|------|---------|-----|----|
| C     | 40 | 18.75 | 0.26 | Com     | Tab | 78 |
|       |    |       |      | 12.998  | 2   |    |
| E     | 40 | 18.05 | 0.22 |         |     |    |

**(3C) Chi-Square of the Educational Level of Parents**

| Group | N  | O     | E         | Chi-Square |      | df |
|-------|----|-------|-----------|------------|------|----|
| C     | 40 | 22/18 | 20.5/19.5 | Com        | Tab  | 1  |
|       |    |       |           | 0.448      | 3.84 |    |
| E     | 40 | 19/21 | 20.5/19.5 |            |      |    |

**Table (4)**

**The Educational Levels Adopted for Carrying out the Equivariance of Students' Parents of the (C) and (E) Groups**

| Level        | score |
|--------------|-------|
| Pre-Primary  | 1     |
| Primary      | 2     |
| Intermediate | 3     |
| Preparatory  | 4     |
| Diploma      | 5     |
| Bachelor     | 6     |
| Master       | 7     |
| Doctor       | 8     |



### 4.3 Grammar Efficiency-Test-Items

A grammar efficiency-test\* is defined by Heaton (1975: XI) as " that kind of test which measures a student's achievement in relation to a specific task. This specific task will be later required to perform. It is concerned with future performance rather than past achievement and it is administered to students from various language-learning backgrounds ".

The technique of ST adopted for the purpose of this research depends on the techniques of Grever et al (1985: 114) and White (1995: 157) as mentioned in chapter one. Two tenses (present and past) and one type of adverbial clauses (of time) have been used in the grammar efficiency test-items in the form of multiple- choice items, because this type of items is favoured by many constructors of language tests (Heaton, 1975: 21).

This grammar-test has been given to the sample during the first week of the instruction period (see Appendix 3 and 4). The full score of the test items is (10). It should be noticed that this test was given to both groups (C and E) for the sake of equalization (see table 1).

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\* Approved by the jury members.

## **4.4 Pilot Study**

After the establishment of the validity of the test, a pilot version is administered to a sample of (40) students (randomly selected from the Department of English- College of Arts- Baghdad University) in order to:

Ensure the reliability of the test,

Guarantee the clarity of the instructions,

Modify the test items if necessary, and

Limit the time required for this purpose (Oller, 1979: 24).

The researcher has explained the instructions concerning what the testees are to do during the test in order to avoid any misunderstanding. The students are asked to read and answer each of the test items by encircling the letter of the most appropriate choice.

## **4.5 Final Administration of the Grammar Efficiency-Test**

The test in its final version is given to both (C and E) groups. Instructions on how to answer each test item are offered clearly. For more motivation, the testees are informed by their testers that a good score would be taken into consideration in the assessment of the students' class efforts.

It should be noticed that both (C and E) groups represent the sample of the study at the Department of English-College of

Arts, Baghdad University during the academic year 2002 / 2003  
(See Appendix 4 and Table 1).

## **4.6 Post-Test Design**

A post-test is defined by Al - Hamash et al. (1982: 172) as "a test at the end of the course or at the end of the period during which student progress is being evaluated".

The two groups (C and E) have been given a post-test at the end of the instruction period in order to measure their improvement in syntax (see Appendix 6).

The post-test of this study consists of a pictorial story. The two groups are asked to conduct an oral discussion about these pictures involving the choice of an appropriate theme according to the subject of these pictures. They are also asked to use two tenses (present and past) and the adverbials of time. Each student is, then, required to narrate the events of these sets of pictures on paper using well-formed and meaningful sentences and choosing an appropriate theme with the correct tenses and adverbials of time. The final step involves collecting the papers of the students and correcting them (see the lesson plan of the experiment in Appendix 2).

The full score of the post-test passage (a written story) is (10). The distribution of scores of this test is as follows: -

The theme of the whole set of pictures receives (1) score, whereas using the correct tense with adverbials of time have (6)

scores. Using correct vocabulary receives (2) scores. The whole spelling of the written story receives (1) score.

## **4.7 Selection of the Material of the Post-Test**

The sets of pictures in the book of Abbs et al (which is called *Realistic English Dialogues 1*) have been adopted for the post-test (see Appendix 6). The reasons and purposes behind this are the following: -

1. Such pictures are written by well-known English writers for advanced-level students in EFL (Abbs et al, 1979: 58).
2. Students are exposed to large series of pictures of different thoughts and opinions. This stimulates students' imagination and encourages their self-expressions. As a result, they can produce different meaningful sentences.
3. These sets of pictures are rich in vocabulary, tenses and adverbials of time. EFL students can benefit a lot from such pictures to narrate the story behind them. They also enable students to continue their training in the four skills of the FL: listening, speaking, reading and writing (Rivers, 1968: 29).

## 4.8 Face Validity

Validity in general refers to the appropriateness of a given test or any of its component parts as a measure of what it is purported to measure. A test is said to be valid to the extent that it measures what it is supposed to measure (Henning, 1987:89). Validity is of two types: face validity and content validity. If a test item looks right to other teachers, moderators and testers, it can be described as having at least face validity. For that reason, only if the test is examined by other people can some of the absurdities and ambiguities then be discovered (Heaton, 1975: 153).

Content validity on the other hand refers to how well the content of a test measures what it is intended to measure (Bergman, 1981:150 and Husen, 1985: 5414). It is also defined as "the representativeness or sampling adequacy of the content-the substance, the matter or topics of a measuring instrument" (Kerlinger, 1973: 458).

In order to ensure both face and content validity, the grammar efficiency-test (with the lesson plan) and the set of pictures of the post-test (with the distribution of scores) have been submitted to a jury of (9) specialists in English language teaching for evaluation (Harris, 1969: 18); their names are arranged alphabetically :

- 1- Prof. Ayif H. Al-Ani College of Education (Ibn- Rushd) / Baghdad University/M.A in Methodology.
- 2-Asst. Prof. Abdul-Latif Al-Jumaili College of Arts/Baghdad University / Ph.D. in Applied Linguistics.
- 3-Instructor Abdul-Kareem Fadhel College of Education (Ibn-Rushd)/ Baghdad University/Ph.D.in Linguistics.
- 4- Instructor Dhuha Atallah College of Teachers/ Baghdad University/Ph.D. in Methodology.
- 5- Asst. Prof. Fatin Khayri College of Education (Ibn- Rushd)/ Baghdad University/ Ph.D. in Methodology.
- 6- Asst. prof. Istiqlal Hassan College of Education/Al Mustansiriya University/ Ph.D. in Methodology.
- 7- Asst. prof. Lamyia Al-Ani College of Education (Ibn- Rushd)/ Baghdad University/M.A in Linguistics.
- 8- Instructor Sabah Attalah College of Education (Ibn- Rushd)/ Baghdad University/ Ph.D. in Literature.
- 9- Instructor Shaima Al-Bakri College of Education (Ibn- Rushd)/ Baghdad University/ Ph.D. in Methodology.

The experts who are from different colleges and departments, have been asked to read, modify, or add anything suitable to both tests ( the grammar efficiency-test and the post test), chi-square has been used to find out the agreement and disagreement of the members of the jury about both tests.

(8) Members out of (9) have judged both tests valid. The result is considered significant, which, means that the agreement between the jury members doesn't come by chance (Siegle, 1956: 104).

