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TRANSFORMING ENGLISH AS A SECOND LANGUAGE
STORY READERS INTO STORYTELLERS: EXAMINING LEARNERS' EXPERIENCES
IN A VIDEO BOOK TRAILER PROJECT

by

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A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
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ABSTRACT

Reading is a challenging task for English as a Second Language (ESL) students (Pang, 2008; Nassaji, 2011). Instructors and researchers have explored various ways to promote ESL students' reading development. Since research on story-based pedagogy has shown benefits in the area of language development, stories can be used to promote ESL reading development. Furthermore, research on Digital Booktalk shows that when students engaged in after-reading video production activities they found a new purpose in reading (Gunter & Kenny, 2012). Additionally, digital storytelling (DST) research has revealed that DST can foster learner motivation and autonomy (Hafner & Miller, 2011; Kim, 2014).

In this study, ESL instructors engaged adult ESL students in a video book trailer (VBT) production project. ESL students learned story structural elements, drafted story summaries, and used Web 2.0 tools to produce a VBT to retell the stories they read. This phenomenological study investigated ESL students' experiences in the VBT project. Data was gathered from questionnaires, interviews, classroom observations, and student assignments. Student interviews, classroom observations, and open-ended questions in questionnaires were coded. There were two cycles of coding where codes and pattern codes were developed. Data from questionnaires, classroom observation recordings and student assignments triangulated findings from interviews.

This study revealed participants' learning benefits, challenges, and their comparisons with their earlier educational experiences. First and foremost, it is suggested that a VBT project could provide integrated and implicit English learning opportunities for reading, vocabulary,

writing, pronunciation and speaking. The primary obstacles reported by participants were insufficient time and energy as well as demanding linguistic expectations. When comparing this project with their earlier learning experiences, participants identified that digital production tasks were somewhat familiar. While learning to produce their own VBTs, They developed their digital skills for English learning purposes and mastered video editing skills. Project completers reported that they were excited that they were reading for a brand-new goal and increased their self-efficacy in using English and working on academic projects. Pedagogical implications were provided for future implementation in second language classrooms.

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CHAPTER 1: INTRODUCTION

Mei Mei is a little girl immigrated to New York from Hong Kong along with her family. The transition from Chinese to English was painful and difficult for her. “In New York, in school, everything happens in English. [English is] such a lonely language. Each letter stands alone and makes its own noise. [It is] not like Chinese” (Levine & Bjorkman, 1989, p. 4). One day, a teacher was reading a storybook to Mei Mei, “The family crossed the country in a covered wagon. (Levine & Bjorkman, 1989, p. 16)”. Mei Mei had no idea what a “covered wagon” is and could no way relate to any Chinese vocabulary. This was like the last straw on Mei Mei. As a tear slid down her cheek, she did not want to hear the story any longer and resisted any unknown English words (Levine & Bjorkman, 1989). This fictional vignette from Levine and Bjorkman’s (1989) book, *I Hate English!*, brings us the dismay and frustration of foreign language learners when they approach reading in a second language (L2) and encounter various obstacles. In this example, Mei Mei was really struggling as an English as a Second Language (ESL) reader. In addition to the challenge posed by the English language, Mei Mei also struggled to learn in a new cultural and educational context.

Despite the increased knowledge of the reading process and influencing factors, issues in second language reading teaching and learning continue to draw attentions from Second Language Acquisition (SLA) researchers. Entering into the digital age, the field of SLA reading instruction has been informed by the emergence of new technological tools and applications. While language teachers are utilizing these tools, it is of importance for the academia to listen to

language learners and understand how students experience their role as learners with these tools (Levy, 2015). The present study seeks to apply a video book trailer (English, 2002-present; Kenny & Gunter, 2009-present) pedagogy into ESL reading classroom and examine ESL reader's experiences in a video book trailer (VBT) project. This chapter briefly introduces the background of the study, the current trend of video technology application in L2 reading classrooms, the gap in existing research, and the purpose of the study.

Problem Statement and Rationale of the Study

Developing literacy skills in an L2 can be a challenging task. L2 readers and writers face a number of barriers posed by vocabulary, grammar, stylistic, and cultural differences (Nassaji, 2011). Additionally, researchers (Gunter & Kenny, 2008; Gunter, 2012) have noticed a general decline of interest in reading physical texts among the younger generation. This trend poses further challenges for L2 literacy instructions. Furthermore, L2 literacy skills need to be developed in an integrated manner. Reading input itself does not necessarily translate into language acquisition; to internalize the language input, learners need to be pushed to produce output to improve their language fluency and confidence in L2 use (Swain, 2005).

There has been a long tradition in human history that uses stories to pass down knowledge. Stories are ideal media for first and second language literacy education since they promote language development. Studies have shown that stories can promote readers' vocabulary acquisition (Ewers & Brownson, 1999; Wilkinson & Houston-Price, 2013), oral language development and story structural element recognition (Morrow, 1985; Ewers &

Brownson, 1999; Isbell, Sobol, Lindauer & Lowrance, 2004; Elley, 2000; Nicholas, Rossiter & Abbott, 2011). Story-based pedagogy can take on the form of extensive reading, or the book flood approach used in Elley's (2000) study, integrating personal stories into the classroom (Nicholas, Rossiter & Abbott, 2011; Balyasnikova & Gillard, 2018), and discussions (Collins, 2004). It is suggested that silent reading, story-reading aloud, and story sharing activities could increase student engagement with writing and reading practices and boost speaking skill and vocabulary development (Elley, 2000; Balyasnikova & Gillard, 2018). Since story-based research has achieved positive results with second language learners, the SLA field can further tap into the potential stories offer for adult ESL learners.

Entering into the digital age, story reading and activities in L2 classrooms could utilize emerging technologies, for instance, computers and Web 2.0 technology (Hubbard, 2009). Over the years, Computer-Assisted Language Learning (CALL) researchers and practitioners have actively integrated various technologies into language learning classrooms to improve language teaching and promote students learning. It is essential that instructors take the course objectives, students' background knowledge, cultural norms and technology literacy into account when designing and implementing a CALL-based course. The CALL field calls for more research to evaluate and examine effective technology integration into second language acquisition process. (Beatty, 2013; Chapelle, 2017).

