



The Effects of Integrating Collaborative-Learning-Based Digital Storytelling Videos on Classroom Creativity in the EFL Omani Classroom

آثار استخدام القصص السردية الرقمية عند العمل في مجموعات على الإبداع
الصفحي لدى الطلبة العمانيين الدارسين باللغة الانجليزية

by

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of the requirements for the degree of
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ABSTRACT

This case study examines the effects of collaborative-based-digital storytelling on classroom creativity in the Omani, EFL classrooms. Its literature review covers three main topics, which are constructivism, creativity and multimodality. The study adopts an embedded mixed methods approach, QUAL (quan). Convenience sampling, which is a non-probability sampling method, is used to select a sample of 68 participants; 9 English teachers and 59 high school EFL students. The instrument consists of students' and teachers' focus-group interviews, researcher's self-observational notes, students' brainstorming and writing sheets and their digital storytelling videos. Colour-coding and Torrance Tests for Creative Thinking (TTCT) are used to analyse the data. The main finding of this case study is that digital storytelling videos have a positive impact on product, group, process and generation creativity and thus, on classroom creativity. The findings of this study suggest some implications for teachers, supervisors, trainers and researchers.

تهدف هذه الدراسة إلى الكشف عن أثر استخدام القصص السردية الرقمية عند العمل في مجموعات على الإبداع الصفي لدى الطلبة العمانيين الدارسين باللغة الانجليزية. وقد تطرق تحليل الأدب والدراسات السابقة لثلاثة محاور رئيسية وهي النظرية البنائية ، والإبداع ، والوسائط المتعددة. وتبنت هذه الدراسة منهجاً ضمناً ذا طرق متعددة وتم اختيار العينة حسب توفرها ، ولذلك تكون من ٦٨ مشارك (٩ معلمين لغة انجليزية + ٥٩ طالبة من الصفوف العليا). أما بالنسبة لأداة الدراسة فتكونت من عدد من المقابلات لمجموعات التركيز المكونة من طلبة ومعلمين، بالإضافة إلى ملاحظات الباحثة المستندة على الملاحظات الذاتية، وكذلك تضمنت أوراق العصف الذهني و أوراق الكتابة و عروض الأفلام الرقمية القصيرة للطلبات. وقد تم استخدام "التمييز اللوني" و اختبارات تورانس للتفكير الإبداعي (TTCT) كأدوات لتحليل البيانات. وكانت من أهم النتائج المستخلصة من هذه الدراسة أن استخدام فيديوهات القصص السردية الرقمية له تأثير إيجابي على الإبداع الصفي بجوانبه المختلفة والتي تشمل إبداع المنتج، والمجموعات المنتجة، و العملية الإبداعية، و الإنتاج الإبداعي، و تقترح الدراسة الحالية بناء على النتائج بعض التوصيات للمعلمين، والمشرفين، والمدرسين، والباحثين.

DEDICATION

Dedicated to my mother and my late father

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1 Introduction

Living the dilemma of technology every and each day, people need to take fundamental decisions in their lives as to surrender, willingly, to the flow of technology and allow it to overrule their lives or to lock themselves up to the extent that they no more see the light of the day. Between the two extremes lies a third group, which inspects the effects of technology before taking their decision and this group is definitely the wisest of them all. That is because technology has reached to almost every spot on earth and thus, one cannot ignore the fact that it has dominated the sky, sea and land. This has resulted in a millennial generation that is characterized by being a high-tech one a generation that lives with and for technology. Therefore, it cannot be neglected that teachers of today need to develop their teaching tools accordingly because the tools of yesterday are already outdated. Therefore, using multimodal technologies may be the only way out for teachers living in this high-tech world and thus, a search for new technological tools that facilitate classroom instruction is a mission, in which success is more like a dream come true to every teacher. Coming across digital storytelling makers like GoAnimate, PowToon and Vyond has opened closed doors especially that current studies like Niemi et al. (2014) and Niemi and Multisilta (2016) have proved its effectiveness and that it goes with the 21st century needed skills of communication, critical thinking, collaboration and creativity.

1.1 Statement of the Problem

The Omani classroom has witnessed a tremendous change in its nature. Consequently, the previously behaviourist teacher-centred class has become a constructivist student-centred one. Along with this change, came the need for

developing new skills that cope with the 21st century requirements. These skills are fundamental because it is true that knowledge is power; nevertheless, in our continuously changing world, it is not, usually, enough to solve all occurring unusual situations that one is facing at school, work or real life. Therefore, nowadays, an individual should be armed with some fundamental creative thinking skills; some of which are imagining different perspectives of a topic, brainstorming for alternatives, choosing the best alternative, and coming up with some new solutions, ways or products. Due to the high importance of these skills in peoples' lives, and because learning a new language is a creative act in itself, the EFL classroom should foster these skills to the maximum. It is true that the current EFL Omani classroom focuses on students in the first place but to what extent does it, actually, foster creative thinking skills in a way that prepares students for real life?

1.2 Statement of Purpose

“Every once in a while, a new technology, an old problem, and a big idea turn into an innovation” – Dean Kamen. Therefore, in this study comes the big idea, which is the integration of the new multimodal technology of digital storytelling in the context of the classroom to try to increase students' creative thinking skills, which are in a high demand. It would be interesting inspecting the effects of this integration on classroom creativity by designing digital storytelling videos that fall into the topics of the curriculum and work under the umbrella of constructivism. Positive effects may encourage the field of education to take these technological tools more seriously and to appreciate their adoption by some teachers.

1.3 Research Questions

This study aims at answering the research question: What are the effects, if any, of collaborative-learning-based digital storytelling videos on **classroom creativity** in the Omani, EFL classroom? In order to answer this question, the answers to the following specific questions are sought:

- 1) What are the effects, if any, of collaborative-learning-based digital storytelling videos on **product creativity** in the Omani, EFL classroom?
- 2) What are the effects, if any, of collaborative-learning-based digital storytelling videos on **group creativity** in the Omani, EFL classroom?
- 3) What are the effects, if any, of collaborative-learning-based digital storytelling videos on **process creativity** in the Omani, EFL classroom?
- 4) What are the effects, if any, of collaborative-learning-based digital storytelling videos on **generation creativity** in the Omani, EFL classroom?

1.4 Overview of Methodology

This case study adopts an embedded mixed method approach, QUAL(quan) to answer its research questions. That is because the study is mainly qualitative but it nests a quantitative approach that adds to the credibility of the research. As for the research setting, it takes place in two EFL, productive skills classrooms, which are located in an Omani government, girls' high school in Muscat. The sampling used is convenience sampling, which results in a sample that consists of 68 participants; 9 teachers and 59 students. When it comes to data collection methods, the instrument consists of five main tools, which are teachers' and students' focus-group interviews, researcher's self-observational notes, the TTCT results, students' written work and their digital storytelling videos. As for the data analyses methods, an inductive approach is used.

This analysis includes collecting and organizing data, creating colour-coding categorization reference and generating descriptive statistics for students' fluency responses.

1.5 Rationale and Significance

This study is important because it inspects the effects of digital storytelling, which is a multimodal technology tool, on creativity when the former is integrated with collaborative learning, which is a constructivist learning approach, in the Omani EFL classroom. The importance of this study lies in that it inspects the use of a new technological tool to foster a very influential skill of this century, which is creativity. If this tool proves its success in this mission, then, it will definitely be added to the list of current multimodal tools for EFL teaching. Additionally, this study may reveal new insights into creativity studying as it covers four different aspects of classroom creativity at once in an attempt to see the bigger picture.

1.6 Role of the Researcher

The researcher, who is an Omani English teacher, plays a fundamental role in this research starting from the research design and ending up with the analysis and discussion of the findings. Based on the research questions, the researcher determines an approach to the study, the tools used to gather data and the sampling procedures. Yet, one of the most important roles of the researcher in this study is her role as an instrument. That is because she is, personally, involved in gathering the data from the field and thus, the researcher interacts directly with the sample. In addition to the role that the researcher plays in establishing a safe research environment, the interpretations that she makes from the data gathered are very important as they contribute, mainly, to

answering the research questions. Not to forget mentioning the key role of the researcher in the analysis of the data gathered and the discussion of the findings in light of that she was there and then. Therefore, the researcher is very involved in all steps of this case study.

1.7 Researcher Assumptions

The researcher is so much into using technology in the classroom. She believes that using multimodal technologies, nowadays, can make a huge shift in the Omani classroom. That is because the students of today are high-tech and thus, the creativity of this millennial generation can be fostered by introducing creative technological approaches of instruction like the digital storytelling videos used in this research.

1.8 Definition of Key Terminology

- **Millennial generation:** It is the generation that was born between the 1980s and the beginnings of the 1990s (Ng, Schweitzer & Lyons 2010).
- **Product creativity:** It is the extent to which the creative idea or product is new, useful and socially acceptable (Bellò, Mattana & Loi 2018).
- **Group creativity:** It is the creativity of each member of the group as well as the shared creative ideas and knowledge by the group members when they work collaboratively together to solve a specific problem (De Vreede et al. 2017)
- **Process creativity:** Creativity is a continuum process that develops in a natural sequence and the more it is fostered, the more it proceeds. Additionally, creative thinking skills can be developed at any age. (Kaufman & Beghetto 2009)

- Generation creativity: It refers to the combination of the creative approaches used in classroom instruction to motivate students as well as the approaches used to foster students' creative thinking skills (Jeffrey & Craft 2010).
- Teaching for creativity: It is a student-centred approach to teaching that aims at fostering students' creative thinking skills by using suitable teaching methods (Jeffrey & Craft 2010).
- Teaching creatively: It is a teacher-centred approach to teaching that aims at using creative instruction tools that motivate students (Jeffrey & Craft 2010).

1.9 Organization of the Dissertation

In order to answer the research questions adequately, this dissertation is organized into the following sections: Literature review, methodology, findings and discussion and conclusions and implications. First, the literature review covers the three main pertaining topics of constructivism, creativity and multimodality. Next, the methodology section brings to light the rationale for research approach and methodology, research setting, research sample, data collection methods, data analysis methods, issues of trustworthiness and limitations and delimitations. After that the findings and discussion section is arranged according to the research questions into five main sections that analyse and discuss the effects of digital storytelling videos on product, group, process, generation and classroom creativity. Finally, the conclusions and implications section draws the main conclusions that are built on this study and gives some implications for teachers, supervisors, trainers and researchers.

2 Literature Review

Hart (2018, p.3) defines literature review as “the analysis, critical evaluation and synthesis” of current knowledge related to a certain research topic. Additionally, Berg and Lune (2012) and Creswell (2014) assert that an in-depth review of a research topic’s relevant literature is crucial because it facilitates obtaining an understanding of the studied topic, figuring out the general and specific aspects that have been covered in relation to it and identifying the key issues that need further investigation within its framework. This empirical study aims at exploring the effects of digital storytelling videos on classroom creativity when those videos are integrated with collaborative learning in the constructivist Omani EFL classroom. Therefore, in order to build a profound conceptual and methodological basis for this study and to validate the need for it (Rocco & Plakhotnik 2009), the three main pertaining topics of constructivism, creativity and multimodality are looked into. Moreover, when it comes to constructivism, the specific topics of Vygotsky’s theory and collaborative learning are reviewed. As for creativity, four of its aspects, which are product, group, process and generation, are studied. Interestingly, current research such as; the studies of Pepler and Solomou (2011) and Romero, Hyvönen, and Barberà (2012), have proved that when multimodal technologies are integrated with collaborative learning, creativity is enhanced and spread. As a result, when it comes to the third topic, which is multimodality, a review of multimodal technologies, digital storytelling (DST) and GoAnimate is conducted.

2.1 Constructivism

Mvududu and Thiel-Burgess (2012), the National Research Council (2000) and Slavin (2014) present the invaluable role of constructivism in transforming the behaviourist teacher-centred classroom to a constructivist student-centred one. Accordingly, the teacher's role has changed from that of an instructor to that of a facilitator. As for the learners, by going through different mind processes like equilibration, assimilation and accommodation, they construct their own knowledge and thus, learning takes place. This is especially the case when they are paired or grouped with other students as they offer each other the needed scaffolding support. Based on experience, it can be said that in Oman, constructivism has overruled the EFL classrooms resulting in graduate students who are, evidently, more confident, active and engaged in their own learning. These ideas of constructivism reflect the extent to which it is deeply rooted to Vygotsky's theory (Mvududu & Thiel-Burgess 2012; Slavin 2014). Therefore, the latter will be reviewed in the following section.

2.1.1 Vygotsky's Theory

Cazden (2017) and Slavin (2014) highlight that unlike more traditional theories of learning such as; behaviourism, the socio-cognitive theory of Lev Vygotsky, which came to light in 1978, has given value to the cognitive aspect of learning. In light of the understanding gained on Vygotsky's theory, interaction and scaffolding are recognised as two fundamental aspects of learning. In more detail, Vygotsky believes that interaction facilitates learners in understanding problems and figuring out solutions because they listen to others' loud ideas. Yet, according to Vygotsky (cited in Slavin 2014), this interaction is, mostly, rewarding when individuals are trying to learn new concepts at their zone of proximal development (ZPD), which is only a level above a

learner's existing level of knowledge. He, also, claims that, at this level, knowledge can be obtained with the support of more competent individuals; be them adults or peers. As a result, there are three recognized developmental levels of learning, which are the zone of current knowledge, the ZPD knowledge and the zone of remote knowledge. For more clarification on these levels, they are demonstrated in Figure 2.1 below.

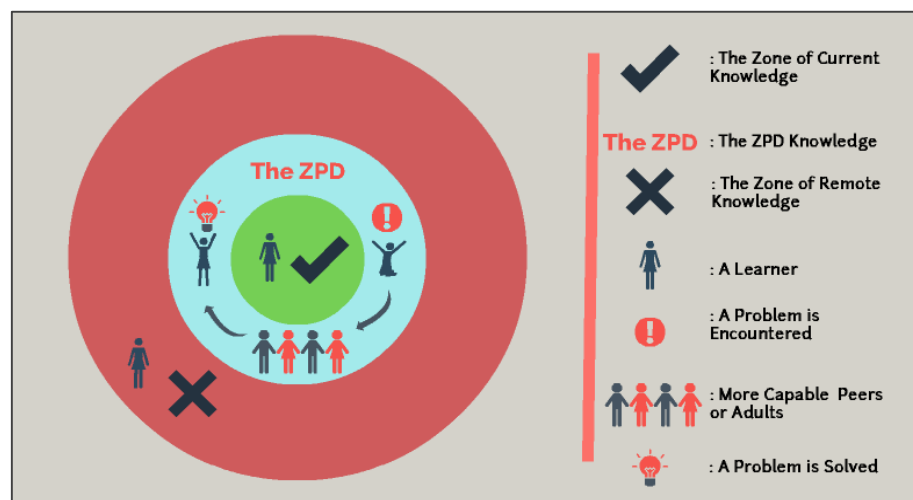


Figure 2.1 Vygotsky's Developmental Levels of Learning: There are three developmental levels of learning, which are the zone of current knowledge; level at which the individual can learn unassisted, the ZPD knowledge; level at which the individual can learn if assisted and the zone of remote knowledge; level at which the individual cannot learn even if assisted.

2.1.2 Collaborative Learning

Collaborative learning is a student-centred, constructivist educational approach that is rooted to Vygotsky's zone of proximal development. Collaborative learning is explained by O'Donnell and King (2014) as an approach to learning that gets students to work in pairs or small groups so as to complete a specific task, create a certain product or solve an identified problem. The effectiveness of collaborative approaches in enhancing students' learning and creativity has been recognised by different researchers. To begin with, Hogan and Tudge (1999) argue that empirical study has proved collaborative learning to be fruitful with regard to students' cognitive development when applied well and in proper conditions. Three of these conditions,

which are students' "attitudes, organisation and the meaning of learning" to them, are brought to light in Williams and Sheridan's (2010, p.335) empirical study. Additionally, Sawyer (2015) highlights that dynamic, constructivist collaborative approaches result in maximizing creative learning. All in all, these studies imply that to get the maximum out of collaborative learning, teachers must apply it carefully. Otherwise, it will, most probably, result in a huge waste of time and effort.

2.2 Creativity

Digging into literature, there are two main issues that affect the perceptions drawn on creativity. Firstly, the field of creativity is relatively new and so, creativity is still, sometimes, confused with other concepts like innovation, genius and imagination (Kaufman 2016). When it comes to imagination, for example, Pelaprat and Cole (2011, p.397) assert that "imagination and creativity are distinct, yet inter-penetrating processes". Moreover, Stokes (2016) claims that based on its purpose, imagination is either used for recreating creativity or prompting it. This means that imagination can end, if adopted well, in fostering creativity. Secondly, creativity has been a controversial issue ever since its emergence as a field in 1950 and thus, researchers like Corazza (2016), Diedrich et al. (2015) and Kaufman (2016) affirm the nonexistence of a unified definition of it. As a result, creativity's definitions vary on two levels; the level of the studied field and the level of the studied aspect of creativity within that field. On the level of the field, creativity is of interest to scholars from various disciplines like education, psychology, business, marketing, technology, sociology and engineering. Consequently, it is normal that each of these disciplines contributes with its own definition of creativity; a definition that works best within that discipline's framework. Furthermore, within the same field, generation, process, product, sociocultural

acceptance; whether one or more, are some of the inspected aspects of creativity. For example, Romero, Hyvönen and Barberà (2012, p. 422) present creativity “as a social process”, while Robinson (2011) argues that when studying creativity, the three interacting aspects of generation, process and product should be inspected. As for this study, in light of the understanding gained on creativity from its literature review, and due to the fact that the researcher is part and parcel of the Omani constructivist classroom, classroom creativity can be defined as the outcome brought forward by using creative approaches that attempt at fostering the abilities of an individual, pair or group within the classroom context in order to produce an idea or product that is evaluated, either by oneself or others, as both original and suitable. This definition brings to light the four aspects of classroom creativity; product, group, process and generation, which will be inspected in the following sections.