In the light of the jury's suggestions, the following changes have been made: (see Appendix 3 and 4).

- 1- Uniting the items in one question.
- 2- Omitting item (10) and adding a new item instead.

## **4.9 Reliability**

A test is said to be reliable if " the degree of accuracy with which a given test or a set of scores measures what it is measuring " (Verma and Beard, 1981: 86). In other words, a reliable test gives the same results on different occasions when conditions of the test are the same (Harris, 1969: 14).

Reliability is a necessary characteristic of any good test; for it to be valid at all, a test must first be reliable as a measuring instrument. If the test is administered to the same candidates on different occasions (with no language practice work taking place

between these two occasions), then, to the extent that it produces different results, it is not reliable. Reliability measured in this way is commonly referred to as test-retest reliability. In order to be reliable, a test must be consistent in its measurements (Heaton, 1975: 155).

The method used for measuring the reliability of the grammar efficiency-test is called " Alpha scale " (see Table 5 and 6). (40) students have been randomly chosen from the Department of English, College of Arts- Baghdad University for the sake of reliability. It should be noticed that the reliability sample has been excluded from those subjects included in the study.

The method used for measuring the reliability of the post-test adopted in this study is the scoring reliability "the same scores are given to students by two or more scorers" (Alkhuli, 2000: 108).

Thus another scorer corrects the pictorial story of the post-test paper of each student (in the same previous sample) after they have been corrected by the researcher herself. Cooper's formula has been used to find out the judgement reliability coefficient. The percentage of agreement is (0.90) which is regarded a high percentage (Hedges, 1966: 22 and Nunally, 1972: 226), and (Boehm and Weinberg, 1987: 63).



In both tests, the proper conditions of the good test concerning the place, the time, the clarification of each test item, and the administration of the test were taken into consideration

**Table 5**

**Reliability Coefficient Analysis - Scale (Alpha)**

| No. of subjects | $\bar{X}$ | Variance | Std Dev. | No. of Items | Alpha |
|-----------------|-----------|----------|----------|--------------|-------|
| 40              | 7.3500    | 5.9769   | 2.4448   | 10           | .7631 |

**Table 6**

**Achievement Scores of Subjects for Measuring the Reliability of the Grammar Efficiency-Test**

|    | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|----|---|---|---|---|---|---|---|---|---|----|
| 1  | 1 | 1 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 0  |
| 2  | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 1 | 1  |
| 3  | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0  |
| 4  | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 1  |
| 5  | 1 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1  |
| 6  | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1  |
| 7  | 0 | 1 | 1 | 1 | 0 | 1 | 1 | 1 | 1 | 1  |
| 8  | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 0  |
| 9  | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 1 | 0  |
| 10 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 1  |
| 11 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 1  |
| 12 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 0  |
| 13 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0  |
| 14 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1  |

|    |   |   |   |   |   |   |   |   |   |   |
|----|---|---|---|---|---|---|---|---|---|---|
| 15 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 1 | 0 | 1 |
| 16 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 0 | 1 | 0 |
| 17 | 1 | 1 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 1 |
| 18 | 1 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 0 |
| 19 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 1 |
| 20 | 1 | 1 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 21 | 1 | 1 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 0 |
| 22 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 1 | 1 |
| 23 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 |
| 24 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 1 |
| 25 | 1 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 |
| 26 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 27 | 0 | 1 | 1 | 1 | 0 | 1 | 1 | 1 | 1 | 1 |
| 28 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 0 |
| 29 | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 1 | 0 |
| 30 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 1 |
| 31 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 1 | 0 | 1 |
| 32 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 0 |
| 33 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 |
| 34 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 35 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 1 | 0 | 1 |
| 36 | 0 | 0 | 1 | 0 | 1 | 1 | 1 | 0 | 1 | 0 |
| 37 | 1 | 1 | 1 | 1 | 0 | 1 | 0 | 0 | 1 | 1 |
| 38 | 1 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 0 |
| 39 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 0 | 1 |
| 40 | 1 | 1 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

## 4.10 Instruction

The final application of the experiment has started on 21<sup>st</sup>, November, 2002 and ended on 20<sup>th</sup>, January, 2002. The whole sample has been accurately exposed to the programme of the ST

technique, i.e. all the students have narrated the stories of the pictures that are exposed to them orally and then on papers (see Appendix 5).

## **4.11 Instructional Material**

The researcher has used the experiment to evaluate the performance of students in English syntax. The experiment contains a programme of the ST technique (which consists of six stories in the form of a series of correlated pictures). These six stories are exposed to the students to be narrated and are taken from different resources such as (Swan, 1986: 41; Al-Shiraida, 1989: 31-35 and Swan, 1989: 84-85). These six stories are considered suitable to the students' age, needs and interest and are gained the approval of the jury's members (see Appendix 5). The researcher has also used a plan for applying the programme of the ST technique, i.e. the procedures for teaching the experimental group the ST technique (see Appendix 2). The experimental group has taught the ST technique for the sake of improving English syntax while the control one has taught the ST technique for the sake of enjoyment.

## 4.12` Statistical Means

The researcher has used the following statistical means in this study:

1- **Mean score** : It is used as a second step to reach the final t-value score (difference) and Alpha score.

$$\bar{X} = \frac{\sum X}{N}$$

$\bar{X}$  = Mean Score

$\sum$  = " the sum of "

$X$  = the Score

$N$  = Number of Subjects

(Heaton, 1975: 169)

2- **The Standard Deviation** : It is also used as a second step to reach the final t-value score (difference) and Alpha score.

$$SD = \frac{\sqrt{\sum (X - N)^2}}{N - 1}$$

$SD$  = Standard Deviation

$\sum$  = "The Sum of"

$X$  = The Score

$N$  = Number of Subjects

(Alderson, Clapham and Wall, 1999: 267-277)

3- **The T-Test Formula for Two Independent Samples** :

It is used to find out the equivariance of the C and E groups in age, the achievement scores of the grammar efficiency-test , and the educational level of parents .

$$T = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{S_1^2(N_1-1) + S_2^2(N_2-1)}{(N_1 + N_2) - 2} \left( \frac{1}{N_1} + \frac{1}{N_2} \right)}}$$

(Ferguson, 1970: 154)

(Glass and Stanley, 1970: 295)

$T$  = The Difference

$X_1$  = The Mean Score of the C Group

$X_2$  = The Mean Score of the E Group

$N_1$  = Number of Subjects of C Group

$N_2$  = Number of Subjects of E Group

$S_1^2$  = Variance of the C Group

$S_2^2$  = Variance of the E Group

4- **Chi-Square** : It is used to find out: a-the validity of the grammar efficiency-test items according to the jury's recommendations and b-the equivariance of C and E groups of the educational level of parents.

$$X^2 = \frac{\sum (O - E)^2}{E}$$

$O$  = Observation Frequency

$E$  = Expected Frequency

(Siegel, 1956: 104-105)

5- **Cooper Formula:** It is used to find out the judgement reliability coefficient of the post-test.

$$\text{Cooper} = \frac{A}{A+D} * 100$$

(المفتي ، ١٩٨٤ : ٦٢)

6- **Alpha Formula :** It is used to find out the reliability coefficient of the grammar efficiency-test.

$$\alpha = \left( \frac{N}{N-1} \right) \left( \frac{1 - \sum S^2}{S^2} \right)$$

$N$  = Number of Items

$\sum$  = 'The Sum of '

$\sum S^2$  = Variance of Items

$S^2$  = Variance of the Test

(الأمم وأخرون ، ١٩٨٥ : ١٦٧)

# **Chapter Five**

## **Results, Conclusions, Recommendations and Suggestions for Further Studies**

The results in view of the aim and hypothesis of the present study will be discussed in this chapter. The aim of the study is to find out the effect of ST as a teaching technique (using pictures) on the performance of the students in the area of English syntax at the university level. Thus, we try to validate the hypothesis mentioned in (1.3).