As affordable video technology equipment, audio and video editing software, and Web 2.0 tools have appeared, digital video technology has been widely used for various purposes in a variety of fields. The emergence of book trailer and digital storytelling in varied educational

settings prompts us to explore possible utilization of this technology in ESL reading classrooms. ESL instructors could harness the learning opportunities provided by video technology, in particular, book trailers, to help learners extend their learning process and engage with their learning materials, English storybooks, at a deeper level. Book trailers are found to serve multiple purposes: promoting book sales (English, 2002-present), help readers make book selections (Ellis, 2010; Bates, 2012), and motivate struggling readers (Kenny & Gunter, 2009-present). In a series of research with American middle and high school students, Gunter and Kenny (Gunter, 2012; Gunter & Kenny, 2008; Gunter & Kenny, 2012; Gunter & Kenny, 2015; Kenny, 2007; Kenny, 2008; Kenny & Gunter, 2006) have found that the instructional intervention to teach students to produce book trailers, also known as the UB the Director Curriculum in their research (Gunter & Kenny, 2004; Gunter & Kenny, 2008; Gunter & Kenny, 2012; Gunter, Kenny & Junkin, 2018), is an effective approach to motivate students. They found that struggling readers have found new meanings in reading and were able to visualize the book. The SLA field could draw on Gunter and Kenny's success to motivate L2 learners and help them develop language skills.

In the meantime, another body of literature that harnesses the potential of digital video technology—digital storytelling (DST) has emerged. Since book trailer production and DST both have a video production component, the SLA field can gain valuable insights from literature on DST. Lewin (2011) stated, “Digital storytelling is a methodology that was developed in the mid-90s at the Centre for Digital Storytelling in San Francisco. It has been widely used since then by activists, researchers and artists.” (p. 55). Joe Lambert (Lambert, 2013; Lambert & Hessler,

2018), one of the pioneers in DST, defined it as a “self-revelatory” and “self-expression” process in which someone uses a “personal or first-person voice” to tell “a lived experience” or describe “moments” in a short video format by using narration, photos, and music (Lambert, 2013, pp. 37-38). Stanley (2018) summarized DST as a practice to “...use computer-based tools to write and tell stories...” (p. 3866).

Digital storytelling (DST) can be a helpful vehicle for educational purposes because of many reasons. First, DST is grounded in a time-honored storytelling tradition (Lambert, 2013, Lambert & Hessler 2018). Second, DST takes advantage of the trend that creating and sharing videos are popular among the student population and this is a skill needed for their future work (Frazel, 2010). Third, DST is valuable because it transforms learning from a passive process into an active one, which brings about enthusiasm and fun. Fourth, DST enables educators to integrate technology into all discipline curriculums. Fifth, DST connects school and community since participants often bring in elements of their lives into their stories. Finally, yet importantly, DST provides both visual and auditory format for learners (Frazel, 2010).

Digital storytelling has gradually been adopted in the Second Language Acquisition (SLA) field because it provides learners with ample opportunities to use and practice the target language. Research abound in how DST can be used to teach young learners (Castaneda, 2013; Green, Inan & Maushak, 2014; Yang & Wu, 2012), yet, there has been less focus documenting adult second language learners’ experiences with DST. Due to the similarities between DST and book trailer production, further research on adult second language learners’ interaction with

video production activities and the factors influencing their performance could contribute to both fields.

The purpose of this study is to examine ESL story readers' experiences and their attitudes towards English reading when they are engaged in a video book trailer (VBT) project. This study attempts to combine digital video technology with ESL reading instruction to engage ESL learners in the reading process, provide ample language practice opportunities, and extend the learning process. ESL readers can utilize digital video technology to retell an English story in a digital format by producing a video book trailer. To conclude, this study proposes that studying VBT in adult ESL classrooms will contribute to the existing research. An empirical study using the VBT intervention will help us better understand the feasibility of this pedagogy with adult learners and ESL readers' learning process within a project-based learning setting.

Research Questions

How did adult ESL learners describe their lived experiences in carrying out a video book trailer (VBT) project?

1. Do ESL students experience any learning benefits when carrying out a VBT project?
2. Do ESL students experience any challenges when carrying out a VBT project?
3. How do ESL students compare their experiences as learners in the VBT project to their experiences in previous educational settings?

Definitions of Major Terminology

First language (L1): Bloomfield (1933) indicated that “the first language a human being learns to speak is his native language” (p. 43). Lightbown and Spada (2006) equated L1 to “mother tongues” and “native language” (p. 199). Ortega (2013) considered L1 as the language (in a monolingual case) or languages (in a bilingual or multilingual situation) one learns before four years old from the immediate people he has in contact: parents, siblings, and caretakers.

Second language (L2): As opposed to L1, L 2 usually refers to any language that one learns to speak after L1 (Lightbown & Spada, 2006; Ortega, 2013).

English as a Second Language (ESL): The term “ESL” is widely used to refer to non-native speakers whose L1 is not English and who are learning the English language in an English environment (Peregoy & Boyle, 2008; Webster & Lu, 2012).

Adult ESL learners: In addition to the age difference with younger learners, adult ESL learners deserve attentions from researchers and teachers due to their personal characteristics, previous language learning and educational experiences (Raasch, 2013).

Computer-Assisted Language Learning (CALL): A board definition of CALL that captures a wide array of practices using computer to teach and learn language would be “any process in which a learner uses a computer and, as a result, improves his or her language” (Beatty, 2013, p. 7). Over the years, CALL has garnered increasing attentions from researchers and practitioners because of abundant technologies and software available for language learning, and the principles and theories underlying CALL design, research and practice (Gitsaki, 2013).

Digital Storytelling: “Digital Storytelling (DST) is a methodology that was developed in the mid-90s at the Centre for Digital Storytelling in San Francisco. It has been widely used since then by activists, researchers and artists” (Lewin, 2011, p. 55).

Video Book Trailer (VBT): VBT refers to the practice of using video technology to summarize major story ideas in a digital format to promote the book (English, 2002-present; Kenny & Gunter, 2004; English & Vey, 2013; Kenny & Gunter, 2009-present). Similar to a movie trailer, a VBT gives viewers a brief account of the story by showing major characters and significant events without giving the whole story away. VBT is an adaptation of the UB the Director curriculum developed by Kenny and Gunter (2012; Digital Booktalk, n.d.) for the ESL context.