2.2.1 Product Creativity

Unlike Weisberg (2015), who questions the need of ‘value’; usefulness, to announce a new idea or product as creative, Diedrich et al. (2015), Harrington (2018), Kaufman (2016) and Stokes (2016) all agree that originality and usefulness are the two fundamental determinants that outline creativity. This significance of usefulness as a fundamental criterion of creativity is evident in different fields. For instance, Hennessey and Amabile (2010, p. 570) state that creativity is “the generation of products or ideas that are both novel and appropriate”. Moreover, in their empirical study in marketing, Im and Workman (2004, p.114) explain that a company’s creativity and thus, its success is, currently, determined by its “ability to generate and market creative ideas” which, in turn, fulfills the needs of the “changing market”. When it comes to the classroom’s context, it is not enough for students’ work to be new for it to be considered

appropriate. Rather, students' creative work should contribute to their learning and achieve some predetermined objectives, which assures that usefulness is part and parcel of the soul of creativity. Current researchers like Bellò, Mattana and Loi (2018) and Csikszentmihalyi (2014) add that the influence of product on community, which will be fully explained in the following section, is not to be neglected. Therefore, product creativity can be defined as producing a product that is new, useful and socially acceptable.

2.2.1.1 Csikszentmihalyi's Systems Model

Csikszentmihalyi (2014) theorises that there is a relationship between three parties. They are the person, domain and field and thus, this relationship, which is illustrated in Figure 2.2, below, determines the value of the creative idea or product.

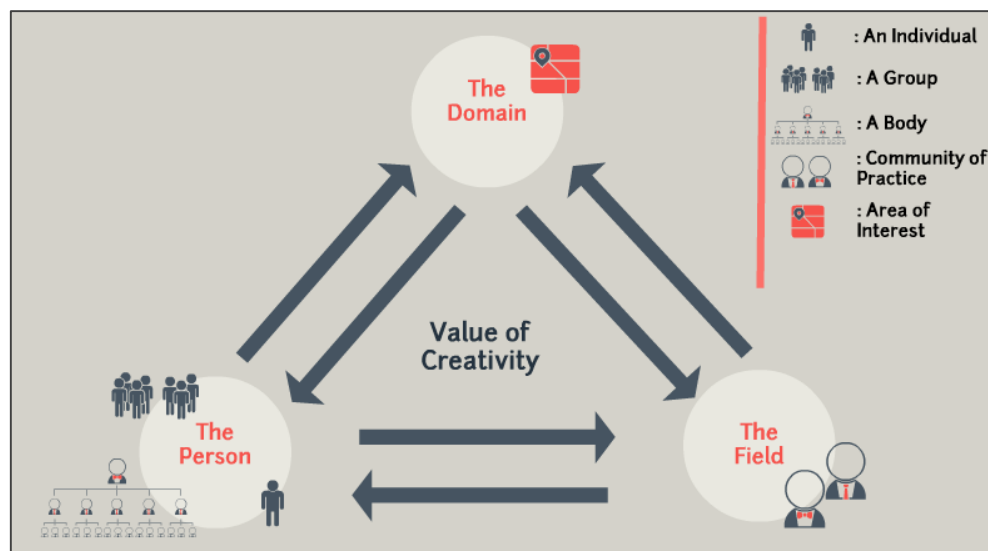


Figure 2.2 Csikszentmihalyi's Systems Model: Product Creativity is determined by the interaction that takes place between three parties, which are the domain, the person and the field. A change in one will affect the others.

In more detail, the person can be an individual, group or body. Additionally, the domain refers to the area in which the creative idea or product is proposed. Finally, the field refers to all those affecting and are affected by the proposed idea or product in a

certain area. At school, for example, they can be other students, teachers, supervisors, parents, administrators etc. The field is a very influential aspect in this three party relationship because the level of its sociocultural acceptance determines the future of the idea or product based on its value to the field. Yet, as the field changes continuously due to changes in the society, culture and beliefs, a rejected idea or product today can be accepted sometime tomorrow. A simple example that clarifies this is that of women driving cars. In the past, it was unacceptable for Omani women to drive cars; which are creative products indeed. Yet, with time, as beliefs have changed, the number of females hitting the roads is increasing rapidly in the Omani streets. Csikszentmihalyi's theory is of a great value to the researcher because the EFL Omani students are not isolated from their field. On the contrary, according to constructivism, in order for students' learning to be invaluable, they need to present their discoveries to others (Forawi 2015). So, receiving a positive feedback from the classroom environment will, most probably, nurture their creativity. This brings to light the importance of the following topic, which is constructive feedback.

2.2.1.2 Constructive Feedback

While Brownell (2015, p. 20) points out that a constructive feedback is “descriptive”, “specific”, “offered”, “timed appropriately” and “focuses on behavior”, the study of Ezzat et al. (2017, p.5) clarifies that constructive feedback can be given in a simpler form like “elementary and minimal guided instruction”. According to the latter researchers, giving a minimal guided instruction like ‘keep the creative work up’ may encourage students to think of the elements that make their work creative and then to develop this work to more creative idea or product. Based on experience, a combination of both is recommended. That is because although a minimal feedback may arise

students' curiosity on what makes their work distinguished as creative, a more detailed constructive feedback can help students in identifying the specific areas that they need to work on. Additionally, Amabile and Pratt (2016) believe that a frequent constructive and supportive feedback facilitates idea exchange, coordination and collaboration. Furthermore, Ling, Ismail and Abdullah's (2015) study reveals the significance of establishing a good feedback environment in fostering students' creativity. Therefore, in addition to the teachers' crucial role in this environment, students play an invaluable part in providing the needed constructive feedback. In this study, students' work is done in-groups and thus, feedback is given to groups as a whole. This leads to the topic of the next section, which is group creativity.

2.2.2 Group Creativity

De Vreede et al. (2017, p.21) define group creativity "as the extent to which a team's ideas in response to a problem-solving task are both novel and useful". Then, it is important to understand that there are different existing factors, which contribute to the creativity of a group and are lacked when students work individually. Some of these factors are revealed in the following subsection, which reviews a recently proposed model of team creativity.

2.2.2.1 The Team Creativity Model

De Vreede et al. (2017) assure that, in the team creativity model, both the individual creativity of each member of the group and the knowledge and ideas shared between the group members when working collaboratively contribute to the group's creativity. Additionally, Simpson (2017) affirms that the individual's creativity is fostered when the effort of the collaborative group is successful. She, also, claims that the more the group spends time together, the higher the chances for the success of their

efforts. Yet, is that, always, the case? Paulus et al. (2016, p. 45) differentiates between two processes that take place in-group work and affect brainstorming creativity; a process that hinders it and another that fosters it. For example, when students have “concern[s] about evaluation” or face “production blocking” due to big numbers of group members, creativity is hindered. On the other hand, “motivation” and “building on shared ideas” facilitate creative brainstorming. Also, the study of Hoever et al. (2012) reveals that when diverse groups are instructed to share and consider their groups’ ideas, their performance turns more creative than homogenous groups. This is, also, highlighted by H. Friedman, L. Friedman and Leverton (2016, p.7), who affirm that accepting diversity and welcoming “those who are different” are key contributors to the success of organisations. This means that the amount of time that group members spend together is not effective unless those members develop positive group dynamics and look at their diversity as a possible advantage to have more diverse ideas, and consequently, more creative ones. So, in order for the teacher to foster group creativity to the maximum, positive group dynamics can be developed by explaining, explicitly, their importance to students. Moreover, evaluation concerns can be reduced by providing those students with adequate constructive feedback.

2.2.3 Process Creativity

This approach looks at creativity as a process that develops gradually, and this reflects the constructivist nature of learning. Yi, Plucker and Guo’s (2015) empirical study highlights the effective positive role of a social superior creative model in increasing creativity in students’ performance regardless of their age. So, creativity is not age restricted and thus, when individuals encounter new experiences in their lives, aspects of their creativity may be triggered and then developed level by level no matter

how old they are. A good example of a process creativity model is the Four Cs model, which will be brought to light in the following section.

2.2.3.1 The Four Cs Model of Creativity

The Four Cs Model was built and developed by Kaufman and Beghetto (2009) on the work of Beghetto and Kaufman (2007) and Csikszentmihalyi (1998). According to the Four Cs Model, different people have different levels of creativity. So, the individual is believed to develop creativity sequentially through creativity's four levels of development, which are mini-c, little-c, Pro-c and Big-C. In order to understand these four levels, Figure 2.3, below, explains these levels and provides examples that further clarify them.

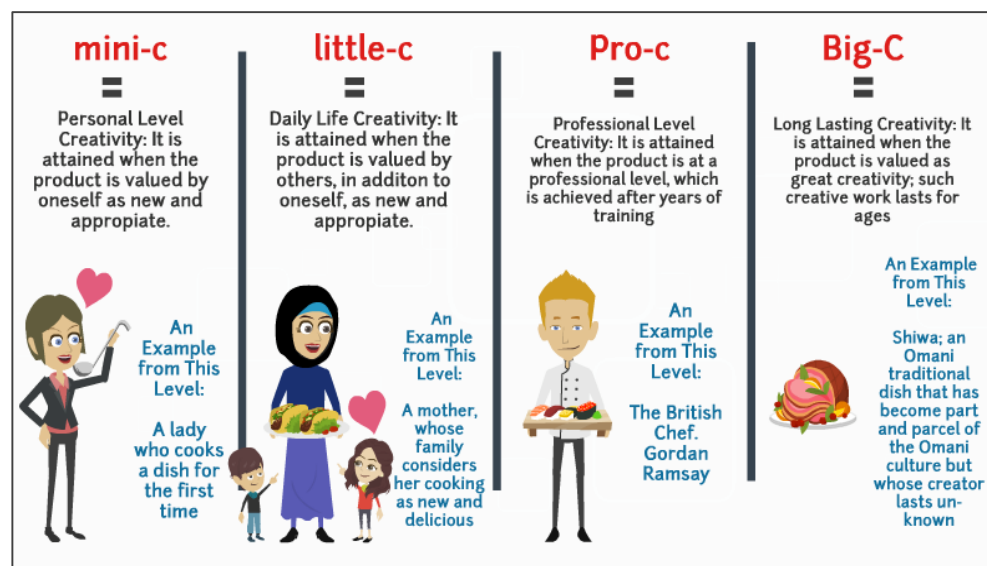


Figure 2.3 The Four Cs Model Overview: This figure defines the four developmental levels of creativity, which are the mini-c, little-c, Pro-c and Big-C, and provides suitable examples that clarify them

The Four Cs Model calls for the understanding of creativity as a continuum process that lasts for one's entire life and thus, every level of it is as valuable as the others in this continuum. Here lies the importance of fostering creativity and the

fundamental role of encouragement in nurturing it. As a result, the developmental level of creativity of each individual may progress and may remain the same for a short, long or forever time depending on the extent to which it is nurtured. Figure 2.4, beneath, simplifies how this process of creativity takes place.

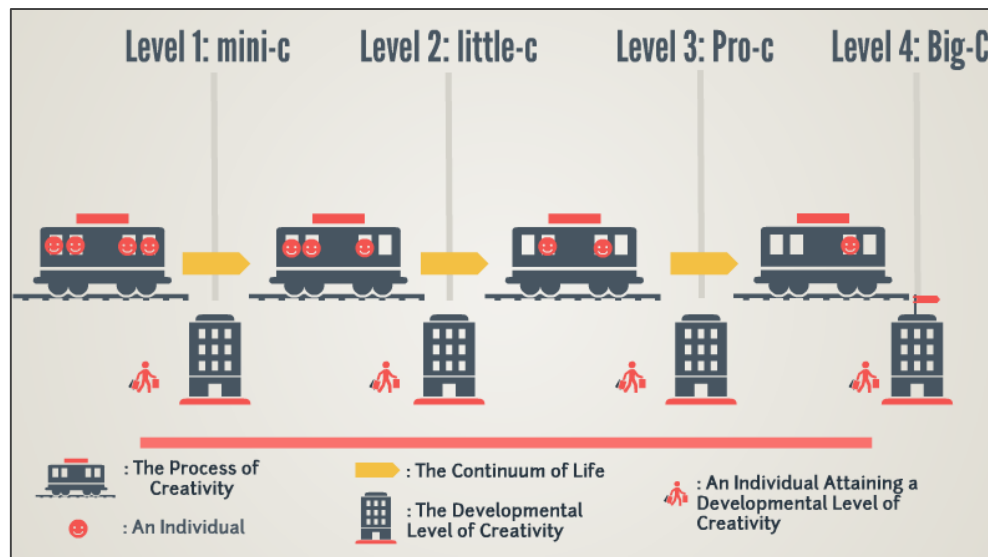


Figure 2.4 The Four Cs Creativity Developmental Process: The creativity process is an everlasting one. In this continuum, the individual develops creativity in a natural sequence starting from the mini-c level of creativity. The type of feedback he/she receives will affect the progress of this process positively or negatively.

This model is of interest to the researcher because having a good understanding of it is useful for teachers for a couple of reasons. Firstly, it drives teachers to appreciate even the minimal level of their students' creativity; the mini-c, as they realise that it is a process that happens in a natural sequence. Secondly, it enlightens teachers on the importance of their role in fostering students' creativity as to get those students to move forward, which, in turn, results in a faster progression of students' creativity process. So, how can teaching foster the generation of creativity? This will be further inspected in the following section.

2.2.4 Generation Creativity

In this study, generation creativity refers to creative classroom approaches that aim at raising students' motivation as well as the approaches that target fostering students' creativity. Therefore, in the educational context of this study, generation creativity consists of two main aspects, which are identified by Jeffrey and Craft (2010) as 'teaching for creativity' and 'teaching creatively'. Although the former is learner-centred and the latter is teacher-centred, the two researchers argue that those two aspects of teaching creativity are not opposites. On the contrary, in the classroom context, they interact, influence each other and are both important. This is evident in the context of the classroom because fostering students' creativity requires some creative act from the side of the teacher and thus, 'teaching for creativity' and 'teaching creatively' are two sides of the same coin. Yet, in this study, the distinction between the two is made for analytical purposes only.

2.2.4.1 *Teaching for Creativity*

Jeffrey and Craft (2010) define 'teaching for creativity' as the identification and development of students' creative thinking skills by using appropriate classroom instruction methods. Sawyer (2015) states that teaching for creativity should be designed subject wise. This means that the EFL students' creativity should be triggered differently from that of other school subjects. So, how can students' creativity be measured? The Torrance tests for Creative Thinking (TTCT) are almost as old as the field of creativity; nevertheless, they are still very popular in measuring the four creative thinking skills of fluency, flexibility, originality and elaboration (Cramond et al. 2005; Kim 2011). Therefore, the following section will explain those tests thoroughly.

2.2.4.2 The Torrance Tests for Creative Thinking (TTCT)

In 1987, Paul Torrance developed his tests for creative thinking based on the work of the founder of the field of creativity; Joy Guilford. Almeida et al. (2008) demonstrate that these tests can be either figural or verbal. According to Kaufman (2016, p.85), Torrance figural tests include “picture construction”, “picture completion” and “lines [or] circles tests”. On the other hand, the verbal tests include “ask-and-guess”, “product improvement”, “unusual uses” and “just suppose” tests. Kaufman (2016), also, adds that a single study should implement either figural or verbal tests and thus, these tests should not be mixed. Otherwise, the study’s results turn inadequate. Table 2.1, beneath, clarifies how the results of TTCT can be measured. Yet, it is important to highlight that the TTCT measures are subjective ones because their analysis depends on the personal judgments of the analyser.

Table 2.1 A Circles' Figural TTCT Example: Child 1 has the highest fluency because she has the highest number of responses. Child 2 has the highest flexibility because she has the highest number of different responses. Child 3 has the highest originality because she has the highest number of unique responses. Child 4 has the highest elaboration because she has the highest number of detailed responses.

Child	Child's Responses										The Fostered Creative Thinknig Skill	Rationale
1											Fluency	The highest number of responses
	Balloon	Balloon	Balloon	Balloon	Balloon	Balloon	Balloon	Balloon	Balloon	Balloon		
2											Flexibility	The highest number of responses from different types
	Balloon	Ball	Girl	Boy	BOMB	Wheel	Mirror	Lollipop	Human			
3											Originality	The highest number of original responses
	Mirror	BOMB	Cat	Bulb	Clock	Moon	Earth					
4											Elaboration	The highest number of detailed responses
	Human	Human	Human	Human	Human							

Kim (2011, p.302) confirms that these tests are still important “in the identification of highly creative students and in the development of creative thinking skills in them”. On the other hand, although Baer (2011) assures that the TTCT are still powerful when used at school, he argues that they lead to unacceptable results when used in programmes that assess talent. That is because these tests tend to measure particular areas of divergent thinking skills and ignore the whole picture of creativity. An assumption that Piffer (2012) totally agrees with as he explains that evaluating individuals’ creativity should not be restricted to their divergent thinking skills. That is why in this study, in order to draw a more complete picture of creativity, different aspects of classroom creativity are inspected.