### **5.1 Analysis of Results**

The following results are drawn from the analysis of data: -

- 1- Results of the application of the t-test formula for two independent samples to point out the significant differences in the achievement scores between the C and E groups show the following: the computerized t-value is (4.70), the tabular one is (2.060), with the df of (78) . Since the computerized t-value is higher than the tabular one, the difference in the mean

scores of the two groups is significant at  $p < 0.01$  (see Table 7 and 8). In other words, there is a highly significant difference in English syntax between the performance of the subjects taught according to ST technique for the sake of improving themselves in producing well-formed and meaningful sentences and the performance of those taught according to ST technique for the sake of getting interest and enjoyment. This difference is in favour of ST technique for the sake of improving English syntax. Thus, the hypothesis of the study is validated (see table 7).

- 2- There is a great improvement among the subjects taught according to ST technique (for the sake of improving English syntax) than those taught according to ST technique (for the sake of getting interest or enjoyment) in the following areas:
- a)** Increasing the ability of the students to use correct tenses (present and past) and correct adverbials of time as referred in this study.
  - b)** Developing the students' listening-speaking and reading-writing skills. Since language learning is the acquisition of a set of skills (Al-Hamash and Younis, 1985: 16), thus, it is important to develop these skills and join them with ST activity.



## Table 7

### Achievement Scores of Subjects of the (C) and (E) Groups in the Post-Test of ST Technique

| C Group |       |         |       | E Group |       |         |       |
|---------|-------|---------|-------|---------|-------|---------|-------|
| Subject | Score | Subject | score | subject | score | subject | score |
| 1       | 8     | 21      | 5     | 1       | 10    | 21      | 7     |
| 2       | 8     | 22      | 4     | 2       | 10    | 22      | 7     |
| 3       | 7     | 23      | 4     | 3       | 10    | 23      | 7     |
| 4       | 7     | 24      | 4     | 4       | 10    | 24      | 7     |
| 5       | 7     | 25      | 4     | 5       | 9     | 25      | 7     |
| 6       | 6     | 26      | 4     | 6       | 9     | 26      | 7     |
| 7       | 6     | 27      | 4     | 7       | 9     | 27      | 6     |
| 8       | 6     | 28      | 4     | 8       | 9     | 28      | 6     |
| 9       | 6     | 29      | 4     | 9       | 9     | 29      | 6     |
| 10      | 6     | 30      | 3     | 10      | 9     | 30      | 6     |
| 11      | 6     | 31      | 3     | 11      | 8     | 31      | 6     |
| 12      | 6     | 32      | 3     | 12      | 8     | 32      | 6     |
| 13      | 6     | 33      | 3     | 13      | 8     | 33      | 6     |
| 14      | 5     | 34      | 3     | 14      | 8     | 34      | 6     |
| 15      | 5     | 35      | 3     | 15      | 8     | 35      | 6     |
| 16      | 5     | 36      | 2     | 16      | 8     | 36      | 5     |
| 17      | 5     | 37      | 2     | 17      | 8     | 37      | 5     |
| 18      | 5     | 38      | 2     | 18      | 7     | 38      | 5     |
| 19      | 5     | 39      | 1     | 19      | 7     | 39      | 5     |
| 20      | 5     | 40      | 1     | 20      | 7     | 40      | 5     |

## Table (8)

**The T-Test Value of the Achievement Scores Between the Subjects of the (E) and (C) Groups in the Post-Test of ST Technique**

| Group | N  | X      | S    | t-value |       | df |
|-------|----|--------|------|---------|-------|----|
| E     | 40 | 7.1    | 2.30 | Com     | Tab   | 78 |
|       |    |        |      | 4.70    | 2.060 |    |
| C     | 40 | 4.76.8 | 1.39 |         |       |    |

Stories can help students refine their speaking skills. When telling a story, a real purpose is involved and students develop their fluency, coherence and cohesion. In addition, while discussing a story they are motivated to express their ideas and opinions.

Depending on literature, we have seen that when students are able to use correct syntactical patterns to produce correct sentences, they will be able to speak English correctly. This is what happens in ST activity. The researcher first gives them clues to use correct tenses or adverbials of time then discussion about using this tense or that one or why using such an adverbial of time is made. At last the students try to use correct structures to produce correct sentences. When this is done, the researcher asks them to say these correct sentences and join them with the

events of the pictures that are exposed to them to narrate the story behind them. This means that there is a great correlation between learning syntax and the speaking skill. It is also observed that ST activity of this study leads to develop students' listening-comprehension skill since they are listening to the narrator of the story (teacher or student). And by listening to stories, students are able to understand and infer the meaning of words, follow the logical sequence of events, interpret the nonverbal messages, and acquire new vocabulary.

Another point is that by listening to stories and telling them, students learn to write their own stories. They learn how to organize and sequence their ideas. Furthermore, a story listener is bound to discover the pleasure of being a reader. In addition, a reader absorbs knowledge using it for his personal growth.

**C)** Developing students' ability to express their thoughts or feelings articulately through oral language.

**D)** Encouraging students' imagination, self-expression and self-confidence when telling the stories (George and Schaer, 1986: 278).

Through stories and ST, students are exposed to long-standing archetypal models that engage the imagination, stimulate sympathetic responses, and cause participants to think more deeply about their social world (Mello, 2001: 1-2).

The activity of ST has an impact on participants' interpersonal relationships, empathy and sense of

"connectedness" in the classroom. Therefore, telling stories aloud (without the aid of books, multimedia presentations, or other devices) needs to have primary in classrooms.

## **5.2 Conclusions**

Depending on the findings of the study, we have observed that ST technique is an efficient teaching technique which enables EFL college students to develop their level of English syntax.

Accordingly, the study proves that the ST technique is characterized by the following features:

### **1- Well-Formed and Meaningful Sentences:**

It improves students' ability in producing well-formed and meaningful sentences in the FL. This happens gradually in class. First, they learn how to use correct tenses (present and past), then they relate these tenses with adverbials of time. Finally, the students are able to master the difficulties and develop their ability in using other parts of speech correctly to form correct syntactical and meaningful sentences.

### **2- Creative and Active Art:**

It enables students to express their ideas, emotions and feelings in telling or writing correct stories. It develops students' innovation by expressing new thoughts and using imagination to form correct structures and sentences. ST also has a powerful role in eliminating some embarrassment during

the ST session. This conclusion is in agreement with the study of Lomprakhon (2000) and Miller (1996) (see 2.2.1 and 2.2.4)

### **3- Stimulating:**

First, ST stimulates self-initiation. Stories spark an interest in reading and telling other stories. Second, it stimulates interest in reading for pleasure. Third, it stimulates students to use their own imaginations in telling or listening to a well-told story. Developing the imagination can: **a)** empower students to consider new and inventive ideas and **b)** contribute to self-confidence and personal motivation as students envision themselves competent and able to accomplish their hopes and dreams.