Web 2.0 Tools: Most researchers favor the definition given by Wikipedia, a classic example of Web 2.0 technology (Wang & Camilla, 2012). Wikipedia defines Web 2.0 as participatory web, meaning “World Wide Web websites that emphasize user-generated content, usability (ease of use, even by non-experts), participatory culture and interoperability (this means that a website can work well with other products, systems, and devices) for end users” (Web 2.0, 2018). In this study, WeVideo is an example of Web 2.0 website that highlights user-friendly features.

Graded readers: Graded readers typically refer to books “which are specially written or adapted for second language learners” (Nation & Wang, 1999, p. 356). Graded readers usually come in series with different levels of difficulty. For instance, a lower level graded reader may have less vocabulary, shorter length, and simpler grammatical structures than a higher level one (Nation & Wang, 1999).

CHAPTER 2: LITERATURE REVIEW

Chapter 2 aims to review and critique the pertinent literature on reading in ESL classrooms, story-based pedagogy, challenges ESL readers face, ESL readers' attitude, Computer-Assisted Language Learning (CALL), and the application of digital video technology in L2 classrooms. This chapter lays the foundation for the research questions specified in the study.

While reading in a second language is a challenging task, ESL teachers could take advantage of various benefits provided by the story-based pedagogy. Further, ESL learners' attitude towards reading is complex and connected with multiple factors. To foster a positive attitude towards reading, teachers can connect reading tasks with video book trailer (VBT) production. Similarly, research on DST in the SLA field provides insight on the merits of video generation activities. Many existing studies on DST have identified effects contributing to language learners' acquisition. As such, this literature review shed light on the potential role of VBT on ESL learners.

Reading in ESL Classrooms

In the much-acclaimed classic essay, *Of Studies*, English philosopher and author, Bacon (1999) wrote "reading maketh a full man; conference a ready man; and writing an exact man" (p. 114). Bacon argued that reading is important for one's personal growth. As an age-old literacy human practice, reading helps one obtain information, learn knowledge, entertain and achieve other purposes. However, reading in a second language is different from reading in one's first

language. Reading could be a demanding task for someone who is still learning a language. ESL learners face a series of challenges. Over the years, there has been a body of literature exploring using stories in ESL reading instruction. It is suggested that stories can be effective tools in engaging ESL students in learning.

Before we discuss the hurdles that ESL readers encounter, it is necessary to examine the definition of reading to understand the complexity of reading. SLA researchers have interpreted reading differently. To put it simply, Urquhart and Weir (1998) defined reading as “the process of receiving and interpreting information encoded in language form via the medium of print” (p. 22). Koda (2005) believed that “comprehension occurs when the reader extracts and integrates various information from the text and combines it with what is already known” (p. 4). Grabe (2009) was not content with the above-mentioned definitions and argued that reading involves ten processes: a fluent reader would be able to read rapidly and efficiently; when one reads, one tries to comprehend what the author aims to express, thus it is also a way of interaction between the reader and the writer; depending on the time, conditions and purposes, one might apply different reading strategies and be flexible in the reading effort; reading is also a self-monitoring process in that one reflects on the reading material and make decisions about one’s attitudes, reception or rejection; reading is also a learning process since one may engage with new information and knowledge and would be able to retain them afterwards; finally, reading is certainly a linguistic process when a reader deciphers the language symbols, differentiates words, recognizes phrases and sentence structures, interprets the rhetorical devices and hidden meaning

between lines. To sum up, reading is a complex activity that encompasses cognitive processing, reader-writer interaction, strategy choosing, and linguistic processing.

Reading in a second language can be a challenging task. First, L2 readers face a number of barriers posed by vocabulary, grammar, stylistic, and cultural differences (Nassaji, 2011). Furthermore, reading input itself does not necessarily translate into language acquisition; to internalize the language input, learners need to be pushed to produce output to improve their language fluency and confidence in L2 use (Swain, 2005). Second, there has been generally a decline of interest in reading among the younger generation. As Gunter (2012) put it, the digital natives were drawn to interactive and visual contents and may disregard the value of texts, thus fail to develop critical reading skills.

ESL learners have to work hard to become good readers. Drawing on previous research in reading in a first language and a second language, Pang (2008) described a good ESL reader in terms of linguistic, cognitive, and metacognitive aspects. Peng concluded that a good reader has the following characteristics: in terms of linguistic knowledge, he or she is able to carry out automatic and rapid word recognition (Nassaji, 2003), automatic syntactic parsing and semantic proposition formation (Fraser, 2004; Liu & Bever, 2002), master reasonable size of vocabulary ranging from 10,000 to 100,000 (e.g., Alderson, 2000; Grabe & Stoller, 2002), and is familiar with text type and discourse organization (e.g., Brantmeier, 2004); with regards to cognitive ability, a good reader can effectively use cognitive strategies (Grabe & Stoller, 2002), purposeful strategies (Yang & Zhang, 2002), previous knowledge (e.g., Bernhardt, 1991; Chen & Groves, 1995) and mother tongue to L2 development (Upton & Lee-Thompson, 2001); lastly, regarding

metacognitive strategic competence, a good reader is able to monitor his or her comprehension process (Yang & Zhang, 2002) and evaluate and regulate strategy use to achieve maximum comprehension (Long & Chong, 2001). More recently, Jeon and Yamashita (2014) pointed out in their meta-analysis, L2 reading comprehension correlates strongly with L2 grammar knowledge, L2 vocabulary knowledge, L2 decoding and L2 listening comprehension. Thus, a good reader tends to possess linguistic, cognitive, and metacognitive skills to handle reading in an efficient and effective manner.

Stories as a Pedagogical Approach

Among available reading materials, stories stand out as one of the frequently used ones in education. Stories are omnipresent among different ethnicities, nations, and languages. In the western world, children grow up listening to classic stories, such as Grimms' Fairy Tales, *Little Red Cap*, *Cinderella*, *Little Snow White* and Aesop's Fables. In Chinese culture, children listen to legends and folktale stories like Pangu and the creation of the world, the weaver girl and the cowherd, and the story of Afanti, while in the Middle East, children read *One Thousand and One Nights*. These stories all serve certain purposes, for instance, to educate, to entertain, to teach a moral, to inform (Barkhuizen, 2018). Wajnryb (2003) concurred with Willis' (1996) model on conditions for language learning and argued that stories offer essential conditions for language learning. This is made possible by stories that satisfy the following aspects: (a) stories exposed learners to language in use; (b) learners are given opportunity to use the target language before, during, or after story reading; (c) stories helps motivate learners and capture their attention.