2.2.4.3 Teaching Creatively

‘Teaching creatively’ is the adoption of creative methods and approaches to enhance students’ excitement and motivation towards learning in order to turn the learning process into a more effective one (Jeffrey & Craft 2010). The empirical study of Ewing and Gibson (2015) draws attention to the importance of trainee teachers being exposed to creative teaching and learning activities in teachers’ training programmes for them to feel confident enough to initiate such activities in real life classrooms. So, what elements of teaching approaches make those approaches more creative? To begin with, Drapeau (2014) brings to light the elements of novelty, ambiguity, choice, visualisation and safe environment. Additionally, the experimental study of Wang, Zhang and Martocchio (2011, p.211) points out that a “moderate amount of role ambiguity” is “the most conducive to work creatively”. This draws attention to the importance of scaffolding in handling ambiguous tasks as students support each other in finding a

proper way out; a role that is highly valued in constructivism. Furthermore, both de Souza Fleith (2000) and Sprenger (2010) agree that offering students different alternatives increases their motivation because as Drapeau (2014, p.31) explains, choice “gives students a sense of control over their learning” and thus, it fosters their creativity. Yet, the results of two other studies reveal that when choice is less, students’ motivation is higher and their engagement in the given task is deeper (Mozgalina 2015). It can be argued here that a moderate number of choices, which gives students enough space to think creatively but stay focused on the given task, is what teachers need to provide. When it comes to classroom environment, Hafner, Miller and Ng (2017) assure that creativity requires an environment that fosters it and provides the needed resources. Also, Davies et al. (2013) highlight that a safe, motivating, respectful and stress-free learning environment encourages creative skills development. Additionally, the study of de Souza Fleith (2000) adds that the classroom environment should pay attention to students’ interests and respect their divergent ideas. By understanding the students’ need to improve their creative thinking skills and paying attention to their interests, a better choice of creative multimodal tools that are used in ‘teaching for creativity’ and ‘teaching creatively’ is sought. Therefore, the following section reviews the topic of multimodality.

2.3 Multimodality

Oliver and Pritchard (2016, p.1611) define multimodality as using tools that contribute to the “textual, visual, aural [and] spatial” methods of classroom instruction. Furthermore, Drapeau (2014) brings to light that multimodality results in various types of responses, which can be verbal, written, visual or technological. So, what is the impact of multimodalities on the EFL classroom? In their studies, Oliver and Pritchard

(2016), Skains (2017) and Vandommele et al. (2017) all agree that the present EFL classroom demonstrates a positive impact of the use of multimodal tools in it. Additionally, Lotherington and Ronda (2012, p.114-116) affirm that this positive influence is highly appreciated by the participating teachers in their study to the extent that those teachers describe the quality of work that has taken place in their classrooms as “interpretive, research-based and creative” and the learning as “collaborative” and “self-directed”. As a result, it is clear that multimodality has a positive influence on the dynamics of students’ collaborative work because it gives students control over their own learning, which means that students have choice in taking decisions and thus, this fosters their creativity (Drapeau 2014). Yet, it can be argued that there are two key aspects that contribute to the success of those multimodalities. They are the adequate choice of the multimodal tool to be implemented and the proper implementation of that tool. Otherwise, chances of failure increase and the teacher ’s desired outcomes may not be achieved.

2.3.1 Multimodal Technologies

Multimodal technologies are all those technology tools that a teacher uses in classroom instruction. To begin with, Pop (2015) confirms that her four-year project on learning styles has proved technology-enhanced ones to be the most favoured. She, also, reports a significant increase in students’ motivation, satisfaction and their language learning quantity and quality. Well, this gives an indication that in today’s world, adopting a technological multimodal approach can facilitate teaching the current high-tech millennial generation, which is so much into technology to the extent that many current students outperform their teachers. That is because students are exposed to and affected by technology to a big extent and thus, integrating a multimodal tool that copes

with their interests is a wise idea if a teacher wants to foster their creativity to the maximum. Additionally, both Bani Abdo and Al-Awabdeh (2017) and Doron's (2017) Tel Aviv Creativity Test (TACT) reveal that using animated videos has positive influence on students because those videos provide teachers with the needed time to provide equal guidance to all students and thus, this makes students more confident of their work and achieve better. Furthermore, when it comes to implementing those technologies with collaborative learning, the results of Lazakidou and Retalis's (2010) study support the use of computer-based collaborative learning to develop students' creative skills in solving problems. Additionally, the studies of Pepler and Solomou (2011) and Romero, Hyvönen, and Barberà (2012) on improving creativity via current technologies assert that together technology and collaborative learning increase and spread creativity. Therefore, the value of collaborative learning in enhancing students' creativity is really high and the fundamental role of scaffolding in spreading creativity among students must not be overlooked. Moreover, the former study claims that creativity has a sociocultural nature, and the latter suggests that there is no age limit to develop creativity because even old adults can improve their creative thinking skills and this draws one's attention to the continuum of the process of creativity. Furthermore, the study of Biber and Reis (2016) affirm that in the studied mathematics classes, an improvement in students' developmental levels of creative thinking skills is evident in the web-based environment. Also, Chu and Chow's (2017) empirical study, in which different multi-lingual students are taught writing through video dubbing activities, attribute the highly engaged and motivated students to the novelty of the approach used. Well, in addition to novelty being inspected in the teachers' creative approaches, it is, also, evident in students' products. Yet, although these products are novel, Chu and

Chow believe that they are inappropriate because they are not practical. This, again, draws attention to the importance of usefulness in the definition of a creative work. When it comes to training needs, Biber and Reis (2016) call for teachers' training programmes that support web-based learning systems and develop their technological skills. This should help those teachers have better choice over their multimodal tools and have better knowledge of how to implement them.

2.3.2 Digital Storytelling (DST)

Robin (2015, p.429) simplifies that digital storytelling (DST) "is the practice of using computer-based tools to tell stories". GoAnimate, Moovly and PowToon are some examples of digital storytelling makers. To begin with, Niemi et al. (2014) and Niemi and Multisilta (2016) point out that DST is in line with the 21st century needed skills. This justifies the reasons behind students' big interest in DST as it represents the current reality that they are living. Additionally, Chiang, Chiu and Su (2016) and Tang (2016), also, highlight that DST leads to a significant improvement in students' engagement and creativity and this, in turn, results in their positive perceptions of it. Moreover, the results of Thang et al. (2014) study highlights that when DST is combined with media tools, there is an evident improvement in students' motivation and their communicative, conceptual and technological skills. We can say that all these aspects combined together contribute beautifully though indirectly to fostering creativity within the context of the classroom. For instance, when students develop their communicative skills, they become better group members. This leads to better group dynamics, which, in turn, results in better collaborative learning. Then, the proper scaffolding support, which facilitates learning, results in students' higher levels of motivation. Finally, all together, contribute to the enhancement of creativity.

2.3.3 GoAnimate

GoAnimate is generally recognized as one of the top text-to-video, web-based software tools because it allows its members to create a vast number of their own designed videos for different purposes like business, work or education (Stratton, Julien & Schaffer 2014). To begin with, Filice and Sposato (2017), Mckeeman and Oviedo (2014) and Shively (2011) assert that due to the unique features of GoAnimate, it boosts originality and creativity in teaching and in students' work. Furthermore, Akyeamong (2018) and Duveskog et al. (2012) affirm that using GoAnimate in digital storytelling improves students' engagement, motivation, imagination and thus, their creativity. Moreover, the results of both the technology evaluation rubric for communicative competence applied on GoAnimate by Mckeeman and Oviedo (2014) as well as the study of Stratton, Julien and Schaffer (2014) confirm that the use of GoAnimate can facilitate learners in sharing ideas and emotions and in solving problems. This means that in addition to its positive influence on students' creativity, GoAnimate can even improve the collaborative learning that takes place in the EFL classroom. On the other hand, Filice and Sposato (2017) and Kapucu, Eren and Avci (2014) point out that the non-millennial participants in their studies find working on GoAnimate hard. This means that intensive training programmes should be considered in order to prepare teachers for the use of this web-tool in their classrooms. Moreover, the participating pre-service science teachers in Kapucu, Eren and Avci's (2014) empirical study claim that GoAnimate should be limited to a certain age frame, which is middle-school students. Yet, this goes against the ideas of the continuity of the process of creativity and therefore, such judgment should be further investigated as it may have been affected by the type and level of activity chosen when working on GoAnimate.

2.4 Summary

This literature review covers the study's general related topics, which are constructivism, creativity and multimodality. It, also, brings to light the specific topics that are related to each of these general topics. Consequently, the conceptual and methodological bases for this study are established. Yet, as noted from the previous literature review, almost all of the studies that inspect the effects of digital storytelling videos, in particular, and multimodalities, in general, examine one aspect of creativity, which is students' creativity. Therefore, in order to understand the whole picture and to inspect the full effects of such multimodalities on the creativity that takes place in the classroom, the different aspects of creativity like product, group, process and generation should be brought to light and looked into. As a result, this study will inspect the different yet interacting aspects of classroom creativity to provide a clearer picture that demonstrates its dynamic nature.

3 Methodology

Methodology is a core aspect in any research because it identifies the adequate methods and procedures that aid solving a research problem systematically. It, also, provides a work plan that outlines how a study is to be conducted (Rajasekar, Philominathan & Chinnathambi 2013). When it comes to this study, the methodology is, first, outlined in Table 3.1 below. After that, different aspects that reveal how this empirical study was carried out are explained thoroughly in the following sections of this chapter. These aspects include the rationale for research approach and methodology, research setting, research sample, data collection methods, data analysis methods, issues of trustworthiness, limitations and delimitations and summary.

Table 3.1 Methodology Overview: This table gives a general idea of the study's approach, setting, participants and instrument with regard to each of its four specific research questions.

Research Question	What are the effects, if any, of collaborative-learning-based digital storytelling videos on classroom creativity in the Omani EFL classrooms?			
Specific Research Questions	What are the effects, if any, of collaborative-learning-based digital storytelling videos on product creativity in the Omani EFL classrooms?	What are the effects, if any, of collaborative-learning-based digital storytelling videos on group creativity in the Omani EFL classrooms?	What are the effects, if any, of collaborative-learning-based digital storytelling videos on process creativity in the Omani EFL classrooms?	What are the effects, if any, of collaborative-learning-based digital storytelling videos on generation creativity in the Omani EFL classrooms?
Approach:	Qualitative			+ Quantitative
Setting	Two grade (12) EFL constructivist classrooms (Government Post Basic School/Muscat)			
Participants	9 English Teachers + 2 Productive Skills Classes (59 Students) = 68 Participants			
Instrument	1) Students' Focus Group Interviews 2) Teachers' Focus Group Interviews 3) Self-Observational Notes			4) Torrance Tests for Creative Thinknig (TTCT) - Students' Brainstoring Sheets
	4) Students' Narrative Writings 5) Students' Animated Videos			

3.1 Rationale for Research Approach and Methodology

Creswell (2014, p.4) suggests that combining the two types of approaches; qualitative and quantitative, “provides a more complete understanding of a research problem than either approach alone”. Therefore, an embedded mixed methods approach, QUAL(quan), was adopted to adequately answer this study’s research questions. As indicated from the previous notations, the approach in this study was mainly qualitative but it nested a quantitative approach. In more detail, the study looked into a particular experience that a group of individuals undergo in their natural setting and thus, as Berg (1998) asserts, an approach that was qualitative in nature best suited this type of investigation. Yet, when inspecting the effects of digital storytelling videos on students’ creativity, applying the Torrance Tests for Creative Thinking (TTCT) added an invaluable source of evidence. Such evidence, though quantitative, in nature, was not to be overlooked for a couple of reasons. Firstly, Silvia et al. (2008) explains that the TTCT are considered subjective measures because their results are influenced by their analyser’s personal interpretations due to his/her personal involvement. Secondly, in this particular study, the TTCT were applied in the EFL Omani classroom, which is a natural setting, and the researcher was personally involved in collecting the results of these tests for the purpose of analysing them. So, the application of these tests agreed with the basic features of qualitative research highlighted by Berg (1998) and Creswell (2014). All in all, applying the TTCT did not interfere with the dominant, subjective qualitative nature of this study. On the contrary, the TTCT facilitated the researcher in gaining a profounder understanding of the effects of digital storytelling videos on fostering students’ creativity.

In this empirical study, a case study methodology was chosen for two reasons. First, the researcher conducted an empirical inquiry that sought deep understanding of the effects of collaborative-learning-based digital storytelling videos on classroom creativity in the EFL Omani classroom within a limited time frame; around two months. This design agrees with Creswell's (2014, p.241) definition of a case study as "a qualitative design" that allows a researcher to "explore in depth a program, event, activity, process, or one or more individuals" by using a combination of different procedures to collect data within a restricted framework of "time and activity". Second, the study's research questions required explanatory and descriptive answers, which is one characteristic of case study methodology. Additionally, sources of case study data are usually variable and include interviews, observations, records or a combination of more than one source (Yin, 2011), and this, in turn, met with the general qualitative nature of this study.

3.2 Research Setting

The research took place in a natural setting. It was conducted in a government girls high school located in Muscat, Oman. Two EFL classrooms formed the natural study's context. In both classes, the integration of digital storytelling videos with collaborative learning took place in productive skills lessons; speaking and writing. All classes at this school are equipped with projectors and speakers to facilitate the use of technology in them.

3.3 Research Sample

The research sample consisted mainly of teachers and students who were present in the specific studied context. As Bell and Waters (2014) affirm, the first step to

validate the research was by attaining those participants' informed consents orally and in writing (see Appendices A & B). In order to investigate the effects of digital storytelling videos on classroom creativity, the sample was selected based on convenience sampling. Gorard (2010) and Ritchie et al. (2013) explain that, in this method, the availability of the participants determines their selection and therefore, this method of sampling is a non-probability one. In more detail, 12 English teachers were invited to attend the classes but 3 of them were not able to attend because they either had classes to teach or trainee teachers to supervise. So, 9 teachers only participated in this study. When it comes to students, some had a trip and thus, 5 students were absent from the first class and another 2 from the other class. Therefore, 59 students participated from both classes. As a result, the total number of participants was 68 participants. This number was enough to answer the research questions adequately.

3.4 Data Collection Methods

3.4.1 Data Sources

The data sources in this study varied between those collected directly in words and others collected during the studied event. The data collected directly in words involved teachers' and students' spoken utterances that were collected when they were interviewed, while the data collected during the integration of digital storytelling videos consisted of notes taken by the researcher during and directly after the class as well as students' written work be it the groups' brainstorming sheets or their narrative writings.

3.4.2 Instrument

In this study, teachers' and students' focus group interviews and the researcher's self-observational notes were the two key tools used to collect data for all aspects of

classroom creativity; be it product creativity, group creativity, process creativity or generation creativity. In this embedded QUAL(quan) study, the choice of those two tools was adequate. That is because the focus group interviews allowed enough room for all participants to express their ideas, feelings and beliefs. So, although the interviews were focused in order to cover the different aspects of classroom creativity, they were inclusive and divergent. Also, focus group interviews saved time, as it would be difficult interviewing each participant alone due to their big number. As for the self-observational notes, being there and then allowed the researcher to be close enough to build authentic conclusions about the different participants' perceptions of the integration of digital storytelling videos with collaborate learning to enhance classroom creativity. In addition to these two invaluable tools, students' work, which included their written and animated narrative stories, was another valuable tool used when inspecting the effects of digital storytelling videos on product and group creativity. Additionally, the Torrance Tests for Creative Thinking (TTCT) was a fundamental quantitative instrument that helped in getting a better understanding of the effects of digital storytelling videos on students' creativity and thus, on generation creativity.

3.4.3 Procedures

Data collection procedures started from the preparation stage of the lesson and ended with the constructive feedback given to students on their work. Those procedures can be divided into six main stages. They are pre-intervention, intervention, students' digital storytelling videos creation, teachers' focus group interviews, in-class constructive feedback and students' focus group interviews. The following sections explain each of these stages in detail.

3.4.3.1 Pre-Intervention

The pre-intervention stage consisted of two phases. To begin with, in phase one of the pre-intervention, the researcher designed the students' brainstorming sheet (see Appendix C) as to meet the ideas of Torrance's guessing tests (Kaufman 2016). After that, the researcher chose a narrative story; *A Nightmare!*, which teachers at this particular school used in the past years to encourage creative narrative speech or writing (see Appendix D). In brief, the story took place in a classroom, in which a teacher and some students were the main characters in the story. The whole story revolved around the teacher's mug, which got broken while she was away bringing some worksheets. When she came back, she discovered the awful incident. The story, then, described the actions taken by the different characters but ended without revealing the identity of the mug breaker. Copying this story, the researcher created a digital storytelling video using GoAnimate video creator. The researcher made sure that the video had the exact wording of the original story; nevertheless, in order to increase ambiguity and choice, she added elements of sound effects, facial expressions and some tertiary characters such as; the spider, cat, bird and bees¹. Figure 3.1, beneath, demonstrates examples of the elements included in the designed video.

¹ Please check the following link for the GoAnimate video:

https://ga.vyond.com/videos/0HbvAzbE5yZs?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent



Figure 3.1 Digital Storytelling Video Screen Shots (1) & (2): Those screen shots are captured from the digital storytelling video to provide some examples of the elements added to the original story through GoAnimate such as; the facial expressions and the tertiary characters.

Later on, phase two of the pre-intervention took place in the classroom context. First, three English teachers accompanied the researcher. Those teachers sat at the back of the classroom, observed the lesson and took notes. The lesson started the usual way by doing warm-up and lead-in activities. Next, the researcher read the narrative story in the ordinary way, got students to sit in their groups of four or maximum five, gave them the brainstorming sheet and asked them to work in their groups and to use one colour only in writing as many guesses as possible on who broke the teacher's mug. After three minutes, the researcher elicited the groups' answers. Then, the researcher informed the students that they would watch an animated video of the exact same story.

3.4.3.2 Intervention

The intervention started the moment the researcher used her laptop and the classroom's projector and speakers to show the students the digital storytelling video. While watching the video, the researcher had a good chance to write self-observational notes about the students' and teachers' reactions toward the video. After watching the video, the students were given another three minutes to brainstorm and write their guesses on who broke the teacher's mug but they were asked to use a different colour

from the one they had used previously. (Appendix E) gives an example of the brainstorming output of one of the groups. The students' guesses based on the digital storytelling video formed the basis for their narrative speeches or writings as each group was asked to choose one of their guessed characters and to retell or rewrite the story from that character's point of view. For the writing class, specific narrative writing sheets were used (see Appendix F). Students had the rest of the lesson as well as another lesson to complete their work, which was a total of eighty minutes. This, again, allowed the researcher to take self-observational notes as her role in the classroom was mainly a guide and facilitator.

