

Story-telling: An Art of developing Language Skills in an ELT Classroom

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Abstract

Storytelling is an interesting pedagogical method which provides opportunities for learning English and will be useful in the English language learning classroom. This paper explores how story-telling can be used to enhance the integrated approach to the development of listening, speaking, reading and writing skills with ELLs. It explains how appropriate stories provide access to words, structures, pronunciation, meaning and various ways of saying things. Story-based class activities can help learners pay attention, retell the story, predict the story, discuss the story and give oral and written answers. These activities also help to develop imagination, creativity, critical thinking and problem-solving skills. In addition, storytelling activities can enhance learners' skills in storytelling, such as fluency, confidence, teamwork and having a sense of empathy, which in turn can benefit learners' language, interpersonal and soft skills acquisition. The paper also discusses the teacher as a storyteller and provides concrete tips for engaging different levels of proficiency and varying educational objectives in the selection, presentation and modification of stories. It contrasts oral storytelling and digital storytelling and finally reminds learners about the importance of multimedia in enhancing learners' engagement and the opportunities offered for language practice.

Key words: storytelling, confidence skills, language skills, vocabulary, imagination, soft skills etc.

Introduction

Haven (2014) refers to our unconscious mind as the "Neural Story Net." A brain processes information in the simplest feasible method. If information is missing, the brain of each individual fills in the gaps using prior experience in order to make sense of the situation. Brains make meaning of new incoming information by utilizing previous memories, which explains why each individual might interpret the same scenario differently. Even when we hear true stories, our minds will quickly fill in gaps in order to meet logic. These mini-brain stories are the result of "eons-long reliance on story," as Haven puts it (pp. 31–40).

Generally, an author creates a voice for the book's narrator and use analogies to illustrate complex neurological functions: marathon runners deposit documents into giant filing cabinets; Marines arrive on a beach prepared to combat and so on. Here, Haven fabricates circumstances and distributes fabricated stories from genuine people to illustrate his beliefs. This approach exemplifies Haven's assertion that stories have the power to excite and inspire an audience. However, a science storyteller cannot make up a story. "No one has ever attacked the White House over a pie chart," he emphasizes. "However, incorporating narrative components elicits an emotional response, which is a critical component of full participation. Engagement fosters the development of focused mental attention" (Haven, 2014, p. 18).

Psychologists provide scientific evidence to support Haven's theories. Authors James Uleman and John Bargh (1989) analyze psychological studies in Unintended Thought, but argue that while the investigations are sound, the results appear to conflict. Phenomenology reveals contradictory intuitions regarding how automatic processing is controlled. Automatic reactions occur regardless of our intentions, and hence appear to be beyond our control. However, they frequently tell us precisely what to do, and so we trust on them, believing they are well-controlled (p. 69).

Given how long humans have been telling stories, it is plausible that our current brain processes evolved in accordance with storytelling principles. Additionally, it is believed that early hominids drew on cave walls as a result of prehistoric human brain functions. This either/or conundrum remains unresolved, despite the fact that the scientists who understand the brain best continue to look for a solution. The findings from these researches can help storytellers construct the

greatest scripts, whether they're telling a made-up story about a mariner lugging a dead bird or a true story about an Alaskan fisherman harvesting king crab. The psychologists who conducted these investigations used extreme caution in developing a hypothesis, conducting human studies, and presenting the findings. Legitimate science can be a hard endeavour. The scientific method's objective is to establish or refute a specific hypothesis. After the process is complete, a new hypothesis is generated, and the cycle is repeated. Kahan (2015b) writes that in the instance of identity-protective cognition, the purpose is to safeguard one's status within an affinity group defined by shared cultural commitments. Occasionally positions on a contentious social danger become prominently associated with membership in such competing groupings. Individuals can be expected to process information in such a way that it reinforces beliefs that reflect their commitment to the group's standpoint (Sherman & Cohen, 2006).