### **4-Integration of FL Skills:**

It improves students' listening-speaking and reading-writing skills. The usage of well-formed structures (tenses and adverbials of time) by providing examples in pictures from which the student will work out the generalization or rules about structure operation and function, leads to produce correct and meaningful sentences. Listening to stories develops students' memory in remembering sequence of events and structures used. The reading skill is developed through repeating or narrating the expected sentences happens in the ST events, and through the technique of telling-retelling stories. Finally, the mechanics of good writing is gradually developed through the process of narrating stories on papers

(that happens in each ST session). This conclusion is in agreement with the studies of Baynham (1997), Hughes (2000), Lomprakhon (2000) and Fagulha (2002).

### **5- Reflection of Values:**

Based on traditional folktales, ST is a gentle way to guide students toward constructive personal values by presenting imaginative situations in which the outcome of both wise and unwise actions and decisions can be seen.

### **6- Problem-Solving:**

It is a problem solving in many questions, responses and suggestions that are written down or modified during the ST session. ST is a powerful guide to students when they are put in a problem or situation to conduct a speech. It helps them organize their thoughts and expressions. It guides them toward successful usage of English structures.

### **7- Eliciting Communication:**

Once the story is finished, students often automatically turn to each other to talk and to share their responses. Likewise a good story invariably evokes the longing to retell it to others.

Statistically viewed, the ST technique reveals that :

The subjects of the (E) group who are taught according to the ST technique for the sake of improving English syntax perform significantly better than those of the (C) group who are taught the ST technique for the sake of getting interest or enjoyment.

In other words, the subjects of the (E) group have a great chance in developing their English syntax than those subjects of the (C) group.

Accordingly, the results prove that the ST technique develop students' level in English syntax specially using correct tenses (present and past) and adverbials of time.

### **5.3 Recommendations**

In the light of what has been presented in this study, the researcher recommends that :

- 1- There must be occasions when students in the classroom use language to communicate ideas, not just to practise language. In other words, ST should be part of the regular curriculum that every student experiences; and students should be active participants in the ST art.
- 2-The Ministry of Education, Ministry of Higher Education and Curriculum Designers should think of ST as a creative and productive teaching technique that enables students (despite their different ages) to develop their syntax level and their skills.
- 4- A few minutes of every day lesson should be devoted to practise oral English. In addition, the ST technique should be introduced at the beginning of every week to encourage

students' speaking and improve their level in learning new grammatical structures and new vocabulary.

- 5- Teachers should be able to use their bodies, facial expressions and voices correctly when they start telling stories in order to stimulate students' imagination to express their own feelings, emotions and ideas in telling stories.
- 6- Since the teacher is the cornerstone of the process of language learning, he/she ought to have efficiency in the language use and usage in addition to the language skills he/she is teaching.
- 7- Shy or weak students should be encouraged to participate effectively in the class.
- 8- The teacher should prepare the lesson very well in respect of what and how he/she is going to teach ST actively. The lesson plan should also contain the set of pictures that are going to be exposed to students to narrate the story behind them.
- 9- Stories are very powerful. Students should be encouraged to learn how to handle a narrative because in speaking as well as in writing- a captivating story can cover a multitude of other shortcomings.



## **5.4 Suggestions for Further Studies**

Depending on literature and the findings of the study, the researcher suggests the following areas for further studies:

- 1- Investigating the effect of ST as a teaching technique on developing students' speaking fluency in English at college level.
- 2- Conducting an experimental study showing the difference between college students dealing with a weekly ST technique and students who do not deal with the ST technique in teaching the meanings of new words through word-picture associations.
- 3- A similar programme of the ST technique can be constructed and applied to secondary-grade students.
- 4- Investigating the effect of ST as a teaching technique on improving students' writing skills.

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# **Appendix (1)**

## ***To Jury Members***

**University of Baghdad  
College of Education  
(Ibn Rushd) Dept. of  
Educational and  
psychological Sciences**

Dear Sir, Madam:

The researcher intends to conduct a study entitled "The Effect of Storytelling as a Teaching Technique on Developing EFL College Students' Syntax". The aim of this study is to find out the effect of storytelling as a teaching technique (using pictures) on the performance of the students in English syntax at the university level.

This study is an experimental one containing two groups: the experimental group and the control group.

As specialists in the field of teaching English, please read the items of the lesson plan and the syntax efficiency-test, see the six pictorial stories of the storytelling programme in addition to the pictorial story of the post-test and kindly state if they are suitable for this study or not. Any addition or modification will be highly regarded.

Your cooperation in this matter that aims at developing teaching English in Iraq will be greatly appreciated.

The Researcher  
Dalya Kawkab  
Ph.D.Candidate

## Appendix (2)

### *Lesson Plan of the ST Technique*

1. The experimental group will be taught according to the technique of storytelling while the second group will receive no such a technique. The experimental group involves (teaching English through using storytelling technique for the sake of improving English syntax).
2. The experiment will be conducted at Baghdad University (College of Arts, Dept. of English, 1<sup>st</sup> year).
3. A written grammar efficiency-test will be conducted for the sake of equalization.
4. The experimental group will be taught the same syllabus of the course according to the storytelling technique.
5. Each lesson in the experimental group contains one unit of the students' book (Situational Dialogues) and only one story exposed to the students about the same subject of the dialogue in a land of a series of pictures.
6. The experimental group will be divided into three or four parts according to the total number.
7. Each part will work on one of the set of pictures.
8. An oral discussion about these pictures will be done involving choosing an appropriate theme according to the subject of these pictures.
9. Two tenses (present and past) and one type of adverbials (of time) will be used in this technique.
10. The students will be asked to narrate the events of these sets of pictures on a paper. Each student will narrate the events and choose an appropriate theme and correct tenses with adverbs of time.
11. At last the papers of the students will be collected in order to be corrected.
12. The control group will be taught the situational dialogue of the suggested course.
13. At the end of the experiment, a post-test consisting of a pictorial story will be presented for both groups, the experimental and the control one.