3.4.3.3 Students' Digital Storytelling Videos Creation

After reading and writing notes about students' narrative writings, the researcher created digital storytelling videos that used the students' exact words and ideas. As the writing class had eight groups, the total number of digital storytelling videos produced was eight as well (see Appendix G). The creation of those eight videos was a high workload that took around a week of continuous effort to finish.

3.4.3.4 Teachers' Focus Group Interviews

Once the students' digital storytelling videos were created, the English teachers were invited for some snacks at the meeting room. Nine of the teachers attended. They watched students' work while having their snacks. After that, the teachers' focus group interviews were conducted. Those interviews were audiotaped, which allowed the researcher to listen to them and write notes at her convenience. It is important highlighting here that based on the teachers' strong request, a part of group (5) video was omitted as teachers considered it inappropriate. Please refer back to the students'

original writing sheet, *The Possessed Teacher*, for their complete narration (see Appendix H).

3.4.3.5 In-Class Constructive Feedback

The in-class constructive feedback took around a lesson. In more details, after editing the video of group (5), the eight groups' digital storytelling videos were played in class using the researcher's laptop and the accessible projector and speakers. After watching each of the groups' videos, the rest of the class was asked to contribute with their constructive, descriptive feedback. Moreover, students were given the chance to give their reflection on their own work. Finally, the class's English teacher gave students her feedback. It was difficult taking notes while leading the class discussion. Therefore, it was important for the researcher to audiotape the feedback session and also to write down her notes directly after class to avoid missing any important pieces of information.

3.4.3.6 Students' Focus Group Interviews

After the lesson, students' focus group interviews were conducted in the resources room at school. Each focus group consisted of three to four students only. Therefore, The total number of interviewed groups from both classes was 16 groups; 8 groups from each class. The interviews were audiotaped to facilitate future reference for note taking.

3.5 Data Analysis Methods

As the major design of this case study was qualitative, an inductive approach to data analysis was used to help the researcher in understanding the data and the relationships between the different aspects better. Three main steps were taken to

analyse the data. First, the results of the students' brainstorming sheets were arranged in two tables to facilitate analysing them in terms of students' fluency, flexibility, originality and elaboration (see Appendix I). When it comes to fluency, descriptive statistics that represented students' fluency from both classes were generated using Microsoft Excel. Second, the rest of the data was collected and organised. So, the researcher's self-observational notes (see Appendix J) were typed and the teachers' and students' focus group interviews (see Appendices K & L) were transcribed, and students' written work was scanned. Third, the collected data was reviewed and colour-coded based on this research literature, theory and collected raw data and thus, the result was a mixture of predetermined codes and emerging ones. For instance, based on this case study's questions, product, group, process, generation and classroom creativity formed the main predetermined categories in its coding reference. Additionally, specific related aspects that stood out while analysing the data were added under the proper related categories. This resulted in organising the data thematically within those five categories. The coding reference used in this study is a simpler version of a codebook as there was no need to develop the latter because the researcher was the only involved interpreter of data (Creswell 2014) Table 3.2, beneath, demonstrates the categorization used when analysing the data.

Table 3.2 Colour-Coding Categorization Reference: This table is referred to when colour-coding the gathered data. It makes analysing qualitative data easier and more systematic.

Category			Colour		
Classroom Creativity	Product Creativity	The Person	Originality		
			Usefulness		
		The Domain			
		The Field			
	Group Creativity	Ideas' Sharing			
		Group Dynamics			
	Process Creativity				
	Generation Creativity	Teaching for Creativity	Torrance's Four Creative Thinking Skills		
			Imagination		
			Motivation		
			Novelty		
		Teaching Creatively	Ambiguity		
			Choice		
			Visualisation		
GoAnimate Vs. Creativity					
GoAnimate Training Needs					

3.6 Issues of Trustworthiness

3.6.1 Validity

The researcher obtained verbal and written informed consents from all participating teachers and students. (see Appendices A & B). This is a key aspect in adding validity to the any research (Bell & Waters 2014). Additionally, the audiotaped recordings were deleted directly after the needed data was obtained from them as teachers and students requested that.

3.6.2 Credibility

A triangulation of evidence was used to collect data from different sources by using different methods (Flick 2014). The teachers' and students' focus group

interviews, the self-observational notes and the TTCT results along with students' products formed the needed sources of evidence that assured the credibility of this study due to the consistency of their results.

3.6.3 Transferability

The researcher provided thick descriptions of the research methodology and findings. This should help other researchers to replicate the study in other contexts.

3.7 Limitations and Delimitations

3.7.1 Limitations

The results of this case study can be only generalized to represent the effects of digital storytelling videos on classroom creativity within the limited learning style of collaborative learning as it was integrated with it. That is because the results can be different with other learning styles. Additionally, the study was, also, limited to the scope of Muscat region and should not be generalized to cover other regions or countries without prior replication of it in different areas. That is because students from different areas are not equally exposed to technology.

3.7.2 Delimitations

The researcher chose to conduct this case study in one school only and that was because the study inspected different aspects of classroom creativity, which were product, group, process and generation creativity. As a result, it was more adequate to look fully into these aspects within this limited scope in order to be able to study them well. In future, the same study can be replicated in other Omani schools.

3.8 Summary

In this case study, a QUAL(quan) approach was used to answer the main and specific research questions. The study took place in two Omani EFL classrooms. Convenience sampling was applied to collect a sample of 59 participants of teachers and students. Focus group interviews, self-observational notes, students' written work and their digital storytelling videos all together made the instrument used to collect the qualitative data. As for the quantitative data, the TTCT results provided the needed data to inspect students' creative thinking skills and their improvement. When it comes to data analysis, an inductive approach, in which colour-coding categorization reference was designed and fluency descriptive statistics were generated, was adopted.

4 Findings and Discussion

The findings and discussion section aims at answering the research questions adequately. Therefore, this section is organized into five main parts. The first four parts answer the study's specific questions, which look into the effects of digital storytelling videos on product creativity, group creativity, process creativity and generation creativity when integrated with collaborative learning in the Omani, EFL classroom. As for the fifth part, it will attempt at answering the study's main research question, which inspects the effects of digital storytelling videos on classroom creativity.

4.1 The Effects of Digital Storytelling on Product Creativity

It is evident from the focus group interviews that all teachers and all students considered the final product; students' digital storytelling videos as creative. In light of Csikszentmihalyi's Systems Model (2014), which includes the person, the domain, the field, the effects of GoAnimate on product creativity will be analysed and discussed.

4.1.1 The Person

This section will look at the person as part of the bigger picture, which means that it will not analyse the intrinsic or extrinsic personal aspects that contribute to individuals' creativity. Rather, it will inspect how the person sees the product within the framework of Csikszentmihalyi's Systems Model. The interviewed students identified two aspects that reflect their personal evaluation of their work. These aspects are product originality and product usefulness.

4.1.1.1 Product Originality

When it comes to originality, two main issues are revealed from the students' focus group interviews. Firstly, it is important to highlight that the interviewed students considered originality as the main criterion to consider their GoAnimate products as creative. This is obvious when the students defined creativity in terms of producing ideas or products that were “new”, “unusual”, “special”, “creative”, “unique”, “outstanding”, “different”, “extraordinary” and “amazing”. A good number of them, also, emphasized that creativity was all about “thinking outside the box”. Well, originality is the criterion that all researchers from all disciplines (Diedrich et al. 2015; Harrington 2018; Hennessey and Amabile 2010; Im and Workman 2004; Kaufman 2016; Stokes 2016; Weisberg 2015) agree upon. So, how did those students reach to the same conclusion? It is obvious that in our daily lives, when people in our community talk about creativity, they always connect it to originality. Therefore, being part and parcel of this society, and because creativity is an abstract concept, students, mainly, build their knowledge on creativity around what they absorb from others. Secondly, in order to come up with an original, creative work, students “thought of a story plot that no one thought of”, “tried to write something different from the other groups”, “thought about things that maybe the other groups didn't notice”, “came up with new ideas that weren't in the original story”, “thought of other possibilities for the person who broke the mug”. Interestingly, these responses reveal an important aspect about the originality of students' products. It is clear that those students' creativity is an intentional one as they have “tried” to accomplish something original to obtain it. This, in turn, stresses the great role of the teacher and classroom instruction in leading students towards achieving this goal, which goes in line with the ideas of Jeffrey and

Craft (2010), Mvududu and Thiel-Burgess (2012) and Slavin (2014). Therefore, it can be said that GoAnimate has helped in leading students to produce original products.

4.1.1.2 Product Usefulness

Very few students recognised usefulness as a fundamental component that contributes to the assessment of their GoAnimate products. Some of those students stated that creativity should result in “something” that was “the best”, “successful”, “very useful” and had “many benefits”. The others emphasized that creativity promises a person “a better future” and an “increase” in his/her “production” and “knowledge”. So, unlike originality, the usefulness of students’ products was not a priority to them, which agrees with Weisberg’s (2015) ideas on the unimportance of value in creativity’s definition. Students’ responses and their various understandings of creativity can be attributed to that creativity is an abstract concept and therefore, different people may interpret it differently. In more detail, when defining abstract concepts, the ideas that individuals carry, the beliefs that they hold and the experiences that they undergo all shape the way they picture these concepts. This assures that creativity is indeed a controversial issue as Corazza (2016), Diedrich et al. (2015) and Kaufman (2016) affirm. Yet, when it comes to classroom context, students need to understand that their products; classroom work, should be appropriate and fulfill the curriculum’s desired outcomes for it to be accepted. So, usefulness is important after all, which is, also, stressed in Chu and Chow’s (2017) study.

4.1.2 The Domain

The researcher’s self observational notes and the teachers’ focus-group interviews revealed some teachers’ suggestions through which GoAnimate could affect the domain of teaching EFL and teaching in general in the Omani classrooms. To begin

with, the researcher's observational notes brought to light that the possibility of using digital storytelling videos in classroom instruction overwhelmed teachers with excitement. Additionally, the teachers assured that the use of GoAnimate in the classroom could contribute positively to the methods of teaching productive skills. Moreover, the senior English teacher asked the researcher "to conduct a workshop on GoAnimate and its integration with teaching". She emphasized that such a workshop could be beneficial to "all teachers not only the English teachers". She, even, took a step forward after the interviews and spoke to the school principal, who consequently, approached the researcher and discussed with her a future training plan for her schoolteachers. As a result, if these future teachers' training programmes are to be successful, the domain of teaching may benefit from an invaluable, multimodal technology. Yet, it should not be neglected that such programmes need to be designed based on the individual needs of each school subject (Sawyer 2015), and thus, teachers will play invaluable roles in designing those training programmes as well as the GoAnimate videos.

4.1.3 The Field

By analysing the students and teachers' focus group interviews and the researcher's self-observational notes, some field related aspects are brought to light. To begin with, all groups except one; Group (5), received totally positive feedback on their stories' ideas from all other students and teachers and thus, as the researcher noted, they were pleased and motivated. So, why was one group left behind? Well, this group wrote a story about a possessed teacher, who went through a long process of spiritual treatment to get well again (see Appendix H). So, after designing the initial GoAnimate videos, teachers had the chance to have a look at them before students during their

focus-group interviews. Watching the video of Group (5), teachers were shocked and argued that there should be limits for students' freedom when expressing their ideas. The teachers were very upset with the groups' ideas and one of them confirmed that teachers "do not accept to be addressed as mentally ill". Another one stated that this group "started well but ended their writing in an unacceptable way". Respecting their wish, the video of this particular group was edited by skipping the part of the possessed teacher. Later on, in addition to all other videos, the edited video of Group (5) was played in class (see Appendix G). The group members seemed upset and announced that there was a missing part in their story. Their class teacher tried to explain to them that the omitted section was "inappropriate"; nevertheless, they remained unconvinced. After that, when students were interviewed, two students from Group (5) stated that "not everything was mentioned. The video skipped a part that we [they] had written and we [they] think it was the main part of the story" and the other affirmed that "you [the researcher] skipped a part that no one can think of in the video". Additionally, one of them claimed that creativity is to "have crazy ideas" and the other emphasized that in creativity, "rules are not found neither judgment". This incident presents beautifully the ideas of Csikszentmihalyi (2014) on the extremely influential role of the field; the teachers, on the future of the person's product; Group (5) edited work. It, also, indicates that in this relationship, the rejection of the creative ideas or products of individuals by the field will, most probably, develop a kind of feeling in the involved persons. In this classroom context, this feeling was negative as noticed from the students' responses. Yet, in other conditions, intrinsic motivation and self-confidence can turn such rejection into a growing determination to prove the faulty of the field.

4.1.3.1 Students' Constructive Feedback

The researcher's self-observational notes and the focus-group interviews bring to light the nature of classroom feedback that took place in the studied classrooms. To begin with, after watching each of the groups' GoAnimate videos, the initial feedback was given by other groups. It was noted by the researcher that students followed the researcher's instructions adequately as they referred back to the GoAnimate videos to give their descriptive feedback, which was mainly positive, to other groups in a way that met Brownell (2015) and Ezzat et al. (2017) ideas around constructive feedback. Additionally, one of the teachers assured that "students learned from each other" and that "they learned from the more creative students". This shows how valuable it is for students to present their work (Forawi 2015) as they have the chance to learn from each other. As for the students, a student highlighted that "when groups said their ideas and others responded to them, they became more confident about their own ideas. This helped them to think and be more creative when they found good reaction from others". Therefore, GoAnimate aids establishing the right feedback environment that both teachers and students can use positively to provide suitable constructive feedback to different groups (Ling, Ismail & Abdullah 2015). Moreover, it facilitates students' scaffolding of each other, as they refer back to the groups' videos, and this results in students building on their previous creative work (Cazden 2017; Slavin 2014). This supportive feedback, also, improves students' idea exchange and collaboration (Amabile and Pratt 2016) and results in a noticeable improvement in students' creative thinking skills especially that their work is successful (Simpson 2017).

4.1.4 Summary

It is evident that the interaction between the person, domain and field is dynamic. It is, also, clear that this interaction shapes the creativity of the product as it determines which products survive and which ones extinguish. In this study, although there is a negative field influence on one of the groups' products, it remains a partial influence that has not affected the major group's work and thus, the product is not completely rejected. All in all, it can be said that within the context of this study, digital storytelling videos are considered to foster high product creativity as perceived by the students, teachers and researcher. Furthermore, those videos have facilitated giving constructive feedback to students.

4.2 The Effects of Digital Storytelling on Group Creativity

Based on the teachers and students' focus group interviews and the researcher's self-observational notes, some aspects of team creativity are identified. These aspects are ideas' sharing and group dynamics.

4.2.1 Ideas' Sharing

Almost all students agreed that the GoAnimate video "made it easier" for them to share their ideas as this was, positively, evident in their groups. They stated that they "referred back to the video to discuss the different characters and events". Therefore, it is clear that digital storytelling aids the learners in sharing ideas, which totally agrees with Mckeeman and Oviedo (2014) and Stratton, Julien and Schaffer (2014) studies' results. Their responses arise three important issues. First of all, one of the students affirmed that "more people meant more ideas". This idea disagrees with those of O'Donnell and King (2014) and Paulus et al. (2016) as they present that a small number of group members is best to overcome 'production blocking' during brainstorming

activities. Secondly, some students confirmed that when working in groups, “one could have different types of views and that’s interesting and might give more ideas”, “there were many ideas from each one”, “everyone thought of an idea” and “there were more chances to share more creative ideas”. In addition to this reflecting the ideas of constructivism (Mvududu and Thiel-Burgess 2012; the National Research Council 2000; Slavin 2014), it, also, affirms the positive influence of groups’ diversity on fostering their creative thinking skills and thus, their performance. This totally agrees with the results of the studies of H. Friedman, L. Friedman and Leverton (2016) and Hoever et al. (2012). As there are many more examples that revolve around these same ideas, this indicates that collaborative work, if applied correctly, leads to fostering students’ creativity which goes with the ideas of Hogan and Tudge (1999) and Sawyer (2015). However, three students had some concerns with regard to group work, which is the third issue that is worth looking deeply into. They said that they faced “disconnected ideas” and getting “confused” or “interrupted”. They, also, tried to go way too far in their creative thinking to the extent that they “thought about literally anything that was so much out of the box”. Two of those students stated explicitly that they “didn’t prefer doing things in groups” and “liked working alone”. Well, this can be due to various reasons but since they are three students only, then the number of those reasons can be reduced to cover issues that are student related in the first place. In more detail, students’ attitudes, organisation and the meaning of learning to them, which are the conditions brought forward by Williams and Sheridan’s (2010) in their empirical study, make the best justifications for those students’ negative feelings towards group work.

4.2.2 Group Dynamics

The interviewed teachers and students agreed that GoAnimate helped in establishing good group work and that the nature of the relationship between the groups' members affected the creativity of their work positively. The teachers mentioned that "the students were instructed well on how to work in-groups" and "this helped them a lot". The researcher's observational notes highlighted that although the groups were diverse, their work turned creative and they worked well together (Hoever et al. 2012). The students, also, drew attention to the fact that they worked in groups and thus, their stories were the collection of different ideas. Many of the students' responses used the pronoun "we" instead of "I" to highlight that. Also, one of the students commented that the story "was a story of all of us[them]" as they "shared our [their] ideas and they turned to a great, creative, unique story". So, the students using the pronoun "we" means that they think as a group and they attribute their success to the whole group rather than to themselves. This reveals that there were positive group dynamics that governed the relationship between students and helped in the success of those groups' efforts.