The social group and value system of an individual have a greater influence on their beliefs than objective scientific facts. The divergence between science and scientists results in a tension that manifests itself in documentary filmmaking as well. Yet, just as writers of science fiction can incorporate elements of reality into their scripts, documentarians can incorporate elements of fantasy into their work. Narrating, the craft of portraying a story from memory instead of perusing it is one of the most established of all artistic expressions, coming to back to ancient times. Narrating includes two components - choice and conveyance. Numerous English instructors are keen on narrating as an asset in educating. A fruitful narrator picks sufficient stories also, should be a decent entertainer, for the conveyance is vital and requires both readiness and furthermore, practice. Narrating is the first type of educating and has the capability of cultivating the capacity to appreciate anyone on a profound level and assist the youngster with acquiring knowledge into human way of behaving.

Narrating likewise advances language proficiency by enhancing students' jargon and getting new dialect structures. In addition, narrating can give a rousing and low anxiety setting for language learning. The narrating tips are intended to help the instructor as-narrator as s/he plans for a narrating "execution" for students. The youngsters' own, prompt climate themselves, family, neighborhood what's more, school-are, obviously, great wellsprings of subject units, yet moreover, nursery rhymes and youngsters' writing offer a characteristic and intriguing mechanism for language obtaining. They contain unsurprising, dreary examples that build up jargon and structures, give significant topics to youthful students, and they are frequently exceptionally generative. Similarly, as youngsters obtaining their first language start

creating it orally, youngsters learning a subsequent language need to foster their oral language to some degree before they can be anticipated to work recorded as a hard copy. In any case, in many classes small children duplicate words and expressions they don't comprehend and afterward ensemble and "peruse" them to the educator. Children's writing that has been carefully chosen allows them to grow their responsive language in a fun, important setting, and it usually allows them to rehash many of the words and expressions that they know and use, which they gradually take charge of adding to their open and useful language. Children's writing will frequently have less intricacy of plot, less significance of mental examination, and more straightforward, delights and torments than are viewed as in grown-up composing; and it will, for the most part, have the security of the cheerful consummation; yet in its manifestations of new universes, its investigations of outsider perspectives, its inconspicuous examinations of language what's more, power, and its constant profound infiltration, it gives us an inventive nation as 'mature' as the grown-up's" (Russel, 2005).

There are various valid justifications for involving writing in a language class, in specific the capability of writing to sustain the capacity to appreciate people on a profound level and caring correspondence. Quality writing gives models to rich, regular language and an assortment of various registers. Writing is a high place of language utilization, apparently it denotes the best expertise a language client can illustrate. Anybody who needs to gain a significant information of language that goes past the utilitarian will peruse abstract texts in that language,. (Bassnett and Grundy, 1993). Writing can give a spurring and low tension setting for language learning. Children are normally attracted to stories and numerous language students come from foundations wealthy in narrating. Children's writing can be used with adults, even though this article is about teaching English to children.

Why Tell Stories

The first sort of instruction is narration. There are still societal orders in which this method of education is the primary method of education. Regardless of how much effort is expended to replicate or update it, such as electronic narrating on television, live oral narrating will never lose its design. Generally, a clear story will serve as the framework for the teaching specialty. The complete range of language is available in stories, whether it is conversational or abstract, unaffected or excessive. Audience gain from observing unpolished on-the-spot debate. While standing and listening to stories, children develop an awareness of design that will aid them later in acquiring more intricate explanations of writing. The most enduring kind of writing

is the story. Thus, it can be understood that individuals communicate their characteristics, anxieties, expectations, and dreams through conventional storytelling.

Oral narratives are a direct expression of an abstract and social legacy; they enable that legacy to be valued, appreciated, and preserved. Through a story, audience develops a vicarious attachment to the past and a sense of solidarity with many contemporary notions as they gain insight into the motives and instances of human behaviour. Individuals have historically recounted stories; it is the most enduring kind of memory. Individuals shared stories in ancient times, far before prepared language was invented, to safeguard their groupings' history, norms, desires, and constraints. Each generation passed on their stories to the generation that followed, who in turn relayed the narratives to the young people of the generation that followed.

Since ancient times, all communities have transmitted such stories orally, and they have generally been an integral part of our humanity. Several stories were told just for the purpose of amusement. Others were used to communicate the historical context of a gathering, as well as to display drawings and convey ideals and convictions. Others were meant to make sense of common occurrences such as the shifting of the seasons and the pattern of night and day, which frequently impacted persons' divine beings and other severe convictions. Several narratives were supplemented with music and sung rather than spoken. These narratives maintained a continuous pattern of variability, based on the narrators' memory, skill, or reason. (Anderson, 2005).