When story-based pedagogies are used in educational settings, they are usually used in two ways: (a) stories as medium of knowledge, (b) stories as learners' products. Stories can be ideal medium to promote language learning because stories present opportunities to teach specific language skills (listening, speaking, reading, and writing), grammar, vocabulary as well as metacognitive skills (Barkhuizen, 2018). This section reviews previous scholarship on using story-based programs to facilitate first and second language literacy development.

To help students learn and develop their language, educators can turn to the powerful tool of stories. There are a number of reasons that stories can play a positive role in the education field. First of all, the story structure facilitates learners' comprehension of events and actions (Haven, 2007). Second, in a story setting, learners are placed in a contextualized environment which aids information comprehension (Bruner, 1990). Third, stories organize information in a pattern that allows for learners' recognition and outcome prediction (Mandler, 1984). Therefore, stories can be utilized in the educational settings since they serve as an effective knowledge-sharing tool and helps learners retain knowledge (Gunter, Kenny & Junkin, 2018).

To implement a story pedagogy, Kenny (2007) emphasized the necessity "to include instruction on the elements of story making" (p. 186). What are the elements of stories? Stories, according to Branigan (1992), consist of the following basic elements: time and place, cause and effect, a central character, a teller and a listener. When learners are taught the elements that make up a story or narrative, they are more likely to retain it (Kintsch & Keenan, 1973; Kintsch, & van Dijk, 1978). Thus, teachers could instruct knowledge by using story elements to help students take in new contents.

There is a growing literature documenting the effects of using stories both in the first language and second language instructional settings. Stories facilitate young readers' vocabulary acquisition (Ewers & Brownson, 1999; Wilkinson & Houston-Price, 2013; Kirsch, 2016), oral language development and element recognition in story structure (Morrow, 1985; Ewers & Brownson, 1999; Isbell, Sobol, Lindauer & Lowrance, 2004; Elley, 2000; Nicholas, Rossiter & Abbott, 2011).

Research in the SLA field points to the effectiveness of storied-based pedagogies. Story-based second language pedagogy can facilitate learners' second language development, vocabulary development and retention. One of the early articles discussing the benefits of using stories in the SLA field is written by Elley (2000). After reviewing a number of storybook-based studies in the 1980s and 1990s, Elley (2000) concluded that children who have access to storybooks, read and share them performed better in after-reading language skill assessments. At the core of these studies was the book-flood approach where high-interest stories in English were read, shared, repeated, and discussed among teachers and students. Regardless of cultural differences, first language differences, and age levels, participants showed high enthusiasm in these studies. Research results showed that students displayed improvement in their writing, listening comprehension and other language skills. In particular, Elley (2000) noted two activities in the book flood approach that facilitated students' language development: silent reading and story-reading aloud. By promoting silent reading in classrooms, students in the reported studies spent more time on reading. In the meantime, when stories are read aloud, students would improve their oral proficiency and vocabulary. Similarly, Collins (2004)

conducted an experimental study with eighty Portuguese ESL preschoolers. She investigated the potential impact of vocabulary acquisition strategies and story discussion styles on learners' English vocabulary learning and story comprehension. It was concluded that children benefited from the instructor's rich explanations and cognitively demanding questions (Collins, 2004).

Nicholas, Rossiter, and Abbott (2011) reported that instructors and adult ESL learners in their study favored the integration of stories into their classroom teaching. Instructors observed that students enjoyed sharing their everyday stories. Students benefited when they could tell their stories orally and then wrote them down on paper. One student commented that "I think if I talk these words are mine" (Nicholas, et al., p. 258), which shows that ESL learners are more engaged in language learning and take ownership in the process. In addition, this pedagogy helped students acquire basic story elements, including "beginnings and endings, main and supporting ideas, and the sequencing of narrative" (p. 258). Students also became familiar with various genres, for instance, mystery, adventure and romance. Lastly, students developed bonding and form a community (Wajnryb, 2003) when they hear each other's stories. In summary, Nicholas and colleagues (2011) concluded that stories are beneficial for language learning, genre acquisition and community building in an ESL classroom, while promoting authenticity, affect, and motivation.

In addition, Balyasnikova and Gillard (2018) reported the use of storytelling in a ten-week adult English conversation program for ten senior citizens. During the program, storytelling topics were designed by taking account of participants' life experiences, for instance, immigration experience and family life. Participants followed story prompts to write, discuss,

and share stories. As the program proceeded, participants gained more confidence and were gradually more comfortable in sharing their stories. The program culminated with the publication of a booklet of the participants' stories. In this case, the storytelling program contributed to cultural understanding among second language learners, thereby increasing learners' confidence in English speaking and fostering participation in community events.

Apart from empirical research that advocate story-based pedagogies, scholars and practitioners in the SLA field have published a few practical manuals on implementing story-centered pedagogies in ESL classrooms. Morgan and Rinvoluceri (1983) published a practical handbook with seventy story outlines and corresponding activities and described how stories can be used in second language classrooms. Similarly, Wajnryb (2003) offered forty-two activities and forty stories for classroom teaching in her book.

Additionally, Cortazzi and Jin (2007) proposed a narrative learning framework to support the language development and classroom interaction of elementary school ESL students. They believed that a narrative-based approach enables ESL learners to avoid interruptions and limited turn takings in a typical classroom since the storytelling act "gives a speaker a legitimately long turn to talk and interruptions to stories are rarer" (Cortazzi & Jin, 2007, p. 651). A narrative learning approach also presents ample opportunities for students to hear or retell the stories multiple times. To implement a narrative approach, Cortazzi and Jin (2007) suggested the following strategies: (a) using narrative questions to help learners generate the stories by focusing on events, context, causes, and evaluation; (b) using keywords and story maps to visualize and organize the stories. Narrative questions could draw students' attention to the story

elements and connection between events and details, thus enhancing their story comprehension.

In the meantime, keywords and story maps function as tools to help ESL learners organize their retelling of stories and present them in a logical order.