4.2.3 Summary

Digital storytelling videos have enhanced group creativity on the level of the group as well as on the level of the students. As a result, it is obvious that those videos work well with collaborative learning and this, in turn, helps in fostering students' creativity more. Additionally, most students loved working in groups and the only three who had concerns about group work seemed to always have this issue and so, their concerns are not the result of factors that are related to this lesson in particular.

4.3 The Effects of Digital Storytelling on Process Creativity

By analysing the focus group interviews, two creativity developmental levels are identified. First, when it comes to students, almost all of them were happy with their products. They described their products, which were their stories presented as digital storytelling videos, as “lovely”, “lively”, “really wonderful” and “enjoyable”. Two of them, also, announced that they felt “proud” of their work and that the GoAnimate video “added beauty to beauty”. Others pointed out that “it was fun to watch what we [they] wrote. It really showed us [them] the beauty of the story” and “it turned out better than the writing version”. These responses present, at least, a mini-c level of creativity. Although this is the initial level in Kaufman and Beghetto’s (2009) Four Cs Model, it is the level at which creativity is first sparked. Moreover, students have worked on GoAnimate for the first time and so this level is where they should be situated naturally. Yet, once the teachers announced to students that their videos were creative, the level of students’ creativity is upgraded to level two, which is little-c, resulting in an increase in students’ interest to work more and more on digital storytelling designing programmes. This highlights the invaluable role that the teacher plays in nurturing students’ creativity by appreciating even the minimal achievements that students make. Moreover, the teachers were deeply interested in designing their own digital storytelling videos. Therefore, once they create their first videos, they will, also, fall in the mini-c level. This means that the process of creativity is not age restricted as Kapucu, Eren and Avcı (2014) claim. Rather, the individual’s creativity can be fostered at any age; be it young or old, and this totally agrees with the results of Romero, Hyvönen, and Barberà (2012) and Yi, Plucker and Guo’s (2015).

4.3.1 Summary

The integration of digital storytelling videos with collaborative learning demonstrates beautifully the natural sequence of process creativity as almost all students have moved forward in their developmental levels of creativity from mini-c level to little-c level. Not to forget mentioning the invaluable role of the teachers' encouragement in achieving that. Moreover, the fact that the teachers themselves are standing on a mini-c level of creativity when it comes to digital storytelling videos creation assures that creativity can be fostered at any age.

4.4 The Effects of Digital Storytelling on Generation Creativity

4.4.1 The Effects on Teaching for Creativity

Students' focus group interviews and the output that students produced when doing the brainstorming activity demonstrate the effects of GoAnimate on fostering the students' four creative thinking skills, which are fluency, flexibility, originality and elaboration. These effects are presented and discussed in the following sections, which are Torrance's four creative thinking skills, imagination and motivation.

4.4.1.1 *Torrance's Four Creative Thinking Skills*

Comparing between students' guesses before and after the intervention (see Appendix I), gives insights about the effects of GoAnimate on fostering the creative thinking skills of fluency, flexibility, originality and elaboration, which will be analysed and discussed in the following sections.

Fluency

When it comes to fluency, as evident from the tables and demonstrated in the descriptive statistics; Figure 4.1, below, students' fluency has improved in both classes for all groups.

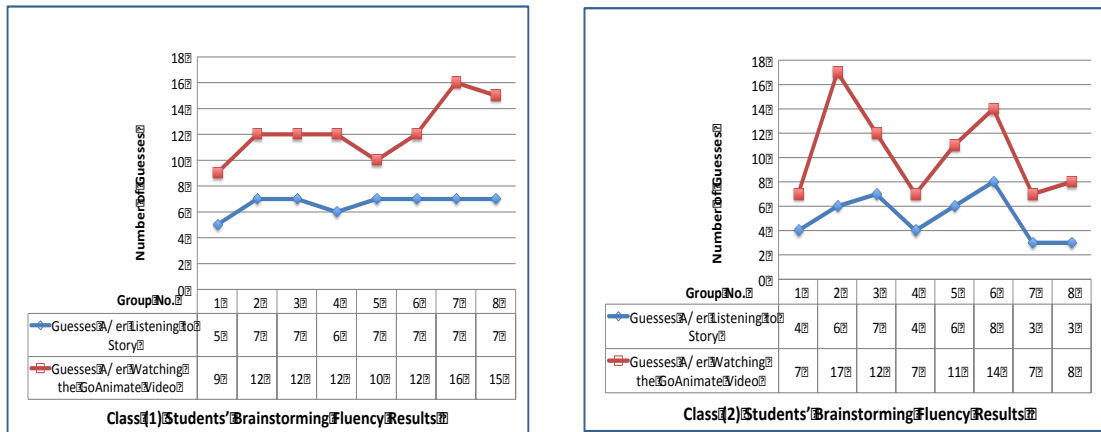


Figure 4.1 Students' Brainstorming Fluency Results: To the right, class (1) results. To the left, class (2) results. The TTCT shows an increase in students' fluency in both classes.

This means that GoAnimate has, adequately, succeeded in fostering students' fluency. More insights into this chart will be brought to light on under 'future research implications within this section.

Flexibility

By analysing the table, students' guesses before watching the GoAnimate video covered all human characters from the story which are, "Eva", "Sally", "Alice", "Ruby", "Flora", "Zara" and "Rose". After watching the video, in addition to their previous human guesses, students' guesses increased to involve the "cat", "bird", "spider", "wind", "table", "books", "bees", "earthquake" and "ghost". So, it is evident that with regard to students' flexibility, the guesses of all sixteen groups of students from both classes fell into one type of guesses before the integration of GoAnimate.

They were all humans. Yet, after watching GoAnimate, these types increased to involve animals, birds, insects, objects and even supernatural things. This, in turn, affirms that GoAnimate has, positively, influenced students' flexibility because the number of the responses' types has increased in all groups.

Originality

When it comes to originality, students' guesses before intervention were very similar as they included the different human characters mentioned in the story. Yet, after watching the GoAnimate video, some unexpected, unique guesses were given. For example, from class (1), group (3) gave the guess "ghosts", group (7) gave the guesses "fan", "the cleaner", "A.C." and "no one" and group (8) gave the guess "students from another class". As for class (2), group (2) gave two original guesses, which are "ghost" and "no one". Therefore, it can be said that GoAnimate has fostered some students' originality while the rest of the class have overall similar guesses. This can be due to that some students are naturally more creative than others. It can be, also, due to limitations in classroom instruction and thus, in future, adopting approaches that foster originality to the maximum should be done.

Elaboration

The only group from both classes that elaborated on their answers is group (6) from class (2). That is because they gave more details to three of their answers, which are "All of them (thinking that they had another thing to blame)", "spider (trying to get rid of it)" and "the table wasn't stable". In their focus group interviews, teachers argued that "students could have elaborated more if more time was given". But, the fact that

“teachers are hindered with time restrictions as they need to cover a certain curriculum does not allow them to waste many lessons on a single piece of writing”. Two more teachers added that “as far as the students covered the task beautifully and on time, there was no need to give extra time” and that “students need to get used to time restrictions because in the final exam, they don’t get extra time”. Well, time indeed can contribute to this result. That is because as Simpson (2017) claims, the more students spend time together, the more successful and creative they can be. Additionally, by going back to section 2.2.4.2; The Torrance Tests for Creative Thinking (TTCT), it is evident in the provided example that the child’s elaboration responses are the lowest in number. This means that elaboration as a creative thinking skill requires more time and this can be due to the fact that it is more complex as students need to give more details to their responses. Therefore, providing students with more time may lead to their better elaboration. Yet, as teachers assured, it would be difficult for teachers to allow extra time for the sake of elaboration while the students have already covered beautifully the lesson’s objectives. Unfortunately, teachers are questioned about the class time and how they use it effectively to cover all curriculum aspects.

4.4.1.2 Imagination

The focus group interviews as well as the researcher’s observational notes draw attention to the important role of GoAnimate in fostering students’ imagination, which, in turn improves their creative thinking skills. For instance, the students highlighted this role when some of them confirmed that the GoAnimate video made them “imagine better the characters and how they moved around”, “imagine everything”, “imagine and think more and more”, “imagine and analyse” and “imagine what would happen next”.

Therefore, it is obvious that digital storytelling videos improve students' imagination skills. Other students, also, claimed that the GoAnimate video expanded their imagination when they said that "it helped our minds to have bigger imagination", "it helped us [them] to expand our [their] imagination" which resulted in them developing "more imaginary ideas and situations". Furthermore, in addition to the previous effects of GoAnimate on students' imagination and thus, their creativity, four of the students gave responses that assert the positive role of collaborative learning on enhancing this positive affect even more. Two of them assured that sharing ideas "with others helped them to expand their imagination and be creative" and "to go through different paths". The other two believed that group work "got them to know how each one of them thinks and her imagination" and thus "when they mixed it together, it became a creative story". This agrees with the results of the studies of Akyeampong (2018) and Duveskog et al. (2012). Moreover, these findings bring to light how connected imagination and creativity are to each other and thus, as Stokes (2016) claims, imagination can indeed result in prompting creativity.

4.4.1.3 Motivation

Aspects of students' motivation were noticed when analysing students' focus group interviews and the researcher's self-observational notes. When it comes to students' responses, students expressed that GoAnimate "added excitement and motivation", "was fun and interesting", "was enjoyable", "was beautiful", "changed our [their] mood and the atmosphere" and thus they "had fun". One of the students even announced that students "were so excited for the first time in the class this year". Another student asserted that due to the video, she "never got tired of the lesson". Moreover, one of the students stated that "when students enjoy something, they show

their creativity without someone forcing them for marks”. This indicates that GoAnimate fosters motivation and thus, creativity (Akyeampong 2018; Duveskog et al. 2012) In addition to students’ responses, the researcher’s self-observational notes described the students as being “highly motivated”, “extremely interested” and “fully engaged”. So, it is obvious that the digital storytelling video has motivated students and this, in turn, has influenced their engagement and communication skills in the lesson positively. This totally agrees with the result of Pop (2015) and Thang et al. (2014).

4.4.2 The Effects on Teaching Creatively

4.4.2.1 Novelty

All of the teachers and the students agreed in their focus group interviews that the lesson was novel due to the use of GoAnimate. The findings of this study bring to light two major consequences of this novelty. First, one of the teachers declared that when she heard about the GoAnimate video, she knew that “something new and creative was coming on the way”. Another teacher added that “the lesson was creative because of GoAnimate”. As for the interviewed students, a student assured that the lesson was “presented in a unique and new way” which made it “different from other lessons and more creative”. So, it is clear that by being new, unique and different, GoAnimate enhances students’ creativity. This totally agrees with the ideas of Filice and Sposato (2017), Mckeeman and Oviedo (2014) and Shively (2011), who recognise GoAnimate as a booster of originality and creativity. Second, some of the students stated that due to the lesson being “new”, “different” and “creative”, it was “fun”, “interesting”, “beautiful” and “enjoyable”. This was, also, highlighted by one of the teachers as she announced that the video “was exciting even for the teachers”.

Moreover, two of the students pointed out that such an “unusual” and “unique” lesson “changed our [their] mood and the atmosphere” and “gave us [them] a motive to focus more with the teacher”. Therefore, it is evident that the lesson’s novelty contributes positively to the environment of the classroom resulting in a stress-free environment that motivates students and thus, fosters their creativity and this agrees with the conclusions of Chu and Chow’s (2017) and Davies et al. (2013) on the positive role of such environment. It is worth mentioning here that both novelty and safe environment are recognised by Drapeau (2014) as effective elements of creative approaches.

4.4.2.2 Ambiguity

All of the interviewed teachers and almost all of the students argued that the video did not give a clear answer on who, actually, broke the mug. For instance, the students expressed this ambiguity when they stated that the answer “remained a mystery”, “was like a puzzle”, “not much clear”, “mysterious” and “anonymous”. That was because the GoAnimate video “made it harder to have a clear guess” as “no specific and clear evidence was there” and “there were many suspicious characters”. and thus, “having unclear solution to this problem made everyone think in different possible answers”. These findings highlight that the animated GoAnimate video can provide the needed ambiguity, which Drapeau (2014) points out as an element of creative approaches and therefore, it leads to fostering creativity. Additionally, one of the teachers emphasized that “there was no right answer” and another one elaborated that “the video was ambiguous enough to offer sufficient number of directions but not to confuse students and this encouraged creative thinking”. Well, the teacher’s description of the video as “ambiguous enough” gives an indication that the ambiguity level used in the video is adequate as it allows nurturing the proper needed response from the side of the

students but without confusing them, which, in turn, improves their creative thinking skills. This totally agrees with the results of Wang, Zhang and Martocchio's (2011) experimental study.

4.4.2.3 Choice

All the teachers and students agree that the GoAnimate videos had added alternatives to their guesses on who broke the mug. For instance, the teachers listed some of these alternatives, which are the “ghost”, “broken table”, “earthquake”, “cat” and “spider”. They highlighted that “giving students more choice would definitely encourage their creative thinking skills”. Additionally, the students named some alternatives like the “wind”, “cat”, “bird”, “bees” and “animals”. Furthermore, some of the students pointed out that they “had not expected that there might be more options” but, the video “showed more things that could be the ones to break the mug”. For example, “the cartoon animals added more options on who broke the mug”. To begin with, it is evident from students' responses that more choices are provided by the use of digital storytelling videos, which, in turn, results in a sharp increase in student's creative thinking skills as they are able to list more, variable and original guesses. This totally agrees with de Souza Fleith (2000), Drapeau (2014) and Sprenger (2010) claims that giving more choice to students motivates them and thus, it fosters their creativity; nevertheless, it goes against the results of the two studies presented by Mozgalina (2015), in which less choice is evident to foster creativity more. As argued before, a moderate implementation of choice seems to be the way out from this dilemma. So, the proper number of choices provided by the digital storytelling videos is that number that enables students to have control over their own learning but, one that assures that they stay focused on the task in hand.

4.4.2.4 *Visualisation*

The teachers and students all agree that the sound effects and facial expressions had made a difference in them imagining what might have happened better. In more detail, two teachers ensured that they “were able to live our [their] students’ stories through their videos. Very interesting!” and that “the sound effects made the videos lively”. Also, some students pointed out that the sound effects and facial expressions “showed out the real class and things that were not written in the paper” and made “the story livelier and beautiful”. Two other students explained that “before watching the video, we [they] didn’t spot the light on some characters and we [they] ignored them but after watching the video, the details made some things clearer” and “we [they] could imagine the whole story in our [their] heads with the characters’ expressions and so on”. Additionally, students added that “the voices helped in knowing who helped causing the action and broke the mug” while “the facial expressions like nervousness, fear, shivering made us [them] suspicious in more people and added them to the list of those who might have broken the mug”. All of these descriptions assure the wonderful role of GoAnimate on providing the needed support for students and teachers to visualise the created stories to the extent that they feel that they are living them. So, this visualisation adds interest and motivation to the classroom instruction. This makes GoAnimate a creative teaching approach as it provides the needed visualisation of events, which, in turn, increases motivation and thus, creativity, which goes in line with Drapeau’s (2014) ideas on the importance of visualisation.

4.4.3 *Summary*

When it comes to teaching for creativity; fostering students’ creativity, the influence of digital storytelling videos is evident on students’ creative thinking skills,

imagination and motivation. To begin with, it is obvious that TTCT results give accurate indications on students' creative thinking skills, and this goes in line with Baer (2011), Cramond et al. (2005) and Kim's (2011) studies' results. Based on these tests, it is obvious that digital storytelling videos have a significant impact on fostering students' fluency and flexibility and a noticeable impact on some groups' originality. When it comes to elaboration, a little minor impact is noticed in a single group only. This impact can be, most probably, increased if more time is given to students; nevertheless, the fact that teachers are obliged to cover the curriculum and prepare students for standardized tests hinders allocating more time for the sake of elaboration. When it comes to students' imagination and motivation, a positive influence of the videos is, also, obvious on these aspects. As for teaching creatively; using creative approaches of instruction, the digital storytelling is evident to be novel, ambiguous, provides choice and fosters visualization. Moreover, students and teachers have positive perceptions about it and consider it to be creative. Therefore, it can be announced that digital storytelling is a creative approach of instruction that teachers can use in the classroom to increase motivation and thus, creativity. All in all, both teaching for creativity and teaching creatively interact and influence each other as the change in one affects the other. This goes with the ideas of Jeffrey and Craft (2010).

4.5 The Effects of Digital Storytelling on Classroom Creativity

Classroom creativity is an umbrella term that covers all the previously discussed topics of product, group, process and generation creativity. Yet, there are two more issues that are worth highlighting and will be discussed in the following two subsections. They are GoAnimate Vs. Creativity and GoAnimate Training Needs.

4.5.1 GoAnimate Vs. Creativity

Getting introduced to GoAnimate for the first time, it is natural to build some conclusions, which are expressed in the students' interview responses around it. To begin with, most of the students were with the use of GoAnimate in the classroom. For instance, students believed that GoAnimate could make them "think out of the box", "be more creative", "create lots of things" and "create stories with different sounds and characters". Some of them, also, highlighted that GoAnimate would be useful in "school presentations", "writing stories", "show[ing] parts of the story that one can't explain in a writing". Moreover, other students pointed out that GoAnimate is a unique web-tool because it allowed them to "edit, put different expressions and add live pictures", "create lively stories" or "add more details to the story which help in making [them] creative". So, it is obvious that the majority students consider GoAnimate to be highly beneficial in improving their creative thinking skills and this totally agrees with the ideas of Stratton, Julien and Schaffer (2014) and the results of Filice and Sposato (2017), McKeeman and Oviedo (2014) and Shively (2011). Additionally, it is evident that those students have positive perceptions of GoAnimate because it engages them in their own learning, which goes in line with the results of Chiang, Chiu and Su (2016) and Tang's (2016) studies. On the other hand, five students questioned the usefulness of GoAnimate in fostering their creativity. For instance, one of them was "not sure", while the other four were quite confident that GoAnimate had nothing to do with fostering creativity. They gave different reasons for this judgement, some of which were, "a creative person can be creative at any circumstances", "creativity does not need an aid to be accomplished", "GoAnimate is a programme that makes video and edit them for montage, not a programme to learn how to be creative" and "creativity isn't the

environment around you forcing you to be creative, it is you who make what's around you creative". Interestingly, those students seem to have got an answer to the everlasting question: Which came first, the chicken or the egg? To them, creativity comes first and it does not need to be fostered by any means and a creative person will be creative in any condition. Well, no one can neglect the invaluable role of an individual's inner creativity, which varies from one person to the other. Yet, even this inner creativity can make good use of some enhancement and here comes the role of the digital storytelling videos like GoAnimate in improving students' creative thinking skills and thus, on building on their inner creativity.