## Appendix (3)

### *A Grammar Efficiency-Test (Before Modification)*

**Choose the correct verb in each of the following sentences:**

- 1- People.....airplanes nowadays. (used- use -will use- uses)
- 2- -Our teacher.....all the difficult items yesterday. (explains- will explain- is explaining- explained)
- 3- We.....the car last Friday. (repair- repaired-is repairing- repairs)
- 4- The water.....at 100°C. (boil-is boiling- boils -are boiling).
- 5- Before Ali.....to school, he had done all his homework. (had gone- go- went- goes)

Choose the correct adverb of time in each of the following sentences:

- 6- We reached early in Baghdad.....(last morning - next evening- tomorrow- every morning)
- 7- Layla often types the letters..... .(yesterday- at the present time - every day- next day)
- 8- Sami meets his friends at the club..... . (last week- every week- at the present time - one hour ago)
- 9- He said that the government had built many dams..... . (last year- every year - next year - now)
- 10-She doesn't write a letter to her friend.....(last day- tomorrow- since 1990- this morning)



## Appendix (4)

### *A Grammar Efficiency-Test (After Modification)*

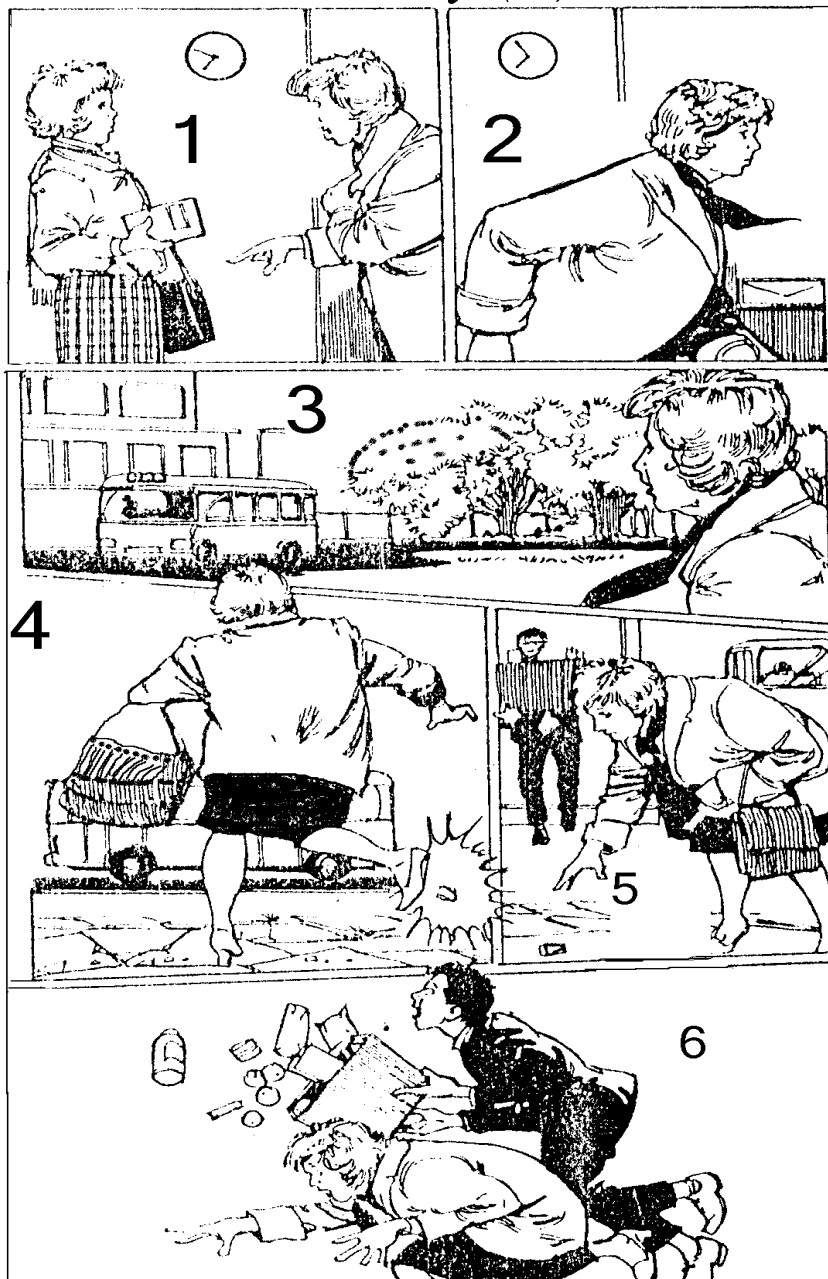
**Choose the correct choice in each of the following sentences:**

- 1-People.....airplanes nowadays. (used –use -will use -uses)
- 2-We reached early in Baghdad.....(last morning- next evening- tomorrow - every morning)
- 3-Our teacher.....all the difficult items yesterday. (explained- will explain - is explaining - explains)
- 4-She often types the letters..... .(yesterday- at the present time- every day- next day)
- 5-We.....the car last Friday. (repair- repaired- is repairing- repairs)
- 6-The water.....at 100°C. (boil- is boiling- boils - are boiling)
- 7-Before Ali.....to school, he had done all his homework. (had gone- go -went- goes)
- 8-Sami meets his friends at the club..... . (last week- every week- at the present time- one hour ago)
- 9-He said that the government had built many dams..... . (last year- every year- next year- now)
- 10-The bell of the school usually rings..... .(since 8 o'clock- tomorrow- at 8 o'clock- last morning)

# Appendix (5)

## *The Six Pictorial Stories of the Storytelling Programme and their Sample Responses*

### *a. Story (1)*



## ***b. Sample Response to Story (1)***

### **1- Theme of the Story**

An appointment

Catching a bus

Bad news

### **2- The Story**

1- Sally usually gets up early every morning.

She used to receive the newspaper at half past seven.

2- Today, she is very late .She hurried to catch the bus.

She remembered that she had an appointment at 7 o'clock.

3- The bus driver gave Sally a notice to hurry up.

She was very confused.

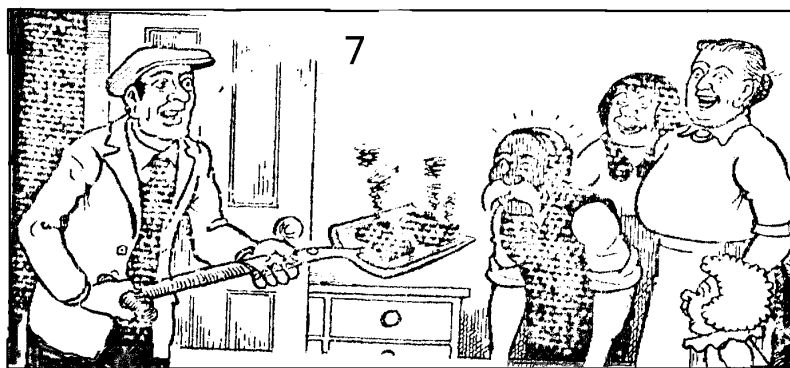
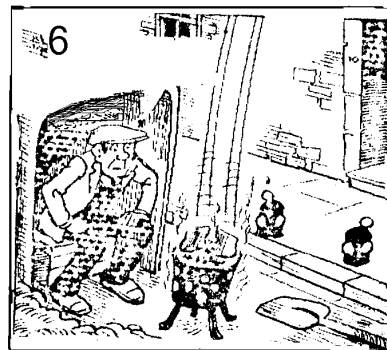
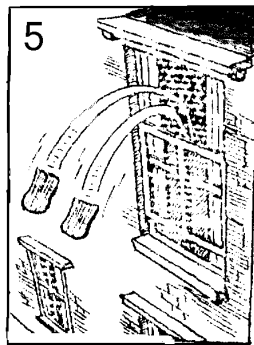
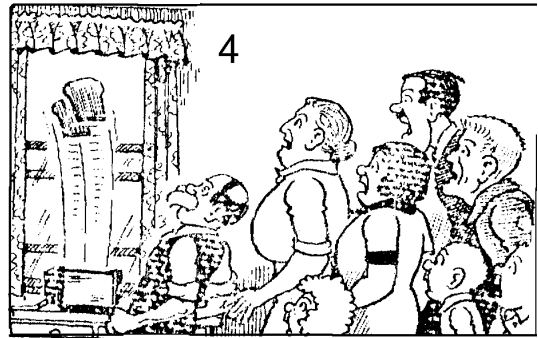
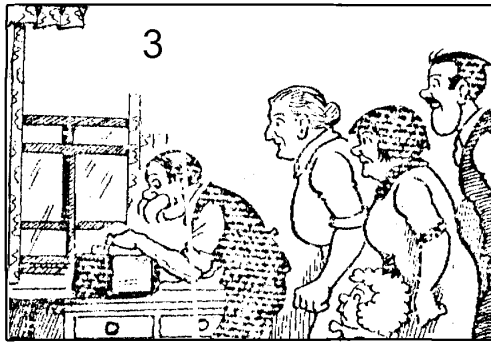
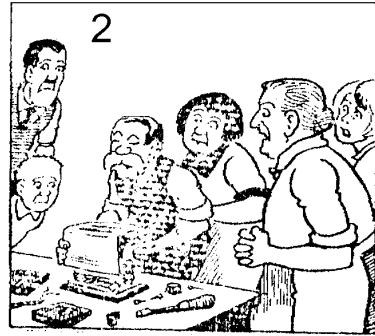
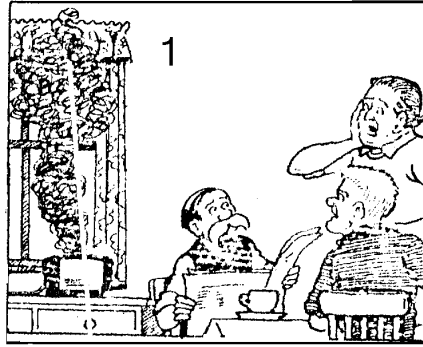
She thought that the bus driver would not wait her.