Table 1 Empirical Studies in Using Stories in First and Second Language Literacy Settings

Author, date	Application of story-based pedagogies	Benefits
Morrow (1985)	Storybook reading and story retelling with different frequency and or exposure to story structural element	1. Story comprehension 2. Oral language complexities 3. Story structural elements recognition
Ewers & Browns (1999)	Storybook reading with explicit vocabulary teaching	Vocabulary development
Isbell et al (2004)	Instructor read stories to the children or tell children stories, then children were asked to retell stories	1. Story comprehension 2. Oral language complexity
Wilkinson & Houston-Price (2013)	Using short stories to introduce new vocabulary	Vocabulary development
Elley (2000)	the book-flood approach: using storybooks with illustrations and encourage sharing	1.Vocabulary development 2. Grammar learning 3. Reading and writing skill development
Collins (2004)	Storybook reading with emphasis on high cognitive challenging questions	Vocabulary development
Nicholas, Rossiter & Abbott (2011)	Incorporating learners' personal stories into classroom teaching	1.language learning 2. genre understanding, 3. community building 4. authenticity 5. motivation
Kirsch (2016)	story reading and student storytelling presentation	1.vocabulary gain 2. meaningful language use
Balyasnikova & Gillard (2018)	Storytelling in conversation English development	1. building class community 2. increasing learner confidence 3. promoting active participation

Table 1 summarizes nine empirical studies used in the review, describing the specific pedagogical approach and benefits to participants found in each study. In summary, when stories are used in classrooms, language learners pick up target vocabulary, understand the contents better, develop oral language, and acquire story structural elements.

Additionally, as a specific activity, story retelling has been used by SLA researchers to promote language development (Irby, Quiros, Lara-Alecio, Rodriguez, & Mathes, 2008; Cruz de Quiros, Lara-Alecio, Tong, & Irby, 2012; Saeedi & Rahimi Kazerooni, 2014) and assess second language learners' oral proficiency (Allen & Allen, 1985; Lucero, 2018). Instructors can use story-reading and story retelling activities to give corrective feedback on grammatical errors (Farrokhi & Chehrazad, 2012).

Research to date has revealed that story-based program can be a powerful tool in language classroom. Stories can supply rich language input and context for language learning. It has been found story plots connect new vocabulary in a logical way. Story-related activities, story reading, storytelling and retelling, and writing provide language learners opportunities to practice all language skills. Clearly, research on story-based program has shown a positive effect for young learners. In two studies (Nicholas, Rossiter, & Abbott, 2011; Balyasnikova & Gillard, 2018), adult learners benefited from story-based program. The SLA field can tap into the potential stories provide for adult ESL learners.

ESL Students' Attitudes towards Reading

Attitude towards reading in English is a complex issue since it is associated with L2 proficiency, access of English resources, teacher's role and gender (Lee & Schallert, 2014) and reading behaviors (Ro & Chen, 2014). Yet, teachers can play an active role by designing and implementing level-appropriate extensive reading programs to nurture a positive attitude towards reading (Tse, 1996; Tan, Pandian & Jaganathan, 2016).

An important study that investigates L2 learners' reading attitude is conducted by Lee and Schallert (2014) which involved 289 Korean middle school students learning English as a Foreign Language (EFL). They reported that the factors that influenced L2 reading attitudes include "L2 proficiency, access to English books, the length of private L2 instruction, teachers' encouragement, and gender" (Lee & Schallert, 2014, p. 570). To be more specific, when L2 students have lower reading proficiency they tend to have more negative feelings and unwillingness towards English reading. On the other hand, L2 learners with higher proficiency are likely to have positive attitudes towards L2 reading. Additionally, L2 learners are more likely to develop positive attitudes when English reading materials are available. In their study, female students tend to have negative attitudes towards English reading although they performed better than male in the English tests. These results prompted L2 reading teachers to design appropriate activities that take L2 readers' proficiency levels into consideration and provide reading resources for L2 learners.

In addition, in a study with 60 advanced ESL adult learners in an American community English program, Ro and Chen (2014) found that reading behavior is positively correlated with

participants' attitudes towards reading, which means those with positive attitudes tend to read more. Additionally, they noted that participants' experiences with the target culture and years of previous English study did not have a significant impact on their reading habits and attitudes.

ESL teachers could promote reading skill development among ESL learners by careful instructional design and implementation. In a case study with an adult intermediate ESL student immersed with an extensive reading course, Tse (1996) reported the participant had positive attitude changes towards reading. The participant recalled that reading was absent in her earlier learning experience and she realized that reading is the most efficient way to develop language. With regards to feelings, the participant initially felt frustrated in reading the first assigned book because of vocabulary but later found herself more comfortable with reading. Additionally, the participant reported learning not only language but also American culture and society through reading. Positive student learning was also reported in Tan, Pandian and Jaganathan's (2016) study. Tan and her colleagues conducted a study with 28 remedial English language learners in Malaysia to examine their perceptions with graded readers from Oxford Progressive English Readers. The result suggested that the majority of participants enjoyed reading when presented with suitable reading materials. Nearly all participants reported that they understood the contents since there were sufficient contextual clues that helped with meaning inferences.

In a study investigating the attitudes of 131 adult international students in an intensive English program in the US, Weger (2013) found that among the four language skills participants liked listening and speaking activities better than the reading and writing ones. Among a list of 21 learning activities, participants ranked reading activities way lower than listening and

speaking ones: watching movies (the first place), pronunciation practice (the second place), classroom discussion (the third place), reading newspaper articles (the fourth place), read short stories (the tenth place), read magazine articles (the fourteenth place). This result has suggested that teachers should try to integrate listening and speaking activities when teaching the language. Weger (2013) noted teachers could encourage students to practice English skills by generating media products.

To sum up, this section reviews recent studies on ESL readers' attitude towards reading and the factors that are associated with reading. It is suggested that teachers could play an active part to influence ESL readers attitude towards reading. Entering the digital age, language teachers could harness the opportunities presented by computers and the internet.

Use of Technology to Assist ESL Readers

What is Computer-Assisted Language Learning (CALL)?