Regardless, numerous narrators believe that mental development is not the primary objective of their specialization. Stories have a variety of emotionally charged benefits for sociable and passionate gatherings. A story meeting provides an opportunity to exchange sentiments. A relaxed, happy connection is established between the narrator and the audience, bringing them together and establishing shared certainty. Stories assist children in understanding themselves and others, enabling them to cope with the psychological challenges associated with growing up.

Additionally, narration is a living art form. It, like music and dance, is revitalized through execution. A tale is shaped by the narrator's experience: the backdrop and details chosen, as well as the affinity established with the crowd. Words, sounds, and language designs serve as the narrator's structural materials. The voice, face, and hands serve as instruments. The item is the creation of a shared human encounter through the use of language and the creative intellect. Narrating is a unique craft, and a forced technique or ready-to-use plan will fall short. Beginning narrators should be thorough from the norm. They should be aware of their own assets and

cultivate their own distinct style. The primary advantages of narration might be summarized as follows:

- ❑ Stories are uplifting and enjoyable, and they can help foster positive attitudes regarding unknown dialects and language learning. They can increase an appetite for knowledge.
- ❑ Stories exercise the creative mind.
- ❑ Children might become emotionally invested in a narrative as they relate to the characters and strive to comprehend the story's plot and outline. This inventive encounter strengthens their own inventive abilities.

Oral Storytelling Vs. Digital Storytelling

Oral narrating is a time-honored method of storytelling that has been passed down through the years, whereas advanced narrating incorporates innovation in the form of an assortment of interactive media modalities, for example, pictures, sound, text, recordings, and activities. This article compares the two techniques by focusing on their differences in four areas:

- (1) their use of technology,
- (2) their narrator role,
- (3) their approach to cycle and product, and
- (4) their crowd input.

The purpose of this study is to familiarize academics with these qualifications and to demonstrate that computerized narration is a hybrid of narration and innovation. From then, the report conducts an observational examination into the incorporation of computerized narration into training, instruction, and learning. The findings demonstrate that teachers profit from advanced narrating not only for enjoyable, educational, and original information development, but also for enhancing their students' learning through increased content enjoyment and careful attention to their various insights. This review includes recommendations for further research on the use of advanced narrating in classroom instruction and learning, as well as future research objectives.

The advancement of innovation broadens the scope of language learning by providing extra possibilities for students to focus on the objective language's utilitarian context (Lee, 2014).

Additionally, critical new developments serve as a guiding academic component of Malaysia's elementary school educational programme (Ministry of Education, 2013). Scholastics have recently argued for the incorporation of automated narration into

education and learning. While advanced narrating incorporates innovations such as images, music, text, films, and liveliness, traditional oral narrating is an enduring artistic expression that dates back centuries and predates current innovation and documented record-keeping (Maddin, 2012).

Literature Review

Narration is an oral tradition that has been passed down through casual exchanges from one generation to the next. According to Dujmovi (2006), storytelling is the art of reviewing a narrative rather than comprehending it. It is distinct from tale perusing in that the assortment of story prospects makes an emotional connection with the crowd or audience members and converts them into dynamic members rather than latent audience members (Daniel, 2007). Similarly, Hsu (2010) defines narrating as the process of establishing an association between a tale and its audience through the use of voice, looks, signals, eye to eye contact, and participation (7). Thus, narrating is a two-way cooperation between the narrator and their audience members or crowd, in which the narrator should employ narrating methods to gather crowd feedback.

Narrating is a potent encounter that advances continuously as a result of the narrator's memory, capacity, or objective (Anderson, 2002). The narrator's choice of scene and description, as well as the narrator's cooperation with the crowd, may alter the story (Dujmovi, 2006). The narrators' raw materials are words, sounds, and semantic examples; their tools are voice projection, eye contact, and hand signals; and their outcome is the fabrication of shared human interactions.

As a result, narrating is primarily concerned with revitalizing characters in order for both the narrators and the listener to experience their emotions and concerns. Characters can be revitalized by the use of a variety of components, including lingual authority, voice projection, sound, signal, and appearance. As a result, educators are encouraged to incorporate narration into their classroom instruction and learning practices in order to keep their students engaged.