4-While Sally was hurrying, she walked on a stone.

5-She tried to pick that stone. While she was doing that, a man holding a big box hit her.

6-Sally fell down on the floor. The man and all the things inside the box fell down on the floor, too.

# a. Story(2)



## ***b. Sample Response to Story (2)***

### **1- Theme of the Story**

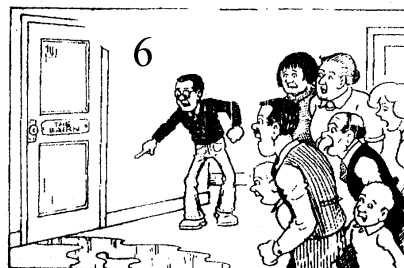
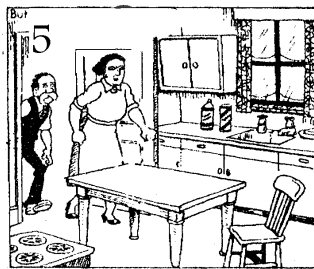
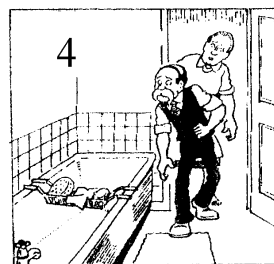
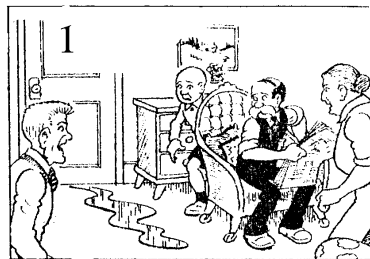
At breakfast / At lunch

A flying toast / Unfixed toaster

### **2- The Story**

- 1- My family is in the kitchen with my grandfather this morning. My mother prepares us the breakfast. My grandfather sometimes reads a newspaper in the morning. My mother shouts that there is a smoke coming from the toaster.
- 2- My grandfather tries to see what the matter is. All the members of my family are looking to my grandfather.
- 3- My grandfather puts his hand inside the toaster to fix it. My family looks to him curiously.
- 4- Two pieces of toast jump out of the toaster quickly. My family looks to be seen with astonishment.
- 5- The two pieces of toast jump out of the toaster and. They fall down on the floor.
- 6- A man inside his shop sees something inside his pot.
- 7- The man holds the two burned pieces of toast by a stick. My family laughs as they see the scene.

# a. Story(3)



## ***b. Sample Response to Story (3)***

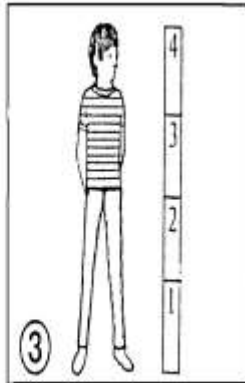
### **1- Theme of the Story**

**An icy man / The flood**

### **2- The Story**

- 0- Last day, Ali's family was in the living room enjoying their time. Suddenly, they saw water coming from the other room.
- 2- Ali's family was astonished as they saw the scene. The water increased. Ali rushed quickly to look for the source of the water.
- 3- Ali's wife blamed him that he might have forgotten to close the water taps.
- 4- Ali and his wife went to the bathroom to check the taps. There was nothing there.
- 5- Then, they went to the kitchen. There was no water, too.
- 6- Finally, Sami (one of the members of the family) discovered that the water was coming from his sister's room. He called his family to see what he had seen
- 7- When Ali's family entered the room, they saw salma crying as her icy man was becoming water. Ali's family began to laugh as they discovered the end of water's **story**.

*a. Story (4)*





## ***b. Sample Response to Story (4)***

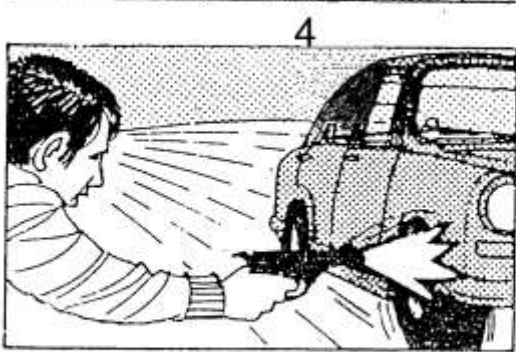
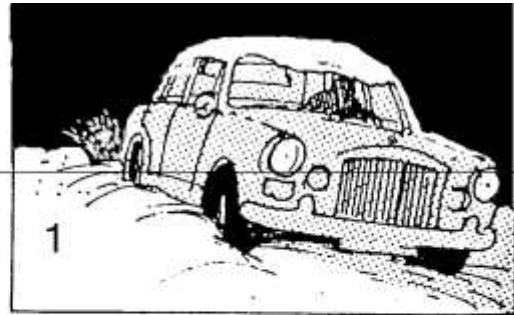
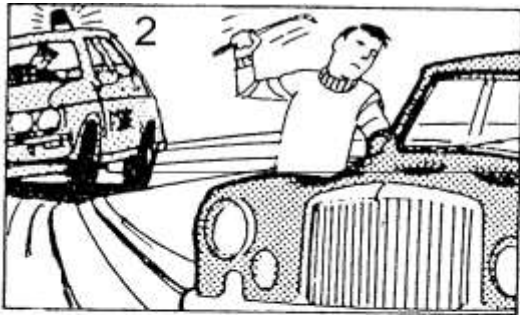
### **1- Theme of the Story**

A brave boy / at a hospital

### **2- The Story**

- 1- Hasan always gets up early every morning. He often goes to school with his father at 7 o'clock. Hasan's father takes his son to school every day.
- 2- Today, Hasan's father dose not feel good. He has a heavy headache.
- 3- Hasan is a boy of fourteen years old. His length is four feet. He is a brave boy. He usually helps his father whenever he needs him.
- 4- Hasan tries to help his father. He gets him out of the car and lays him on the back seat gently.
- 5- Hasan begins to drive the car. He tries his best to do that. He dose not have a car licence.
- 6- Hasan succeeds to reach the hospital safely. He takes his father to the doctor. The doctor treats him well. Hasan's father feels very good this day.
- 7- Hasan tells his mother the matter. She is very happy of her son and she thanks him for his bravery.