4.5.2 GoAnimate Training Needs

By analysing the focus group interviews, some training implications arouse. To begin with, one of the students highlighted that it would be "difficult to create those GoAnimate videos but maybe after some more practice and more ideas that would be possible". Additionally, the teachers' and principle's requests mentioned in section 4.1.2; The Domain, also, imply the need for teachers' training programmes. This need is totally understandable and it should serve two levels. First, on the designing level, GoAnimate video maker is not as simple as video editing because it requires adding specific elements like characters, sounds, movements, recordings etc. Therefore, teachers will need some thorough practice on how to create digital storytelling videos whether using GoAnimate or other video making programmes. Second, on the practice level, teachers need to be trained on how to use these videos properly in the classroom to achieve their lessons' predetermined objectives. Otherwise, the results will be inadequate. Additionally, this training ensures that teachers are more confident to work on those multimodal technologies in real life contexts; their classrooms, which is a need

highlighted, also, by Ewing and Gibson's (2015) study. As for the students, it is true that this generation is a high-tech one, but it would be a good idea to give students some basics on GoAnimate before asking them to design their own videos. All in all, the need for full training before the application of different multimodal technologies is highlighted in the recommendations of Biber and Reis (2016), Filice and Sposato (2017) and Kapucu, Eren and Avcı (2014), who call for teachers' training programmes of different multimodal technologies like GoAnimate and web-based programmes prior to the implementation of those tools.

4.5.3 Summary

In addition to the previous discussion on product, group, process and generation creativity, which form classroom creativity, there are two more aspects that contribute to it. First, most students and all teachers believe that digital storytelling increases classroom creativity except for few students, whose justifications remain questioned. Moreover, the need for training programmes that empower the individual with the needed technological skills to design videos using digital storytelling makers is highlighted. Additionally, when it comes to teachers, those training programmes should, also, provide training on how to implement their products properly in the context of the classroom.

4.6 Chapter's Summary

In general, digital storytelling has proved itself to be a creative approach to learning which, also, improves students' motivation, imagination, group work and group dynamics. Furthermore, digital storytelling works beautifully with collaborative learning as both work hand in hand in fostering students' creative thinking skills to the maximum. Yet, because it is still a newly introduced multimodal technology, the need

for training on its use is crucial to guarantee the proper integration of it. All things considered, digital storytelling has a positive influence on product, group, process and generation creativity and thus, classroom creativity as a whole is fostered.

5 Conclusions and Implications

In conclusion, the results of this case study answer its research questions adequately. To begin with, when it comes to product creativity, digital storytelling videos have a positive impact on the interaction that takes place between the domain, person and field and thus, on product creativity. Those videos, also, facilitate giving constructive feedback if applied appropriately. Moreover, collaborative-based-learning digital storytelling videos foster group creativity on both levels; the individual and the group as a whole. Furthermore, as for process creativity, three main points are worth highlighting. Firstly, the natural sequence of the creativity process is evident in students' progress as their level has improved from mini-c to little-c. Secondly, the influential role of teachers' encouragement should not be neglected as it has contributed greatly to those students' creative thinking skills improvement. Thirdly, it is, also, evident that this process is not age restricted. When it comes to generation creativity, teachers and students consider digital storytelling videos as creative approaches that improve motivation and imagination and thus, students' creativity. That is because these novel and ambiguous videos provide choice and foster visualization. Therefore, if sufficient time is provided, these videos can improve students' fluency, flexibility, originality and elaboration. All in all, it can be said that the integration of digital storytelling with collaborative learning results in positive influence on all four aspects of classroom creativity, which are product creativity, group creativity, process creativity and generation creativity. This, in turn, affects the overall classroom creativity positively. So, it can be stated that this study has succeeded in shedding light on some of the aspects that contribute to classroom creativity and so, it has provided a completer

image of classroom creativity and the nature of the interaction between its different aspects. Additionally, it is evident, then, that the TTCT alone is not enough to evaluate classroom creativity, which totally agrees with Piffer's (2012) argument that other aspects; like product creativity are, also, important. Furthermore, the role of collaborative learning in the success of the implementation of digital storytelling in the Omani classroom should not be undervalued. That is because the study brings to light that this combination of the GoAnimate digital storytelling multimodal tool and collaborative learning is a perfect match as they have worked spontaneously to foster students' engagement, motivation, imagination and thus creativity. Finally, digital storytelling has proved itself to be a creative multi-technological tool that can foster students' creativity if applied properly. So, the results of this study agree totally with the results of the studies of Lotherington and Ronda (2012), Oliver and Pritchard (2016), Skains (2017) and Vandommele et al. (2017) that highlight the positive role of multimodalities in the current EFL classroom.

5.1 Implications

The findings of this study suggest different implications on the levels of the teachers, supervisors, trainers and researchers.

5.1.1 Teachers

On the level of teachers, their role is divided into two parts: their role towards their students and their role towards their professional development. When it comes to their role towards their students, it is important to guide students on how to give instructive feedback, as they are part and parcel of the classroom feedback environment. Additionally, teachers need to enlighten students that novelty alone cannot make their

work creative and that usefulness is an important criterion of creativity. Moreover, teachers need to give guidelines to students that facilitate working effectively in diverse groups because positive group dynamics are key aspects to group creativity. Finally, teachers make students understand and believe that creative thinking skills can be fostered. This way they will encourage students to deliberately try to improve those skills.

As for teachers' role towards their professional development, teachers should integrate digital storytelling appropriately so that students' creativity is fostered to the maximum. Also, teachers should develop positive attitudes towards students' creative ideas and to provide students with constructive feedback that encourages students and thus improves their creativity. Moreover, teachers need to carefully select the lessons on which they wish to integrate digital storytelling because it would be a good idea to allow students some more time and room to elaborate on their work. Furthermore, teachers should develop the use of digital storytelling to cover topics that are part of students' standardized tests. This way they can kill two birds with one stone.

5.1.2 Supervisors

On the level of supervisors, it is crucial for supervisors to understand that implementing digital storytelling as a multimodal technological tool is not as easy task to accomplish and that it is time consuming as highlighted in the methodology section of this study. As a result, they should appreciate teachers who implement it. Additionally, as this tool works best with collaborative learning, supervisors should tolerate students moving around in class and expressing their ideas enthusiastically for their creativity to be fostered to the maximum.

5.1.3 Trainers

On the level of trainers, they should prepare educational training programmes that prepare teachers to use digital storytelling in their classrooms. That is to train teachers on how to design the digital storytelling videos and to educate them on how to integrate those videos with their teaching effectively.

5.1.4 Researchers

On the level of researchers, the study gives various implications for future research. To begin with, this case study is narrow in scope as it covers two EFL classes that are located in a government, girls, high school in Muscat. Therefore, its results cannot be generalized because most students from other regions of Oman are not as exposed to technology as those living in Muscat and thus, a replication of the study in other areas is highly requested. Moreover, digital storytelling should be integrated with other skills as well to explore its effects on classroom creativity. Furthermore, It is clear that GoAnimate has a positive influence on students' fluency, flexibility, originality and elaboration; nevertheless, it is, also, evident that this improvement varies from one group to the other and from one skill to the other. Additionally, by analysing the results using the TTCT measures for creative thinking skills, there are some more specific findings. For instance, it is obvious that in class (1), group (7) improved the most with regard to the group's fluency, flexibility and originality, whereas in class (2), group (2) is on the lead. Well, in addition to that the influence of GoAnimate varies from one group to the other, the fact that the group with the highest improvement in those three creative thinking skills is the same group in both classes is a very interesting finding. Yet, unfortunately, the scope of this study is limited. Therefore, an adequate justification to this phenomenon cannot be given in this study. Rather, in order to get an

accurate explanation, further future investigation that inspects different issues on both levels of the group and the individual should be conducted.

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7 Appendices

(Appendix. A)



Date: Feb. 18th 2018

Teachers' Informed Consent Form *

The British University in Dubai offers a Master of Education (MEd) degree in different fields for interested students, teachers, and professionals in the United Arab Emirates. The master's programme is designed and developed in collaboration with the School of Education of the University of Birmingham, one of United Kingdom's leading schools of education. The offered MEd programmes are approved and accredited by the Ministry of Higher Education and Scientific Research in the UAE. As I am working on a research for my 'Dissertation', your participation in this research is invaluable to me.

1. **Purpose of this Study:** The purpose of this study is to explore your perceptions, as teachers, of integrating 'digital storytelling videos' with collaborative learning in the Omani, EFL class.
2. **Statement of Confidentiality:** Your participation in this research will be handled with complete confidentiality and is used for the sake of writing a course research paper. In the event of a publication or presentation resulting from the research, no personally identifiable information will appear in any reports, articles or presentations. Anonymity will be maintained at all times.
3. **Authorization:** Participation in this study is completely voluntary. By signing this form I am attesting that I have read and understood the information above and I give my consent.

Participant Name: Amal

Participant Signature: Amal

Date: 18th Feb, 2018

If you require any additional information, please don't hesitate to contact me at: 2014201171@student.buid.ac.ae.

Yours sincerely,

Shatha Al Khalili
Masters of Education Student

* This form is a modified copy of Dr. Yasemin Yilidiz Informed Consent Form (The British University in Dubai)

(Appendix. B)

الجامعة
البريطانية في
دبي



The
British University
in Dubai

Date: Feb. 18th 2018

Students' Informed Consent Form *

The British University in Dubai offers a Master of Education (MEd) degree in different fields for interested students, teachers, and professionals in the United Arab Emirates. The master's programme is designed and developed in collaboration with the School of Education of the University of Birmingham, one of United Kingdom's leading schools of education. The offered MEd programmes are approved and accredited by the Ministry of Higher Education and Scientific Research in the UAE. As I am working on a research for my 'Dissertation', your participation in this research is invaluable to me.

1. **Purpose of this Study:** The purpose of this study is to explore your perceptions, as students, of integrating 'digital storytelling videos' with collaborative learning when teaching English to your class.
2. **Statement of Confidentiality:** Your participation in this research will be handled with complete confidentiality and is used for the sake of writing a course research paper. In the event of a publication or presentation resulting from the research, no personally identifiable information will appear in any reports, articles or presentations. Anonymity will be maintained at all times.
3. **Authorization:** Participation in this study is completely voluntary. By signing this form I am attesting that I have read and understood the information above and I give my consent.

Participant Name: Aisha

Participant Signature: @Aisha

Date: Feb. 18th 2018

If you require any additional information, please don't hesitate to contact me at: 2014201171@student.buid.ac.ae.

Yours sincerely,

Shatha Al Khalili
Masters of Education Student

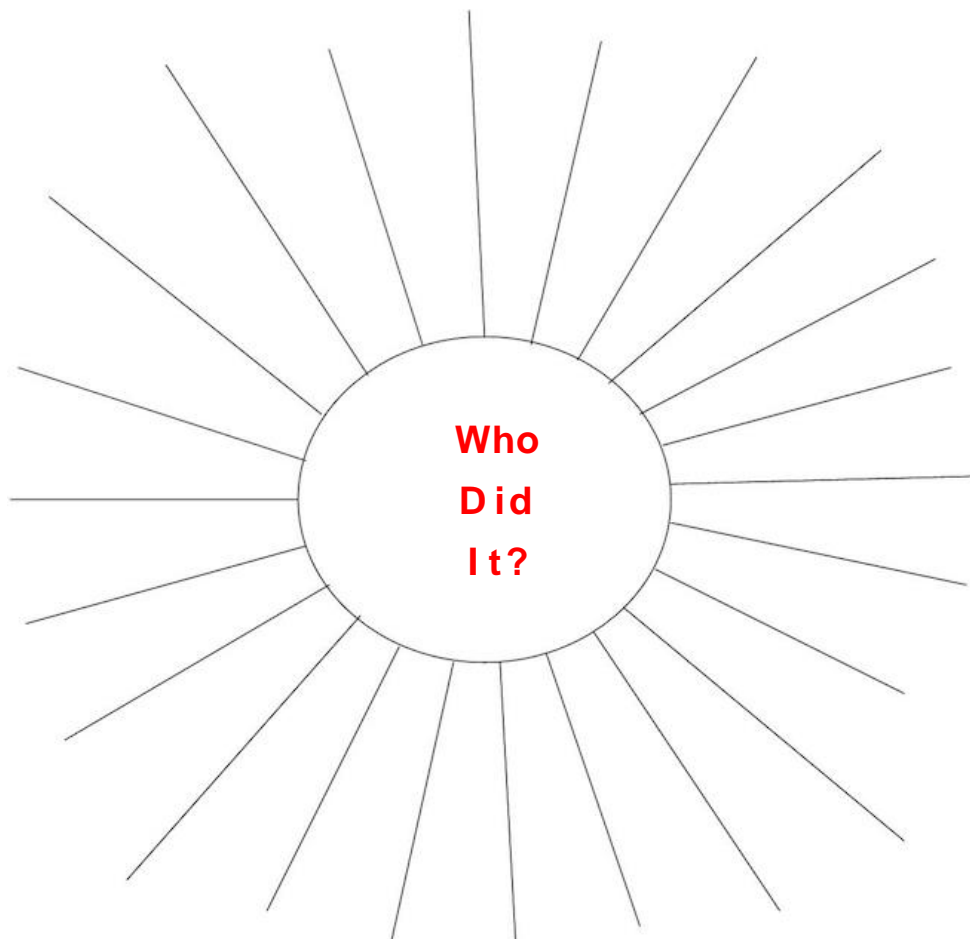
* This form is a modified copy of Dr. Yasemin Yilidiz Informed Consent Form (The British University in Dubai)

(Appendix. C)

Group: _____

Who Did It?

Based on the GoAnimate video "A Nightmare!" that you have watched, work with your group members to brainstorm for possible answers to the question: Who did it? List as many possibilities as you can within the given time.



(Appendix. D)

A Nightmare!

Hi ladies, let me tell you a story of mine. On one of the hottest days of school, my only wish was to get over this day peacefully. Yet, unfortunately, my wish did not come true. I was sitting in my office drinking coffee and sending some important emails, when Ms. Sandra came in with tears filling her eyes. Ms Sandra was a sweet teacher who was loved by her students. Her problem began when she left the classroom to get some worksheets. But, when she came back, she was shocked that someone has broken her favourite mug. Hearing some students' laughter at her sight crying, she left the classroom immediately with a broken heart. I told Sandra that everything would be fine. After all, it was cruel laughing at her. The moment I entered the classroom, I felt that something fishy was going on. I talked firmly to the class stating that it was mean from their side what they did whether one or all. I also made it clear that this case would not be closed until the responsible student is caught. I started searching for clues in the classroom. What can make better clues than students themselves? To begin with, I had to wake up Sally from her nap. Yet, she looked so sleepy and puzzled. She regretted knowing anything because she was asleep. Rose, who was eating like a pig when I entered the classroom, asked for permission to go to the toilet. But, I refused and waited for the truth. Silence was her answer. At the front of the class, Alice was so nervous and couldn't sit still in her place. I noticed that Eva was looking at her with sharp eyes. That was creepy. Two other students, Ruby and Zara, were whispering something to each other. Again, they refused to let the cat out of the bag. The strangest of them all was Flora. She was the best student in class and the most confident one but, she couldn't look me in the eyes. Her head was dropped down and her eyes were fixed on the floor. I asked her about what had happened but she didn't say a word. How strange? Well, there was no use of all my efforts. Silence took place in the class. I was upset to realize that no one was willing to confess. "You'll all be punished unless one of you says the truth". I went back to my office wishing that this nightmare would end soon. What a shame!

(Appendix. E)



Group: _____

Who Did It?

Based on the GoAnimate video "A Nightmare!" that you have watched, work with your group members to brainstorm for possible answers to the question: Who did it? List as many possibilities as you can within the given time.



(Appendix. G)

List of Groups' Digital Storytelling Videos

Group (1): A Nightmare!

https://ga.vyond.com/videos/05My5QyEWXoA?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (2): A Nightmare

https://ga.vyond.com/videos/0Ax7TSDOr38U?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (3): Ms. Sandra and the Mug

https://ga.vyond.com/videos/0AYINtiQi5dU?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (4): Nightmare

https://ga.vyond.com/videos/0Bav7XvseCHO?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (5): The Possessed Teacher

https://ga.vyond.com/videos/0XqQkmy6AZSc?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (6): All the Possibilities

https://ga.vyond.com/videos/03eZ6H141h4Q?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (7): From a Hateful to a Lover

https://ga.vyond.com/videos/04RbUioA_b10?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

Group (8): Nightmare

https://ga.vyond.com/videos/0ZclhwLslUq0?utm_source=linkshare&utm_medium=linkshare&utm_campaign=usercontent

* Please be informed that GoAnimate has recently been changed to Vyond, nevertheless, when this research was conducted it was still called GoAnimate.

(Appendix. H)



Narrative Writing Sheet

Group: _____ 26th Feb. 2018

Members of the Group:

- (1) Leader: Shahad (2) Recorder: Muna
(3) Time Keeper: Hakima Saif (4) Material Manager: Rua AlRawas

Draft: 1

The possessed teacher ☹️ That's scary!