Differences between Oral Storytelling and Digital Storytelling

Oral narration is an extremely efficient method of instructing and learning because it connects the story to the students' psychological picture and creative mind. According to Dujmovi (2006), oral narration enables students to connect the story to their own experiences, resulting in a more complete understanding of human behaviour.

By paying attention to the tale, children develop not just linguistic skills in terms of vocabulary and perception, but also knowledge about human connections and how to interact with others. In any event, given the current mechanical possibilities, enhanced narrating is one strategy for situating innovation as a critical teaching and learning apparatus (Harriman, 2011).

Both oral and digital narrators communicate with their audience vocally, but in very different ways. McLellan (2006) defines advanced narrating as the craftsmanship and art of exploring various avenues regarding various media and programming applications in order to impart stories in novel and powerful ways using computerized media (p. 66), while Robin (2011) defines it primarily as the act of recounting stories using personal computers. In this way, computerized narration differs from oral narration in that it incorporates specialized components.

Second, the two narrators have distinct obligations. A conventional narrator conveys and provides information solely through verbal communication. It is communicated vocally so that the crowd can immediately share the material without the need to take notes, though an advanced narrator serves as a creator, which has been shown to be an effective and uncomplicated means of developing creators (Harriman, 2011). He should conduct research on a related issue before to delivering and writing the story. Then he devotes his efforts to developing the plot and employing designs and music to heighten the story's compelling quality. While an advanced narrator requires more planning time than a conventional narrator, he is more innovative during the planning stage, when he chooses a subject, conducts research, writes a script, and fabricates the story.

Additionally, oral narrating is process-driven, whereas advanced narrating is cycle- and item-driven. Oral narrators alter the substance of the story with each recounting, emphasizing various angles based on the crowd or, conceivably, the narrator's disposition. As he relates the story, he may integrate or omit intricacies. Additionally, both the advanced storyteller and his audience may use a natural methodology. However, it is possible to sell advanced narration as a product. When a tale is compressed into an enhanced format and made electronically accessible, it becomes a static item. While the material in the advanced account is fixed, the computerized narrator can alter it by pausing the advanced story. The narrative can be saved and recovered at any moment, and the advanced narrator is available 24 hours a day, seven days a week. Another distinction between oral and advanced narrating is the degree of crowd commitment. The listener hears the story and must mentally envision it in order to appreciate it when it is narrated orally. This may place

individuals under extraordinary mental strain (Sundmark, as cited in Wallin, 2015), relegating them to the position with latent audience members.

The crowd, on the other hand, can examine the images and listen to the music or soundtrack in order to obtain a better understanding of the story through advanced narration. According to Rule (2010), advanced narrating is effective because it incorporates images, music, tale, and voice to bring characters, events, encounters, and new comprehension to life. Similarly, to the oral narrator, the advanced narrator employs tale tactics such as voice projection and facial expressions while speaking directly to the public. Additionally, he incorporates innovative components, such as images and music, to aid his audience in comprehending his message. According to Atta-Alla (2012), relating to and contextualizing narration enables a group of people to pay attention to stories. Due to the crowd's capacity to pay attention to and notice the advanced narrator, they soon develop an appreciation for the story, resulting in increased action and commitment during the up close and personal engagement. As a result, the advanced narrator has a greater probability of engaging the audience than the oral narrator does.

The size of the crowd has an effect on the degree of inclusion in both oral and digital narrating. While oral narration is typically performed in front of a small group of crowd members, computerized narration may reach a larger audience because individual viewers can view the internet-based advanced account in their spare time. The advanced story can be stored, filed, relocated, or uploaded to the web as computerized data (Davis, 2004). Following that, individuals and groups can engage in advanced narration in a context, such as a classroom, where they can exchange ideas and points of view concerning the medium.

While oral narrating allows for immediate response, advanced narrating takes both prompt and postponed input into account. Through their glances and verbal answers, oral narrating enables the narrator to inspire prompt critique from the audience. Then, in response to what he observes from his audience, he will alter his tone or storytelling abilities. Under evaluation, the computerized narrator is capable of eliciting both spoken and prepared responses from its online audience. While online criticism is postponed, it provides him with an opportunity to communicate with his audience. Knoll (2003) argues against this, claiming that because computerized narrating involves social interaction between the narrator and the listener, it constitutes a social act of narrating. This is because when the crowd provides immediate and deferred input in response to questions and explanations,

they get more invested in the story, resulting in increased commitment between the crowd and the storyteller.