*a. Story (5)*



## ***b. Sample Responses to Story (5)***

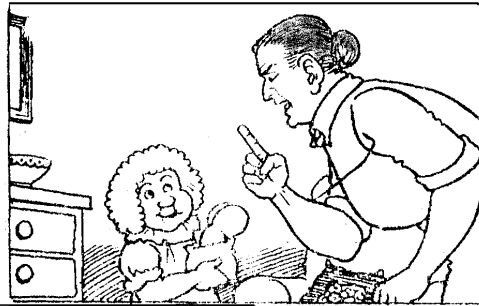
### **1- Theme of the Story**

A theft / An icy night / At a police station

### **2- The Story**

- 1- Last night, the sky rained heavily. There was snow everywhere. Ahmad took the car and began to drive. He was in a hurry. Suddenly, the car stopped. There was a puncher. He did not have a spare tier. He decided to leave the car there till the morning.
- 2- On the second day and before Ahmad's arrival, a thief saw the car left aside. He decided to steal what is inside the car. All the car windows were closed, so he began to hit one of the car windows with a stick. The police car came to him to see what was going on.
- 3- The thief started to destroy the front window heavily. He continued to do that till it broke down. He did not see that there was a policeman watching him.
- 4- The policeman threat him to leave the car at once, but the thief did not care. The policeman began to shoot him since he did not obey the rules.
- 5- At last, the thief was taken to prison for his trial to steal the car.

*a. Story (6)*



(1)



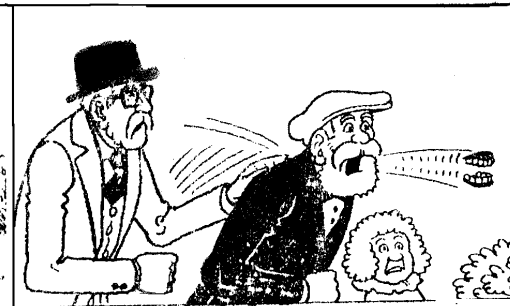
(2)



(3)



(4)



(5)



6

## ***b. Sample Responses to Story (6)***

### **1- Theme of the Story**

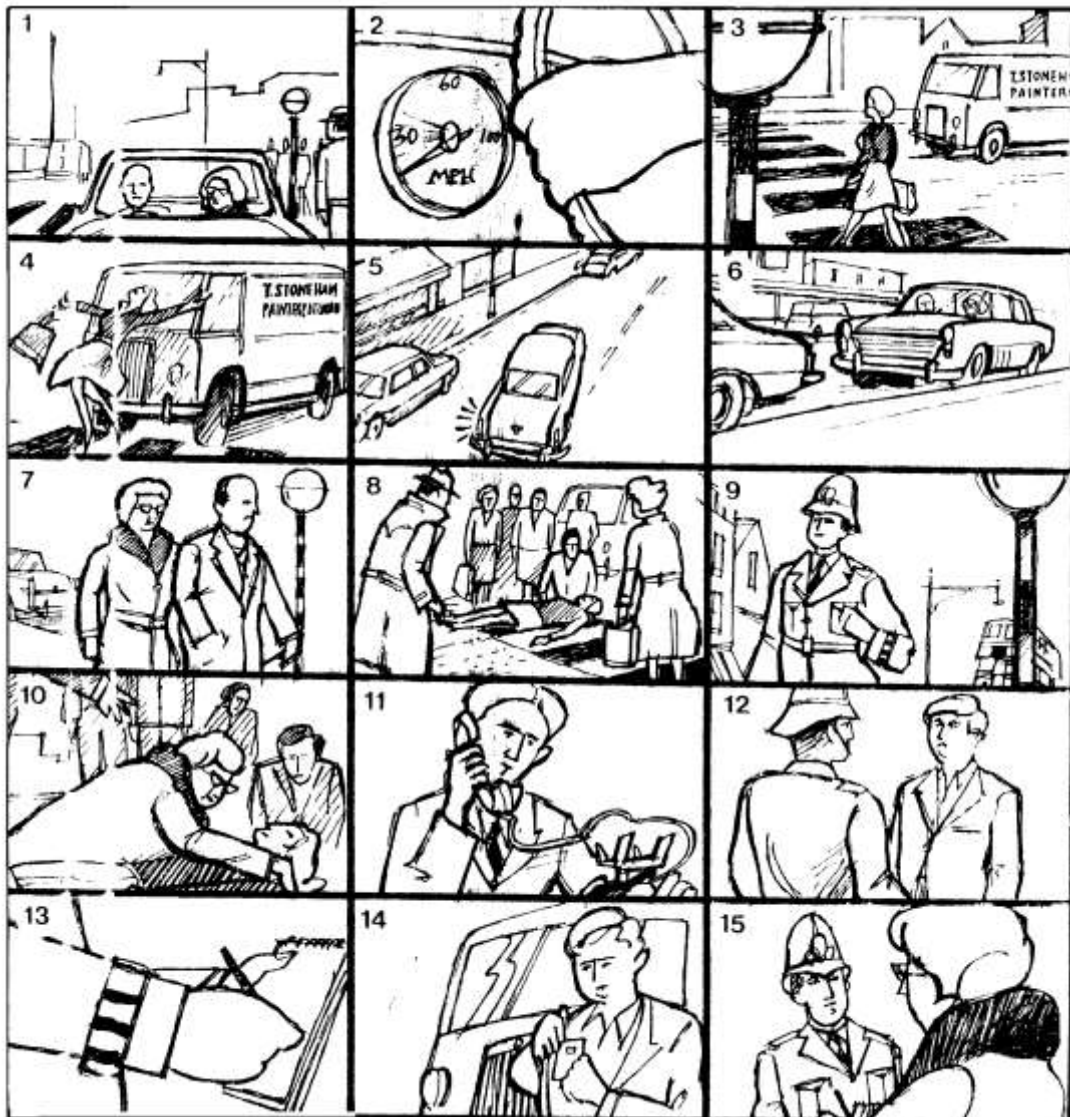
A short picnic / Going for a walk / Pop corn

### **2- The Story**

- 1- One nice day, Nada's grandfather wanted to go out for a walk. Nada's mother warned her little daughter not to disturb her grandfather and to be kind with him.
- 2- One of the grandfather's friends (Abbas) came with them. Abbas gave pop corn with him. They started to eat the pop corn while they were walking. They were chatting and enjoying their time.
- 3- Suddenly, the grandfather felt not too ok. Nada asked him if she could help him.
- 4- The grandfather swallowed with one pieces of the pop corn. He began to cough too much.
- 5- While Abbas was trying to pat him on the back, the grandfather's plastic-teeth rushed out of his teeth. Nada astonished as she saw that.
- 6- Finally, the grandfather, Abbas and Nada began to look for the plastic- teeth among the leaves. Nada started to laugh with them. She told them that this very short picnic was not enough to feel enjoyment and they must think of another picnic.