→ Once upon a time, on one of the hottest days of school, something bad happened to one of the teachers at her favourite classroom.

→ When I was sitting peacefully in my office someone knocked the door, "come in" I said to the person who is ^{T.} behind the door. All of the sudden ^{out} the person turned ^{out} to be Ms Sandra. She entered the room crying her eyes out. I asked her what happened and she told me someone broke her favourite mug. Scary!

I went to the class and asked them about it, but no one answered. So I went to each one of them and asked ^{w.w.} them. The first one was Sally. She was taking a nap, then I woke her up. _{said she} She was sleepy and puzzled and didn't know anything. The second one was a girl called Rose. She was eating like a pig but didn't say anything. She asked me to go to the toilet but I refused. I saw another student who was really nervous. Her name is Alice and another student called Eva was looking at her with sharp eyes. Roby and Zara were whispering to each other. On the other hand, Ofora the best student in the class was silent and didn't look at me in the eyes. When I approached her and asked her, she remained silent. I was really disappointed by their reactions so I decided to open the class room camera's and I was really

surprised by what I ~~saw~~. I saw the teacher doing weird movements and she was the one who broke her mug. So I decided to ask the students one more time about it. Finally one of them spoke and said that the teacher ^{G.} been acting weird these ^{u.w} last two days. It turned out the teacher became mentally ill ^{that's} what the doctors ^{T.} said. But the students said the teacher is possessed. I thought like that too because the teacher was perfectly fine before. I brought a sheikh to see her and he started to recite Quran on her until the evil spirit went away, it was really frightening.

In the end, Ms Sandra turned fine and returned to the school.

Young ladies,

A very interesting story indeed! Very creative.

Yet, please ^{check} your lapses in: spelling, punctuation and choice of words.

(Appendix. I)

Brainstorming Results - Class (1)

Group	Guesses After Listening to Story	Guesses After Listening to Story	Guesses After Watching the GoAnimate Video	Guesses After Watching the GoAnimate Video	Increase in Number of Guesses
1	Eva Sally Flora Roby Zara	5	Eva Sally Ms. Sandra Flora Roby Zara cat bird wind	9	4
2	Rose Sally Flora Alice Ruby Zara Eva	7	Rose Sally Flora Alice Ruby Zara Eva earthquake Ms. Sandra bees spider cat	12	5
3	Rose Sally Flora Zara Ruby Eva Alice	7	Rose Sally Flora Zara Ruby Eva Alice ghosts books birds spider cat	12	5
4	Flora Ruby Rose Alice Eva Zara	6	Flora Ruby Rose Alice Eva Zara cat bird bees wind spider Ms. Sandra	12	6
5	Rose Flora Sally Alice Eva Zara Roby	7	Rose Flora Sally Alice Eva Zara Roby bird dog cat	10	3
6	Rose Eva Flora Alice Sally Zara Ruby	7	Rose Eva Flora Alice Sally Zara Ruby birds spider cat wind the main teacher	12	5
7	Sally Alice Rose Flora Eva Roby Zara	7	Sally Alice Rose Flora Eva Roby Zara bird fan principal teacher cat spider the cleaner A.C. no one	16	9
8	Sally Rose Alice Eva Flora Ruby Zara	7	Sally Rose Alice Eva Flora Ruby Zara cat blue bird bees spider student from another class Ms. Sandra and bird wind	15	8

Brainstorming Results - Class (2)

Group	Guesses After Listening to Story	Guesses After Listening to Story	Guesses After Watching the GoAnimate Video	Guesses After Watching the GoAnimate Video	Increase in Number of Guesses
1	The narrator Alice Flora Sally	4	The narrator Alice Flora Sally the cat the bird the spider	7	3
2	Roby Zara Flora Alice the principal Ms. Sandra	6	Roby Zara Flora Alice principal Ms. Sandra cleaner another teacher ghost best friend bird wind spider cat broken table books table no one	17	11
3	Rose Alice Eva Roby Zara Flora Sally	7	Rose Alice Eva Roby Zara Flora Sally cat spider bird wind earthquake	12	5
4	Flora Alice Eva Ms. Sandra	4	Flora Alice Eva Ms. Sandra cat bird spider	7	3
5	Flora Alice Eva Rose Ms. Sandra principal	6	Flora Alice Eva Rose Ms. Sandra principal cat spider flora's head bees birds	11	5
6	Sally Rose Alice Eva Roby Zara Flora Ms. Sandra	8	Sally Rose Alice Eva Roby Zara Flora Ms. Sandra wind cat unstable table spider bird all of them	14	6
7	Flora Rose Alice	3	Flora Rose Alice cat Flora wind bird	7	4
8	Eva Flora Rose	3	Eva Flora Rose Sally cat bird Ms. Sandra spider	8	5

(Appendix. J)

Researcher's Self-Observational Notes

Summary of My Self-Observational Notes

Brainstorming: the students were highly engaged and motivated

Watching the Video: The students were very happy with the video.. They looked excited and interested

Group Work: groups were active and their dynamics seem positive – they were able to finish on time and to write well

Watching their Videos: Students enjoyed watching their production. Laughs and giggles were hear in the class. Even the teachers got very excited

Constructive feedback: students did as instructed. This was very beneficial. Well done.

Overall, I enjoyed teaching the lesson and all seemed happy. GoAnimate has helped in increasing students' motivation, engagement and creativity, I believe.

(Appendix. K)

Teachers' Focus-Group Interviews' Highlighted Responses

Q1: Do you think that the GoAnimate video gave more alternatives to the original written story and who broke the mug?

A: Yes, the host for example and the broken table
N: Yes
N2: Of course

Choice

Q2: What is your understanding of creativity?

N: To come up with new ideas
A: To think out of the box
R: In writing, creativity is to imagine things differently

Product Originality

Q3: Do you think that being creative has to do with one being a learner?

A: I told my students that something new and creative was coming their way
Z: Well the lesson was creative because of GoAnimate
A2: No, students learn from each other. So, they learn from the more creative student

Originality
Ideas' Sharing

Q4: Do you think creative skills can be taught?

All agreed. Yes. Yes. Yes, of course
For example GoAnimate helped students being creative because of the added sounds

Visualisation

Q5: Do you think that the students' products are creative?

A: Yes, I didn't expect them to write like this but the lesson made them be creative. I told the students to expect something new in your lesson.
W: It was the video that made them be creative.
N: Students could have elaborated more if more time was given
W: But teachers are hindered with time restrictions as they need to cover certain curriculum and this does not allow them to waste many lessons on a single piece of writing.
A: Yes, as far as the students covered the task beautifully and on time, there was no need to give extra time
A2: Also, student need to get used to time restrictions because in the final exam, they don't get extra time

TTCT

<p>A: It also helps in identifying the students with problems with their writing, for example the earthquake, it was not coherent or the other one that is about the possessed teacher. We do not accept to be addressed as mentally ill. Teachers laugh at the ideas of this group. They started well but ended in this unacceptable way. When watching the videos, the other groups noticed this problem too</p>	<p>The Field</p>
<p>H: The nice thing is that we were able to give our students' stories through their videos. Very interesting! The sound effects made the videos lively</p>	<p>Imagination</p>

<p>Q6: Did working in groups help students share their ideas?</p>	
<p>A2: Yes, of course</p>	<p>Ideas' Sharing</p>
<p>R: Also, the students were instructed well on how to work in-groups</p>	<p>Group Dynamics</p>
<p>N: True this helped it</p>	<p>Group Dynamics</p>

<p>Q7: What did the video offer students?</p>	
<p>R: The video was ambiguous enough to offer sufficient number of directions but not to confuse students and this encouraged creative thinking</p>	<p>Ambiguity</p>
<p>S: There was no right answer</p>	<p>Choice</p>
<p>R: Also, giving students more choice would definitely encourage their creative thinking skills</p>	<p>Choice</p>

<p>A: We want you to conduct a workshop on GoAnimate and its integration</p>	<p>Training Needs</p>
<p>A: True, for all teachers not only the English teachers</p>	<p>Training Needs</p>

(Appendix. L)

Students' Focus-Group Interviews' Highlighted Responses

Q1: Have you enjoyed the lesson? In which way?

1	Yes, I enjoyed the lesson because we worked in a team and the story was beautiful	27	Yes, I think it was something new that I've never tried before, and I liked the story that we had to work with
2	Yes, it was something new and different and not like the daily routine that we got used to it	28	Yes, because we had a change
3	Yes, the sound effects and the cartoon characters added enjoyment to the lesson and it broke the routine as well	29	Yes, because there were many activities like watching the video and without the activities the lesson will be boring
4	Yes, it was something new, something abnormal for an English class	30	Yes, I think that when you try a new thing even in writing, it adds interest and excitement for us
5	Yes	31	Yes, trying a new thing is usually enjoyable and it's a change for the usual school lesson's atmosphere
6	Yes, I understand the story when I see the video. It's a nice story that I enjoyed	32	No, because actually I don't like working in a team
7	Yes, I enjoyed the lesson because we worked in a team and the story was beautiful	33	Yes, it was enjoyable and made us think but in the box and when we were writing the story, we were so excited for the first time in the class this year
8	Yes, I enjoyed the video and the way of the explanation of the writing	34	Yes, the lesson was so enjoyable because of the videos that we watched and the sweet teacher
9	Yes, because it changed the mood and we did something new	35	Yes
10	Yes, because of watching the video and trying to guess the person who did the thing	36	Yes, it was really fun to watch the videos the teacher made to explain the lesson. I never got tired of the lesson
11	Yes, it's more energetic and lively	37	Yes, because it's full of energy and the teacher is smiling so the lesson was more lovely
12	Yes, I have enjoyed the lesson because it was an attractive lesson and we got out from the normal lesson and the routine	38	Yes, it was different from what we were used to and enjoyable and organised
13	Yes, it was fun and enjoyable	39	Yes, because it was presented in a unique and new way
14	Yes, because of watching the video, not very shy we did his ah. We broke the routine	40	Yes, the lesson was in a different way and this makes you feel interested and fun
15	Yes, because it was an unusual lesson and so it gave us a motive to focus more with the teacher	41	Yes, because it was fun to try and think about who did it
16	Yes, because it was a unique lesson, and it changed our mood and the atmosphere	42	Yes, we did something but of the ordinary
17	Yes, it's full of interaction and teamwork	43	Yes, it had fun and I've tried something new
18	Yes, interesting story with lovely ideas	44	Yes, it was fun
19	Yes, it made us imagine and analyse	45	Yes, it was creative and beautiful
20	Yes, it was an enjoyable lesson because we watched videos and worked in groups	46	Yes, because I have learnt how to be creative
21	Yes, we had one new thing than regular boring lessons. So, I found it interesting	47	Yes, the lesson was interesting and made us think
22	Yes, because it's a new type of explaining the lesson. I liked it a lot	48	Yes, because it was interesting. We saw a video and we had to do that with each other
23	Yes, it's different from the other lessons and it's more creative	49	Yes, thank you. It was beautiful. Come gain
24	Yes, it was something new	50	Yes, I loved the teacher's talking, you kept the lesson fun
25	Yes, I loved the teacher's energy. She gives a positive vibe	51	Yes, because it was fun
26	Yes, the way of teaching was different than the daily routine. It was fun	52	Yes, because it was fun and interesting

Q2: Has the video added more alternatives to your original guesses on "Who broke the mug?" How?

1	Yes, I saw the character's facial expressions and some sounds of a cat, spider and birds. All of these things help me.	27	Yes, we saw that there was a cat in the classroom. It also helped us create a story based on the way the students were seated and how they reacted to what happened.
2	Yes, the sound and their face expressions and where they were sitting in the class gave us more guesses	28	Yes, because we can't imagine the existence of animals in the story without the video
3	Yes, but my guesses before watching the video were totally different from those after watching it	29	Yes, it showed more things that could be the ones who broke the mug and it showed their facial expressions
4	Yes, it showed people's expressions, showed things that weren't written in the original story	30	Yes, I know, the way they look, how they feel, sounds, animals
5	Yes, it showed us the facial expressions that helped us understand the story more and guess who broke the mug	31	Yes, in my opinion, visual presenting for the topic is more better than only listening to it. So that I used my brain to analyse the topic
6	Yes, because I got to understand the story better after watching the video	32	Yes, it gave us more options by looking at the characters, their facial expressions and there were more characters shown in the video like the cat, bird and spider
7	Yes, I saw the characters' facial expressions and sound effects	33	Yes, the video in the GoAnimate program gave us more alternatives for who broke the mug
8	Yes, it made me feel like it was the video with the people and it added the expressions and the effects which helped us in imagining what happened	34	Yes, I got some new ideas like how the mug got broken
9	Yes, we saw more actions and characters	35	Yes, I love that because when we watched the video, we learnt more alternatives
10	Yes, because of the extra characters in the video	36	Yes, the video had some sound effects and we were able to see the facial expressions of the characters, which helped us to figure out who was the one who broke the mug
11	Yes, the video is better because of the sounds and facial expressions and personality	37	Yes, it helped us a lot
12	Yes, we had not expected that there might be more options	38	Yes, I have not expected that there might be more options. The sound effects have added more clues that should help in identifying who broke the mug
13	Yes, watching the video made the story more reality	39	Yes, it helped me to think in a different way
14	Yes, it gave us more options to think of	40	Yes, when we saw the video, there was animals which the teacher didn't explain before
15	Yes, facial expressions and the things that occur in the video gave us other ideas on who broke the mug like the cat and the bird that are not mentioned in the story	41	Yes
16	Yes, we saw the students' expressions and the sound effects	42	yes, because the video has sound, picture and characters
17	Maybe, but when I thought about who broke the mug, the new characters didn't seem to have anything to do with it	43	Yes, because watching the details can give clues like the birds' sounds could help you guess that it could be who broke the mug
18	Yes, such as the wind, the main teacher	44	Yes, I thought Flora was feeling bad but when I saw the video, she was looking sick
19	Yes, because you can see their face expressions and details of where the story happened	45	Yes, by seeing the facial expressions
20	Yes, when we saw the video, it gave us more details of the story	46	Yes, the picture is clearer to us
21	Yes, the video added more alternatives such as, the cat, birds and spider	47	Yes, because we saw the reaction of each one
22	Yes, because the video has more characters and it helps picturing the events better	48	Yes, I thought there wasn't any animals but, I saw animals in the video
23	Yes	49	Yes, for example, I thought it was one of the students but then, there was a cat who can possibly be the one
24	Yes, it changed my mind after watching their facial expressions	50	Yes, because we say the classroom where the cat was unning and the bird was flying and the window was opened, so the wind entered
25	Yes, we got to see other elements like the cats, birds and bees	51	Yes, I thought it was one of the students but then, there is a cat who can be the one
26	Yes, more characters appeared in the video	52	Yes, because we thought that it was just one of the students but in the video there was a cat and the wind also

Q3: Does the video give a clear answer on who, actually, broke the mug? How?

1	No, because there are many characters who see that they can break the mug and don't know who actually broke the mug from the video	27	no, it gave us even more possibilities which made it harder to have a clear guess
2	No, because we didn't see the story and we don't know the characters very well	28	No, having a unclear solution to his problem made everyone think in different possible answers
3	To some extent. Some details and the cartoon animals added more options on who broke the mug	29	No, it showed the possible ones who broke it, but, it didn't tell us who exactly broke it
4	no, not really, it may show more alternatives. But, the victim was still anonymous. It means the criminal	30	No, it was not much clear because of the predications
5	No	31	No, there wasn't a clear answer because there were more alternatives to my guesses on who broke the mug
6	The video made clear the characters and each one and their role. It made me imagine better the characters and how they moved around.	32	No, because in the video, the mug was on the table in one second and on the ground in the other without clear view of what happened
7	No, because the video have many things that could have broken the mug	33	not really, but the video made things clearer
8	By using the facial expressions and seeing the people, it gives you more imagination of what had happened	34	No, it shows the reactions only, not the one who did it
9	no, because there are many different options but also excited	35	No, we think and guess with the group who broke the mug
10	Yes, the expressions of the characters give a hint on who broke the mug	36	No, it didn't give us exactly who was the person who broke the mug. But, it gave us an idea of who could be the one who broke the mug and be more creative when choosing the one
11	No, actually it's all about my imagination	37	The sound, the animals and the things inside the classroom make things clearer
12	Yes, the video gives more hints about who broke the mug from the sounds and the animals	38	No, not directly. We have to think and analyse things deeply to reach to an answer
13	no, not really actually. I guessed who did it by focussing on the video	39	No, it is still mysterious
14	Kind of. It gave us a hint	40	No, the video just added another character who might have done the thing
15	No, the video didn't show exactly who broke the mug but it added more alternatives	41	No, we chose different character after watching the video
16	No, because it didn't really show who broke the mug	42	No, because it was a little bit strange
17	No, but when I thought about who broke the mug, the new characters didn't seem to have anything to do with it	43	No, many things give us answers such as, the cat, the wind and so on. So, no specific and clear evidence was there
18	No, it was like a puzzle	44	no, we still didn't know who actually broke the mug
19	no, it just showed the reactions but not the one who did it	45	No, there is a lot of people who seem that they broke the mug
20	Not really	46	No, the video doesn't show who broke it
21	To some extent because it shows the expressions and feelings of everyone in the story	47	No, because there is more than one answer
22	No, it remains a mystery	48	No, it doesn't but it helped us to predict who did it
23	No	49	no, not really
24	No, not really, but it definitely made me change my thoughts	50	No, because they didn't talk about this thing
25	No, there were so many suspicious characters. They all acted strange	51	No, it just showed the reactions but not the one who did it
26	no, it just gave hints and clues		

Q4: What is your understanding of creativity?