As technology progresses, computers, smartphones and the Internet have integrated into language learners' daily lives and learners can use these handy gadgets to facilitate learning and access learning materials and resources (Chapelle, 2017). Meanwhile, the emergence of video streaming websites, for instance, YouTube and Vimeo, and smartphone application with video posting functions have drastically increased the amount of multimedia input for foreign and second language classrooms and gradually changed the way learners learn (Godwin-Jones, 2012). As Ray Clifford of the Defense Language Institute explained it: "computers will not replace teachers. However, teachers who use computers will replace teachers who don't" (Healey

et al., 2008, p. 2). Since then, many changes have taken place in teaching and learning second languages. The time has come for second language researchers and classroom practitioners to consider harnessing these technologies and create opportunities for language learners. There has been an existing strand of SLA research focusing on applying technologies to language teaching and learning, called Computer-Assisted Language Learning (CALL). The term CALL generally refers to “the search for and study of applications of the computer in language teaching and learning” (Levy, 1997, p. 1). CALL covers a broad spectrum of aspects since technology has been used to teach vocabulary, grammar, all language skills, including listening, speaking, reading and writing, as well as cultural competence (Chapelle, 2017).

Along with the technological advances in computing, Web 2.0 technology, and mobile development, multiple ways to facilitate L2 reading instructions have emerged. L2 reading has taken on new forms as L2 readers these days are reading on computers, smartphones, tablets relying on various tools, including but not limited to, web pages, hypertexts, and multimedia. The range and multitude of technological applications in L2 reading have made the classification difficult because some applications also promote skills other than reading (Liaw, & English, 2017). Built on the work by Stockwell (2007), Levy (2009) and Golonka et al. (2014), Liaw and English (2017) categorized current technologies in use for teaching and learning of L2 reading into three types: self-developed online course and commercial courseware, online activities realized by computers and mobile phones, and computer-mediated communications (CMC).

Online activities for L2 study include online dictionaries, glosses, annotations, concordance tools, reading-level classification tools, as well as speech synthesis and speech recognition tools (Liaw & English, 2017). Compared to the courseware, these online activities are generally made up of independent tasks to support language learning (Stockwell, 2007). One of the studies that examines ESL students' interaction with online materials was conducted by Park and Kim (2011). They conducted a qualitative study to investigate ten adult English language learners' reading strategy use in an online environment. ESL readers were assigned three tasks: to read online, locate useful information for English learning, navigate the National Geography website; in the meantime, students followed the think-aloud method to verbalize their thoughts in the task completion process. Park and Kim (2011) concluded that ESL readers used a number of traditional reading strategies to do reading online and using hypertexts, hypermedia and computer applications were unique to online reading activities.

As Liaw and English (2017) postulated, reading in the digital age is more than just text decoding, but also involves critical evaluation and meaning co-construction. L2 reading instructors should be aware of the prevailing trend of ubiquitous learning, create conditions to tailor the learning processes for language learning individuals, and promote autonomous learning. In other words, reading instructors need to include students in the decision-making process by giving students choices and encourage student production in a project-based curriculum (Collentine, 2011).

Applying Video Technology in Literacy Education

Since the body of literature on using videos in first and second language literacy classrooms keeps growing, popular Book Trailer® practices and accumulating evidence on digital storytelling (DST) give us confidence in its feasibilities for language teaching and learning purposes. As such, SLA researchers could further experiment using digital video technology to facilitate reading instructions. This section will introduce the emergence of Book Trailers®, Digital Booktalk®, and review encouraging evidence from DST applications in second language teaching.

The termed ‘Book Trailer®’ was first used by Sheila English (English, 2002-present). On 28th October 2002, English filed Book Trailer as a service mark with the United States Patent and Trademark Office and the description of Book Trailer® is “promoting the goods of others by preparing and creating advertisements for books in the form of videos” (English, 2002-present). In other words, a Book Trailer® is “an acted-out dramatization of a book synopsis” (English & Vey, 2013, Digital video product names, para. 2). As a novice writer back in 2002, Sheila English was trying to publish her book and come up with an idea to distinguish her book from others. Just as movie trailers help advertise movies, Sheila English believed that Book Trailers® can play the same role for book promotion (English & Vey, 2013). In 2002, English’s newly-founded Circle of Seven Productions worked with for author, Christine Feehan, to produce a trailer for the book *Dark Symphony* (Feehan, 2003). Since then, English and her colleagues at Circle of Seven Productions have produced 1,700 Book Trailers and won 55 awards for their work (Circle of Seven Productions, n.d.). To date, publishing houses and writers have widely

adopted book trailers as a marketing practice to advertise new books (Voigt, 2013) and there are over ten books sold on the Amazon website advising readers how to produce a book trailer.

Video Book Trailers, Student Attitudes, and Achievement

While book trailers were first used to promote book sales, educators and researchers at the University of Central Florida saw the potential value of video book trailer in literacy education and proposed the Digital Booktalk® (Kenny & Gunter, 2004; Kenny & Gunter, 2009-present). Kenny and Gunter (2004) recognized the digital trend among the younger generation and proposed that teachers can use digital media to entice reluctant readers. They proposed using video book trailers (VBTs) to help readers visualize the contents of a book and motivate them to read the book (Gunter & Kenny, 2008). Based on this belief, the creators proposed an instructional intervention (UB the Director Model; Gunter, 2012; Gunter & Kenny, 2012) to motivate struggling readers. The intervention starts with introducing students to the major narrative constructs in movies and games, asking them to role play and creating personal narrative stories which were recorded on camera. After the familiarization with story invention process, students will learn to distinguish reading the book and watching a trailer on the book. They will be shown video book trailers samples on the Digital Booktalk® (www.digitalbooktalk.net) website. Students will be divided into teams with three or four members, read a book, and create a short trailer. Hence, students actually are given a goal that they will become the director of their video book trailer projects. Students are required to act out on camera to show their understanding of the story. The climax of this program is that final

premier event when students present their video book trailers to their class peers or a larger audience (Gunter, 2012; Gunter & Kenny, 2012).

Even though VBT are popular practice in the publishing business for some time, the SLA field has not fully tapped the potential of book trailers for second language education. A search in the major academic databases shows that current literature on book trailer mainly fall into three categories. The first category of articles was written by teachers and librarians recommending the new practice of using book trailers to promote reading. The second category of articles was contributed by teachers who have tried out book trails in their classrooms. The third category is academic research that examine the impact of book trailers in L1 and L2 education settings.