# Appendix (6)

## *A pictorial Story of the Post-Test*



## ***b. Sample Responses to the Pictures of the Post-Test***

### **1- Theme of the Story**

An accident / A victim in the street

### **2- The Story**

1. Nasreen and her husband do their shopping every Sunday.
2. She usually drives slowly. She often obeys the street's rules.
3. A woman wants to cross the street from the pedestrian area.
4. At this moment, a big vehicle comes quickly, hits the woman and leaves her on the street.
5. Nasreen rushes as quickly as possible to help the woman.
6. She tries to be on the left side to stop her car.
7. She walks with her husband towards the place where the woman is laid on.
8. People usually crowd as they see something wrong.
9. Nasreen tells them that the policeman must be called. There is a policeman in the second road.
10. Nasreen tries to give any possible assistance to the woman.
11. One of the people calls the policeman and tells him the matter.
12. Nasreen's husband welcomes the policeman.
13. He records a claim that there is a man who made the accident and runs away and that he can recognize him if he sees him another time.
14. The man who hit the woman feels fear and regret, so, he comes back to the place where he hit the woman to confess and apologize to the woman.
15. Nasreen thanks the policeman and tells him to ignore the claim and forgive the man.

## Apendix 7

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
جمهورية العراق

العدد: ٤٤٢٢  
التاريخ: ٢٠٠٢ / ١١ / ١٢



رئاسة جامعة بغداد  
عماد كلية التربية / ابن رشد  
الدراسات العليا

إلى / قسم اللغة الانكليزية / كلية الآداب  
م / تسهيل مهمة

مديكم أطيب التحيات ...

والنفسية  
راجين إبداء التسهيلات لطالب الدكتوراه الماجستير ذالكركب في قسم العلوم التربوية للحصول على  
المعلومات والبيانات والإحصائيات المتعلقة ببحثه لما لها من أهمية علمية ... شاكرين تعاونكم معنا من أجل رفع راية العلم في عراقنا الحبيب  
مع التقدير .



د. علي عيد الرزاق السامرائي  
معاون العميد للشؤون العلمية والدراسات العليا

نسخه منه الى /  
الدراسات العليا .



# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

## ملخص الأطروحة

لقواعد اللغة دورٌ مهمٌ في تعلم أية لغة وتُعرّف بأنها مجموعة من القواعد لاختيار الكلمات وصوغها في جمل صحيحة التراكيب وذات معنى.

تشتمل القواعد على علم الصرف والنحو. ويقع اهتمام هذا البحث اساساً على كيفية بناء جمل صحيحة الصياغة وذات معنى. لقد استُعملت وسائل فنية مختلفة لتحسين قدرة الطلبة في استخدام نحو اللغة الإنكليزية استخداماً صحيحاً. من ضمن هذه الوسائل الفنية " السرد القصصي " الذي يستطيع طلبة اللغة الإنكليزية من خلاله أن يتواصلوا مع الآخرين، يُعبّروا عن أنفسهم، يتعلموا لغةً ويطوروا مهاراتهم في الإصغاء والتكلم. إذن فإن هدف السرد القصصي في هذه الدراسة هو تحسين مستوى النحو لدى طلبة اللغة الإنكليزية بوصفها لغة أجنبية من خلال إعطائهم الفرصة لسرد قصص صحيحة من حيث تراكيبها اللغوية.

لقد حُدّد هدف البحث بالبرهنة تجريبياً على فاعلية السرد القصصي في تطوير النحو عند طلبة الكليات العراقية من خلال التحقق من صحة الفرضية الآتية :

" توجد فروق هامة في تطوير مادة النحو بين الطلبة الذين دُرِسوا وسيلة السرد القصصي (التي تهدف الى تطوير انفسهم في انتاج جمل صحيحة

الصياغة وذات معنى وبين الطلبة الذين دُرِسوا الوسيلة التقليدية (استخدام السرد القصصي من اجل المتعة) وهذه الفروق تعود لصالح المجموعة الأولى من الطلبة.

للتحقق من صحة الفرضية المذكورة في أعلاه اختيرت عينة عشوائياً مكونة من (٨٠) طالباً في الصف الأول في قسم اللغة الإنكليزية بكلية الآداب / جامعة بغداد خلال الفصل الأول للعام الدراسي ٢٠٠٢/٢٠٠٣ ووزعت الى مجموعتين متساويتين عشوائياً وهما الضابطة والتجريبية . وسوّي بين المجموعتين من حيث المتغيرات الاتية :

درجات نجاح الطلبة في اختبار كفاءة قواعد اللغة، أعمار الطلبة، والمستوى الثقافي والتربوي لوالديهم.

لقد هيأت الباحثة برنامجاً للسرد القصصي مكوناً من (٦) قصص (على شكل سلسلة من الصور المترابطة) مشتقات من مصادر مختلفة. عُرضت هذه القصص مع اختبار كفاءة قواعد اللغة والقصة المصورة للاختبار البعدي على (٩) خبراء في ميدان تدريس اللغة الإنكليزية بوصفها لغة أجنبية والذين اثبتوا الصدق الظاهري ودرجة ملائمتها بالنسبة لمستوى الطلبة . كما طُبّق البرنامج على عينة استطلاعية مكونة من (٤٠) طالباً وطالبةً للتحقق من الصدق الظاهري لها، صدق المحتوى ودرجة الثبات. لقد دُرّست المجموعة التجريبية وسيلة السرد القصصي بينما دُرّست المجموعة الضابطة الوسيلة التقليدية .

لقد تعرضت العينة (بمجموعتيها) لاختبار بعدي وحللت المعلومات باستخدام الاختبار التائي لعينتين مستقلتين وكانت النتائج كما يلي :

١ □ يوجد اختلاف هام ومميز في متوسط درجات الطلبة في انتاجهم لجمل صحيحة الصياغة وذات معنى بين المجموعتين التجريبية والضابطة وهذا الاختلاف يعود لصالح المجموعة التجريبية. بمعنى آخر فان المجموعة التجريبية قد انجزت تقدماً اكبر في مادة النحو على المجموعة الضابطة.

٢ □ إن مستوى المجموعة التجريبية اكبر من مستوى المجموعة الضابطة فيما يخص الاستخدام الصحيح لصيغتي الفعل (المضارع والماضي) إضافة إلى الاستخدام الصحيح للظروف (الدالة على الزمان) . هذا يعني التحقق التام من صحة فرضية هذه الدراسة .

وعلى ضوء هذه النتائج ، خُصت الدراسة الى بعض الاستنتاجات كما قُدمت عددا من التوصيات والاقتراحات.

# أثر السرد القصصي أسلوباً تدريسياً في تطوير النحو لدى طلبة اللغة الإنكليزية في الكلّيات

أطروحة دكتوراه

مقدمة إلى كلية التربية ( ابن رشد ) جامعة بغداد جزءاً من متطلبات  
الحصول على درجة دكتوراه فلسفة في طرائق تدريس اللغة الإنكليزية

مقدمة من

داليا كوكب شوكت الخليفة

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