1	The one of people who does great and learn work without any wrong and it's a new thing	27	Bringing something new and thinking outside the box, even if people don't like it, it's still creative
2	To come with new things and ideas that will make everyone get to like it	28	Something that is new and no one made like it before
3	Creativity is to create something new and unusual or to change something rigid to something lively	29	To make and think of things that no one may think of
4	Thinking out of the box and making abnormal but normal	30	Creativity is to make something as usual but in a new way which convince people
5	Thinking out of the box, to create something new and different than the others	31	To think out of the box
6	It's the special and creative work that is different from the usual and it amazes people	32	Being able to create something new, more special and unique and being able to stand out with ideas
7	People who make something that is funny and excited	33	To make something new and to be an inspirer
8	It is to imagine something and to try to improve it to be not like the others, to add to it all your positivity and to put all your efforts to make it the best	34	To create something new or to something unusual; something that nobody did before
9	to make a normal thing and add to it a new thing; that's creativity	35	A person who came up with something new, something that makes others surprised and amused
10	To do something or invent a new thing; not common	36	Creativity is to be able to make things more fun and beautiful and in a different way
11	It's amazing, creative, new and interesting ideas that the person can have or make	37	It's something where people can make creative things and where they can think out of the box
12	Creativity is something to go out from the normal things and to be unique and attractive	38	Something that is different and unique, that is new and unpredictable
13	Thinking out of the box	39	To come up with new ideas that no one has ever thought of
14	Something special, not everyone thinks of it	40	Having a lot of ideas, interesting ideas
15	to be creative in a certain thing or improve it in a way that makes it different from the usual	41	Creativity results in an increase in ones production
16	Those who have crazy ideas	42	it results in people gaining more knowledge
17	Creativity is something new that nobody even thought of, something outstanding and successful	43	It is something which comes from the person himself that can be very useful for the community
18	Imagine and put plans for dreaming of a better future	44	Making something new and useful
19	To make up something new or use the things that we already have but develop it in a WOW way	45	To think out of the box
20	It's the human part through which people can do different creations and building on knowledge that they already know	46	To create something amazing and different
21	To make a new thing that have many benefits	47	Misunderstanding of creativity is doing things in a new and wonderful way which make the person feel surprised in his own work
22	It's getting inspired and to make your own original work	48	It's like something that makes people feel surprised and amazed and it comes from the person himself
23	Make something new or in a different style	49	Creativity is a word that spreads hope to me. Creativity is a word where rules are not found either judgement. You can express your ideas and thoughts as you like to create something special
24	Creating things with an open mind and taking risks with crossing normal things' limits	50	Normal things that change to wonderful and inspiring things with creative, new ideas
25	Creativity is to think outside the box	51	It is to create something new and unique. All that is something special
26	Creativity is to create something new, something extraordinary and not repeating the same usual things	52	Creativity is being special, unique and different

Q5: Did the added sound effects (cat, birds, spoken language) and characters' facial expressions help you in imagining what might have happened better? How?

1	Yes, because it helps me to think about the character who can break the mug and some of the sounds helped me	27	Yes, it gave us a clear vision of what happened and made us understand the personalities of the characters, which helped us write a story based on what we felt right and what we heard and saw
2	Yes, because maybe before watching the video, we didn't spot the light on some characters and we ignored them but after watching the video, the details made some things more clear	28	Yes
3	Yes, the sound effects and facial expressions give a clearer image of what had happened and give more choices on what would happen	29	Yes, it showed but the real class and things that were not written in the paper
4	Yes, facial expressions add so much to the character, whether he or she is able or not to do the thing	30	Yes, effects and feelings are important to imagine the story better and to make correct predictions
5	Yes	31	Yes, hearing the story only made me think of what the characters had done, but watching the video and hearing the sound effects made me put more alternatives that didn't exist in the story
6	Yes, it makes the story livelier and beautiful. It also provides more ideas on who broke the mug	32	Yes, it gave me better understanding of the story and helped me notice some things which I didn't notice while listening to the story
7	Yes, for example listening to the sound effect of the cat	33	Yes, it makes the story live and interesting, also learn in a good way
8	Yes, you can see what really happened and you imagine how and who did it	34	Yes, it gets the clear idea of the story from the sounds and describing characters
9	Yes, it makes the story more clear	35	Yes, they give us more chances to guess who broke the mug and imagine what would happen next
10	Yes, the video helped me so that we could imagine the whole story in my head with their expression and so on...	36	Yes, we were able to have more ideas of what could actually happen
11	Yes, it helps me not to know the characters' personalities	37	Yes, it helps us not to think about the box
12	Yes, first when I heard the story, it wasn't that clear and I didn't imagine that much. But, when I saw the video, it's better	38	Yes, some went out of the suspicion circle
13	Yes, the voices helped in knowing who helped causing the action and broke the mug	39	Yes, it helped in imagining a live scene
14	Yes, it gave us more options, more creative ideas for who broke the mug. It also made us think deeply	40	Yes, it makes us imagine more
15	Yes, the facial expressions like nervousness, fear, shivering make us suspicious in more people and adding them to the list of those who might have broken the mug	41	Yes, maybe one of them did it but with spoken language it made it a little clear
16	Yes, because it showed what almost really happened	42	Yes, because it makes you feel like you are there in the event
17	mostly the face expressions. They were written in the script paper but watching them gave me a clearer look about their personalities	43	Yes, sound effects give me a clear idea about what was happening
18	Yes, it was more clear	44	Yes, the video gives you the image of what happened
19	Yes, because these effects add more life to the story	45	Yes, I can understand the actions more
20	Yes	46	Yes, I've been thinking on who broke the mug from their expressions
21	Yes, because it added to my original guesses that it might be the bird or the cat who broke the mug	47	Yes, because it makes us feel that we are inside the video
22	Yes, the added animal voices make me think that the animal did it	48	Yes, because when someone read the story, they won't imagine what will happen but when you see the video, it will give you more information and feelings
23	Yes, it makes me feel like it's real story and it made it more lively	49	Yes, before watching the video I didn't guess the cat or the bird did it
24	Yes, it really helps me to imagine and think about what will happen next, because of the facial expressions you can easily know and think	50	Yes, because it helped to connect the sounds to what might have happened. For a expression made me expect that it was the one who broke the mug
25	Yes, it increases imagination and expectations	51	Yes, because it shows that many of them might be the one who broke it
26	Yes, for example, the cat might have broken the mug or the bird		

Q6: Do you think that GoAnimate can help you become more creative? How?

1	Yes, because there are new characters and their facial expressions and the sound effects. All of these things help me in my writing	27	Yes, you can use the GoAnimate to show parts of the story that you can't explain in writing (more chances to be creative)
2	Yes, because when students enjoy something, they show their creativity without someone forcing us for marks	28	Yes, the video helps in making us imagine the story
3	Yes, through the programme, we can add more details to the story which help in making us creative	29	Yes, because there are things that are not imaginable and we can't write them, we have to show them by pictures and visuals
4	No, I think if someone wants to be creative they would be no matter what the given materials is. Creativity isn't the environment around you forcing you to be creative. It is you who makes what	30	Yes, by adding effects to be more amazing and real
5	Yes, it explained things and I understood more things	31	Yes, actions and the video itself helped me to put more possible things which might have happened in the story and to imagine what would happen next
6	Yes, because it has sounds and visuals that clarify everything and made understanding clearer	32	Yes, but just in his writing, I think a creative person can be creative in any circumstances
7	Yes, because they have sounds and more characters	33	Yes, because it's a good programme to create lively stories
8	Yes, I really liked the idea of the video to act in the story to be more in the picture with what happened	34	Yes, I can create stories with different sounds and characters
9	Yes, there are many reasons, one is that it makes me imagine everything	35	Yes, it helps us to be more creative when we work together
10	Yes, it helps us to visualise the story	36	Yes, we will be able to use sound effects and pictures instead of only writing them
11	I'm not sure. But, I am creative and GoAnimate is a programme that makes videos and edit them for montage, not a programme to learn how to be creative	37	Yes, it tells a lot about the students' personalities, for example
12	Yes, because I can imagine and think more and more	38	No, creativity does not need an aid to be accomplished
13	Yes, it was fun	39	Yes, because I can make my own story
14	Yes, it helps to translate the story into different languages. Also, the expressions attract the reader	40	Yes, it makes you create lots of things
15	Yes, it gives possibility of adding different sounds	41	Yes
16	Yes, we can edit, put different expressions and add live pictures	42	Yes, because it helped me to imagine the event rather than just reading. Watching the characters and listening to them expand our creativity in writing
17	Yes, it is better to watch an animation of something so risky	43	Yes, I can use it while presenting my school presentations because it organises my work and the main points
18	Yes, more imaginary ideas and situations	44	Yes, maybe it gives you many options to create
19	Yes, I can show my ideas that they would understand	45	Yes, I can make the live the actions and think about the box
20	Yes, in some how it makes you be more creative	46	Yes, it helps us get more ideas and changes our feeling of creativity
21	Yes, because I can use it to make presentations in my writing stories and create more characters in my diary	47	Yes, because it helped us to expand our imagination
22	I'm not sure because I haven't used it yet	48	Yes, because it creates your own story by your imagination
23	Yes, it added excitement and motivation	49	Yes because we can see our thoughts
24	Yes		
25	Yes, because the images will stick with you		
26	Yes, it helped our minds to have bigger imagination		

Q7: Do you think that your product (your group's piece of writing) will be a creative one? In which way?

1	Yes, I think that my group's piece of writing will turn out to be creative.	17	Yes, I think we thought of the story plot that no one thought of.
2	Well, it's difficult to create those GoAnimate videos but maybe after some more practice and more ideas that would be possible.	18	Yes.
3	Yes, probably because we were thinking deeply about all possibilities, even though our ideas weren't connected but I'm sure we worked really hard so that's all what we care about.	19	Yes, the teacher helped us to think of things we haven't thought of before watching the video. So, we came up with an idea that we have never thought of before and was creative.
4	Yes, for a story with so many details, the time given wasn't enough for a group to come up with a creative idea. First, we had to agree on a specific idea or figure out a way to mix two or three.	20	Yes, I think creativity is to make a real context but, in a way not to imagine something rare. So, our group works in a real world but, it's creative.
5	Yes, we tried to write something different from the other groups; no one will think like us, to be more creative in our story.	21	Yes, it was helpful to work in teams to get more ideas because each one has his own thinking.
6	Yes, each group has different ideas from the others and therefore, our stories should be different and creative.	22	Yes, in the ideas, the words that were used in the writing, the sequence of the ideas and feelings used in the writing.
7	Yes.	23	Yes, in the way of thinking and writing stories, also the imagination.
8	Yes, as we all worked together to make a piece of art by using all of our efforts and all of our imagination to make creativity.	24	Yes, they are helpful and they give us more guesses and ideas.
9	Yes, in many ways such as; putting some new ideas or characters.	25	Yes, it will be more interesting in a way because it has sound effects and facial expressions.
10	Yes.	26	Yes, because we included different things inside the story and we did creative things in our story.
11	Yes, because we added a new character not the main characters of the story.	27	Yes, because we have thought of other possibilities for the person who broke the mug.
12	Yes, I think that because we tried to be creative and think out of the box.	28	Yes, because we know our mistakes and we are ready to correct them in our drafts.
13	Yes, we thought about things that maybe the other groups didn't notice.	29	Yes, there are lots of imagined things.
14	Yes, because the video will help us. It will express many feelings and will be attractive.	30	Yes, in a good way.
15	Yes, we came up with new ideas that were not in the original story, which will make our story special and different from the others.	31	Yes, because our ideas are good.
16	Yes, because it's a story of all of us, all of us shared our ideas and became a great, creative, unique story.		

Q8: Did working in groups help in sharing your creative ideas? How?

1	Yes, because there are many ideas from each one in my team/work	27	Yes, it helped us connect our ideas which in course made the story more interesting, since there were a lot of minds involved in the story
2	Yes, because we can share ideas	28	Yes, we referred back to the video to discuss the different characters and events
3	Yes, there were different ideas so sharing those ideas with others helped us to expand our imagination and be creative	29	Yes, everyone said this idea and we agreed to make the story by one of us, and even when we were writing, we chose the best idea which has its explanation
4	Yes, it was a way for mixing more than one creative idea, and making a mega-creative idea. Liked different ideas make ideas creative	30	Yah, because we did like a brain storm to our thoughts then we started to connect the ideas together
5	Yes, we shared our thoughts and we discussed together on who broke the mug. It made us think out of the box together	31	Yes, it was very important as we shared ideas. This helped us create something creative
6	Yes, because each one gives their ideas and then, we put ideas together. That's why the work is creative and more special. Also, people benefit from each other and each others' ideas	32	Yes, everyone gives an idea and in the end, we all gathered our ideas in one story which in the end turned out very nice
7	Yes, by knowing others' ideas, it helped me get more ideas and mix them together and come out with something better	33	Yes, every student in the group had a different idea
8	Yes, working in groups makes you gather a lot of new ideas and improve yourself and share creativity between your group mates	34	Yes, sharing ideas expands our imagination and helps us to go through different paths
9	Yes, although I don't like the teamwork but I think it brings more ideas	35	Yes, because all of us were thinking and then we shared the ideas and saw the sweetest one. The video made it easier for us to share ideas
10	Yes, everyone gives their ideas so then we try to find the best idea	36	Yes, each one of us said their idea and we connected it and it turned out creative
11	Yes, because everyone has his own imagination and when they mixed together, it became a creative story	37	Yes, because we had different creative ideas so we shared with each other
12	Yes, because I listen to others' thoughts and collect them in our creative ideas so we can be more creative	38	Yes, every member in the group gives their idea. Then, we combine the ideas together to create very creative ideas. This is the result of looking at the topic from different angles
13	Yes, every member in the group has their own idea and we all shared it and wrote it on the paper to have a perfect writing	39	No, because I got confused and I couldn't gather everyone's ideas in one story
14	Yes, since everyone thinks of an idea, this will help us to combine and figure out the best idea	40	Yes, everyone had a different idea and a way of thinking so we heard and spoke and shared ideas
15	Yes, each one of us has their own creative idea so we shared our stories and then created a very creative story	41	Yes, sharing with my friends was good
16	Yes, it got them to know how each one of us thinks and their imagination. Each one gave their opinion in the story and in the topic	42	Yes, maybe the group work with are keep sharing more than others
17	No, it is disconnected ideas, confusion. But, with more given time, we would've thought better. Time wasn't enough so we thought about literally anything that is so much out of the box	43	Yes, when groups said their ideas and others responded to them, they became more confident about your own ideas. This helped them to think and be more creative when they found good reaction from others
18	Yes, more predicting with ideas	44	Yes, there were more chances to share more creative ideas
19	Yes, everyone thinks in a different way so we can get ideas	45	Yes, more people meant more ideas
20	Yes, by analysing, discussing and persuading each other	46	Yes, in groups, each person should tell us his ideas, in this way, we share more ideas
21	Yes, because we found a good ending	47	Yes, because we shared more than one answer between us
22	No, I like [d] working alone because I think if anyone interrupted my brain storm I'll lose my ideas and won't be able to think clearly	48	Yes, because sharing ideas is the most thing that a person can benefit from and your group members will give you more ideas which will help you think more
23	Yes, it is very useful to share videos with friends because this will make the idea more creative and helpful	49	Yes, I learnt from my partners' ideas
24	Yes, it's always good to get inspired by other people	50	Yes, you can have different points of view and that's interesting and might give you more ideas
25	No, I didn't prefer doing things in groups	51	Yes, one could have different types of views and that's interesting and might give you more ideas
26	Yes, we shared ideas and gathered more information	52	Yes, you can have different types of views and that's interesting

Q9: After watching your group's GoAnimate video, are you happy with your product? Why?

1	Yes, because it was lovely	16	Yes, I thought it made a lot of sense, and it was realistic enough which can help the watcher understand what exactly happened. I also liked the fact that there was more than one side to the story
2	Yes, because I felt like we did a great job and came up with the host idea like no one else did because it was a new idea	17	Yes, it was fun to watch what we wrote. It really showed us the beauty of the story
3	No, you skipped some part that no one can think of in the video	18	Yes, I thought it will be so boring and the other groups videos will be so much better than us, but thanks to God, ours was perfect
4	Yes, it was in a good chronological order. We used the material given so good, and for group work, we managed to keep our idea real yet creative	19	Yes, I'm happy about our idea. It's near to real school life that we live. The video was so quick; spoken story as you said. But, we didn't mean that
5	Yes, it was fun to watch what we wrote. It really showed us the beauty of the story	20	Yes, it was just as we wanted but I wished it would be slower
6	Yes, because it turned out to be more creative and more enjoyable and special, also more lively and beautiful	21	Yes, because it turned out better than the writing version
7	No, because the event was not exciting so much and the teacher	22	Yes, because the video of the story gives a clear idea about the story and the video was so creative and enjoyable
8	Yes, it gave me the chance to see how my thinking was and how our group work was. It also helped me to improve my writing and to gather new ideas	23	Yes, I got the perfect one and that one I wrote it. So, next time, my writing will be better than it
9	Yes, I'm proud of my job and my story	24	Yes, because I saw that our group's video was so creative from the others
10	Yes, because it looked like a really interesting story	25	Yes, we were able to create an unexpected reason of what happened
11	Yes, it's so creative and lively	26	Yes, because we wrote it and I felt proud of myself and my mates writings
12	No, not everything was mentioned. The video skipped a part that we had written and we think it was the main part of the story	27	Yes, it added beauty to beauty
13	Yes, it was really wonderful actually and really creative	28	Yes, because I realised how everyone can be creative in a different way, even though we still have some mistakes
14	Yes, it explains more about the story. It gave a hint for others to figure out who broke the mug, and it's the best of all the stories in a	29	Yes, it makes everyone in the class laugh
15	Yes, I feel it was creative	30	Yes