Teachers and librarians hailed the idea of book trailers as a new solution to attract reluctant readers. Since today's students are immersed in a digital environment and their unique experiences deserve educators' attention. Fisher and Frey (2011) pointed out that book trailer can be an alternative form for traditional book reports and essays. Dalton and Grisham (2013) suggested that literacy teachers "connect literary and informational texts with students' multimodal expression" (Dalton & Grisham, 2013, p. 221). They believed that video book trailer can be one approaches of the multimodal response to literature. Ellis (2010) believed that a book trailer "is a commercial designed to get your community excited about reading" (Ellis, 2010, p. 24). Ellis suggested libraries use book trailers as an advisory tool to attract readers' attention. Similarly, Texan high school librarian Bates (2012) was positive about the power of book trailer.

One of her high school graduates came back to interview her thanked her for changing his attitude towards reading. He recalled the two-minute book trailer in his senior year was a turning point for him and “today he is a serial reader, reading anything he can find” (Bates, 2012, p.76).

Teachers who tried out book trailers reported positive responses from their students (Kajder, 2008; Festa, 2017). Kajder (2008) carried out a project with American middle school students where they created trailers on the books they read. The book trailer project engaged students who was writing blogs and creating remixes of popular media and enable the teacher to expand the classroom by inviting authors and experts to take part in classroom discussions virtually (Kajder, 2008). Similarly, Festa (2017) implemented a book trailer project with fourth-graders who read a children’s book written by a local author and an illustrator and produce book trailers. The trailers were then shown to first-graders to promote the book. Festa (2017) reported that children were given opportunities to apply their newly-learnt analytical skills in the trailer project. In particular, the project also provided children with special needs opportunities to interact with other students.

Research conducted by Gunter and Kenny over the years has shown that participants responded positively to a mediated curriculum intervention and change their attitude towards reading and writing. Kenny (2007) reported a mixed-method study to test whether implementing *UB the Director* curriculum among American middle school students would change their attitudes to read, analyze and write about the assigned books. Participants completed a reading preference inventory and open-ended questions on communication medium preference for the

pre-test and post-test. The result indicated that students' view on reading and writing did not match their actual ability to do so. After the curriculum intervention, participants began to understand the story construct and its role in learning and communication. Similarly, Gunter and Kenny (2008; 2009) reported equally encouraging result with students' attitudes towards reading and writing. After the intervention, participants reduced their anxiety towards writing and story presenting. Gunter and Kenny (2012) tested on the impact of the mediated curriculum on gifted middle school students and found that there were significant changes in participants' attitude toward reading, writing and anxiety towards reading and presenting tasks. Gunter (2012) conducted a meta-analysis to summarize the findings with 163 middle and high school students. A Motivation to Read Profile (MRP) was administered before and after the intervention. The result revealed students' attitude changed toward reading from general negative to positive ones. About half of the participants reported enjoyment in reading and increased awareness of reading. Review of the opened-ended questionnaires suggested that the intervention gave participants a new purpose and meaning for reading.

In addition, Tobin and Blanton (2014) reported an eight-week experimental design study with eighty sixth-graders in an American language arts classes. During the post-reading phase of directed reading activity, the experimental group create two book trailers while the control group worked on worksheets and watched documentaries. Qualitative analysis showed that book trailer production activity provided participants ample interaction opportunities, increase their engagement, and enable content-specific vocabulary usage.

Book trailers were also used by researchers in Portuguese and English as a Foreign language (EFL) settings. Schlindwein's (2013) study documented that a book trailer project was used with twenty Spanish speaking students of different ages learning Portuguese as a foreign language. Participants read graphic novel adaptations of Brazilian literature classics, learned technical vocabulary related to film-making in Portuguese, discussed cultural contents in the reading materials, practice script-writing, produced a trailer and debated over the copyright issue. Unfortunately, Schlindwein's (2013) article did not report the result of her study. Enokida (2016) conducted a study with 27 Japanese EFL college students. Students read English graded readers, retold stories via smartphone and produced videos. The results from questionnaires and interviews with students showed that participants enjoyed the blend of reading and storytelling activity as well as the convenience of smartphone in the language learning process. In addition, the task also promoted individual work and group learning.

Book trailer practice has been integrated into English language teacher training in Korea by Kim (2018). In her study, twenty-five pre-service teachers read children's literature work in English and were assigned to two tasks: producing a book trailer individually and working in groups to retell a fairy tale in a digital format. Writing test scores before and after the intervention showed statistical significance. Meanwhile, the analysis of linguistic features suggested that participants' accuracy in writing showed improvement. In addition, student survey results showed that participants perceived that book trailer production presented them opportunities to practice writing, share ideas among peers, and increase organization and audience awareness.

Digital Storytelling and Language Learning

While the academia gradually sees the value of book trailer in literacy education, a concurrent trend is the emergence of digital storytelling (DST). Among current literature, some scholars tend to define their VBT practices as DST (Tobin & Blanton, 2014; Enokida, 2016; Kim, 2018). In this paper, the author maintains that VBT differs from DST in that it involves a reading task before the video production. The digital creations in VBT are based on an assigned reading, and the video technology is a tool to motivate participants to read, while in DST the digital video technology is used to capture individuals' personal life stories (Lambert, 2013). Since both VBT and DST rely on video production to achieve their respective purposes, it is worthwhile to draw on existing literature on DST to inform VBT curriculum design.

Developed in the mid-90s at the Centre for Digital Storytelling in San Francisco by Joe Lambert and his colleagues (Lambert, 2013; Lambert & Hessler, 2018), DST has been widely used since then by activists, researchers, and artists (Lewin, 2011). It is worthy of notice that many practitioners confuse video book trailer (VBT) with DST because both apply the video technology to tell stories. According to Lambert and his colleagues (Lambert, 2013; Lambert & Hessler, 2018), DST is realized through a seven-step process: “owning your insights, owning your emotions, finding the moment, seeing your story, hearing your story, assembling your story, sharing your story” (Lambert, 2013, p. 53-55).

DST can be a powerful tool in the foreign and second language educational contexts. A review of the existing literature reveals that second language learning DST projects have been

actively adopted by the research community to teach English, Chinese and Spanish. A growing body of DST research has concluded its merits: improving narrative writing and critical thinking skills (Abdel-Hack & Helwa, 2014), boosting language learners' motivation and autonomy (Hafner & Miller, 2011; Kim, 2014; Liu, Tai, & Liu, 2018), provides a collaborative working atmosphere, and promotes multiliteracy skills (Hafner & Miller, 2011; Yang & Wu, 2012; Castaneda, 2013).