In its simplest form, advanced narrating is an aesthetic expression that combines narrative and invention. The sophisticated narrator weaves interactive media components such as images, sound, text, and video together to create a story. He then draws the crowd in by blending invention with narration. Examining oral and computerized narrating has revealed that advanced narrating outperforms oral narrating in a variety of ways, and the ensuing section will provide an overview of observational studies examining its genuine capability for educating and learning.

Potentials of Digital Storytelling in Teaching and Learning

Numerous studies in the field of English language instruction and learning have demonstrated the efficacy of computerized narration in educating and training students. This section will examine how it can assist instructors in developing their material, educational, and mechanical talents, as well as how it can assist students in achieving greater capability.

To begin, automated narration may assist educators in revising their substantive information. When instructors create a complex story, they engage in higher-order thinking (e.g., fundamental, imaginative, and intelligent reasoning) as they piece together content through the comprehending, blending, and assessment processes (Sadik, 2008). Hur and Suh (2012) discovered that when educators examined the content of their advanced stories, they successfully ensnared students. They select stories based on their storyline, characters, topic, and virtues, which enables children to develop a fundamental acquaintance with social, social, and authentic settings in addition to their substance knowledge.

Second, because advanced narration may be utilized as a teaching tool, it enables educators to broaden their academic knowledge. They could use sophisticated stories to familiarize students with points that could serve as an anticipatory set or snare to gain students' attention while introducing new concepts (Robin, 2008). Additionally, it aids in the recognition of unusual or scholarly material (Robin, 2008). Educators that use advanced narrating may find it extremely beneficial to engage their students in the story's discourse.

Additionally, educators might include advanced narration into their examples to engage students in meaningful and exciting activities. One of the language learning principles incorporated into the Malaysian English curriculum is to pique students' imagination and interest in order to facilitate their thorough use of the English

language (Ministry of Education, 2011). The preparation of linguistic expressions should emphasize the importance of children hearing and utilizing language from a variety of sources, both fictional and non-fictional (Ministry of Education, 2011). Students can hear the language (aural) and communicate in it (oral) through advanced narration, so increasing their receptiveness to the English language. Thus, instructors can incorporate sophisticated narration into their study hall direction as a means of encouraging student dedication. Additionally, educators can enhance their capacity for invention by participating in computer-assisted narration.

According to Ohler (2008), demonstrating the ability to create digital stories enables instructors to foster the development of talents such as basic and innovative reasoning, collaborative effort, and correspondence. Educators have a greater influence in selecting multimodal modes of correspondence for developing the advanced tale, including multimodal (e.g., sound, video, liveliness) and mixed media modes of correspondence (e.g., text, image, and voice). A four-week advanced story exercise had shown that when ESL students created their own digital stories, they improved their writing, visual, and computer education abilities (Alameen, 2011). They develop into essayists as a result of the process of creating advanced stories, as they create their own educational item, which motivates them to continue with the story-creation and sharing interaction. Thus, the most popular method of developing advanced stories involves teachers using computerized photos, text, and music to create accounts.

Additionally, when educators perform effectively during the time spent developing advanced narratives, communication and collaboration between them may improve (Jakes and Brennan, 2005). As Harriman (2011) indicates, it encourages educators to take a more active role rather than a passive one. They develop their relational talents as they learn how to conduct subject-specific examinations, pose pertinent questions, coordinate their considerations, make sense of their viewpoints, and generate significant accounts. Reinders (2011) concurs that when students engage in pairs or small groups, computerized stories aid in the development of their data literacy, open capacities, and relational abilities necessary for cooperation and collaborative effort. Members may develop the skill to evaluate their own and others' work during their time developing a digital story, which may aid in social learning.

Conclusion

The essay discusses the distinctions between oral and digital storytelling and the ways in which digital storytelling might be integrated into teaching and learning. Digital storytelling serves both teachers and students, implying that it should be

integrated into classroom instruction and learning. Future research will examine the differences and similarities between oral and digital storytelling, as well as teachers' perceptions on their use in teaching and learning.

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