So far, this section has reviewed the complexity of reading in a second language, the challenges ESL readers face, the benefits of story-based pedagogy and factors influencing ESL learners' reading attitude. The emergence of VBT and DST present ESL teachers' innovative solutions to address ESL reading instructions. Research on these topics has shown promising results to motivate struggling readers and give readers a new meaning and purpose while engaging them in a video production activity. Yet, earlier studies on book trailers have not dealt with adult ESL learners' lived experiences in a book trailer project and potential differences between the book trailer pedagogy and their previous educational experiences. Furthermore, the influence of VBT on adult ESL learners' attitude towards reading stays unclear. A study that zooms in adult ESL readers' experience could shed light on the feasibility and impact of VBT on this specific population.

CHAPTER 3: METHODOLOGY

This chapter delineates the research design, site selection, sampling strategy, researcher background and bias, the instructional context, data collection procedures and data analysis methods. The chapter closes with potential contributions to the field and limitations of this study.

The purpose of this study is to examine the impact of using a storytelling video book trailer project in teaching adult English as a Second Language (ESL) students' reading when they are engaged in a video producing project based on their story reading. This paper aims to investigate the following research questions:

1. Did ESL students experience any learning benefits when carrying out a VBT project?
2. Did ESL students experience any challenges when carrying out a VBT project?
3. How did ESL students compare their experiences as learners in the VBT project to their experiences in previous educational settings?

Research Design

A phenomenological study (Moustakas, 1994; Creswell & Poth, 2018) was conducted to analyze adult ESL learners' lived experiences in a technology-enhanced reading classroom. They transitioned from story readers into storytellers by going through a process to create their own versions of stories in a video book trailer (VBT) format. This methodology was chosen because it helped the researcher investigate the research questions from a phenomenological perspective.

Phenomenology can be described as “the common meaning of experience of a phenomenon” underwent by several individuals (Creswell & Poth, 2018, p. 214). A central meaning or the “essence” of their experience was explored. In the meaning time, “a good case study brings a phenomenon to life for readers and helps them understand its meaning” (Gall, Gall, & Borg, 2007, p. 446). In this study, a phenomenological study helped describe the experiences of adult ESL students’ common experiences when they were engaged in a VBT project.

Selecting the Site

Intensive English Programs (IEPs) generally serve international students of all ages who come to the United States of America to prepare for academic studies in an English setting. IEPs function as important bridges for ESL learners to reach the minimum English proficiency requirements for American colleges and universities. In the meantime, students are exposed to the American educational system and culture, which might be drastically different from students’ home culture. Many IEP students take courses to improve their language skills, take international English tests to earn a certificate, and then continue their studies in other American colleges or universities. Thus, an IEP would be an ideal venue to study ESL learners’ language development.

This study was conducted at an IEP at a large state university in the Southeastern United States. This site was selected because of its accessibility, administrative approval, and convenience. This IEP offers an English curriculum to serve eight levels of ESL learners based on their English proficiency. In correspondence with the Common European Framework of Reference for Languages (CEFR), these levels are specified as beginner (Levels 1 and 2),

intermediate (Levels 3 and 4), upper intermediate (Levels 5 and 6), and advanced (Levels 7 and 8). Each level of curriculum lasts 8 weeks (7 weeks of instruction and 1 week for the final exam). Full-time ESL students take four core courses, including communication skills, grammar, reading, and writing, and one elective (Zhang & Xiong, 2018).

Sampling and the Sample Size

At the research site, an IEP situated within a university, students were mainly adult ESL learners. A purposive sample was chosen for this study (Patton, 1990). Inclusion criteria are international students who are (a) 18 years of age or older and (b) enrolled in the IEP's ESL courses. Twenty four students agreed to participate in this study: among them, thirteen adult ESL learners self-selected into an elective reading course, English through Stories, and eleven participated in an after-class reading course.

Apart from the age differences with younger learners, adult ESL learners stand out because of the following characteristics: (a) compared to younger learners, they have developed their own personal characteristics and generally would be more independent, having cognitive insight, capacity for comparison, and self-evaluation ability, (b) they might be influenced by their previous, positive or negative, language learning experiences from different cultural and educational settings, for example, learning anxieties, (c) new opportunities emerge since adults in the digital age may possess useful skills for language learning, for instance, information seeking, evaluating and utilization, and self-representation in the digital space (Raasch, 2013).

Researcher Background and Bias

The author is aware that researcher positionality plays a role in this study. The author is a graduate student in Teaching English to Speakers of Other Languages (TESOL) Ph. D. program at an American state university. He has received academic training in research methodologies and SLA theories. He has experiences working with adult language learners in an English as a Foreign Language (EFL) and ESL context. He is positive about educational technologies and has been exposed to the Digital Booktalk project (Kenny & Gunter, 2009-present) when taking an instructional design and technology course. In this study, the researcher took a participant-as-observer perspective (Creswell & Poth, 2018) and functioned as a volunteer teacher to facilitate the VBT project. This approach enabled him to develop good rapport with the project participants and obtain data from the insiders and their subjective perceptions (Creswell & Poth, 2018).

During the five-week implementation period, the author served as a volunteer teacher, an observer, and a researcher in the classroom. As a volunteer teacher, he led workshops to show students the steps to produce a VBT. He provided students technical assistances, for instance, helping students log on and register an account on the online video-editing website. He also answered students' questions concerning the project. He provided students feedback on their assignments. As an observer, he set up voice recorder to capture student activities and discussions in the classroom and took notes after each session. As a researcher, he recruited participants, administered questionnaires, conducted interviews with students, and managed the research data for further analysis.

Instructional Context

The VBT project was implemented in an elective course, English through Stories, and an after-class reading workshop at the research site. In both settings, students practiced reading skills through reading fiction and experience reading for pleasure. The major objectives of these settings were as follows: (a) introduce students to critical story constructs, including character, setting, plot, and so on; (b) motivate students to use English reading skills in a new way; and (c) train students to produce a VBT. The elective course was open to upper intermediate or advanced level students (level 5 and above). The elective course was not a college-credit course and students typically received a “satisfactory” or “unsatisfactory” grade. Apart from the final exam, the VBT project was one of the major assignments in the elective course and accounted for 25% of the course grade. In the meantime, the after-class workshop was offered to other IEP students who were interested in the project. Students did not earn credits from the after-class workshop and the participation was completely voluntary.

When implementing the project, the researcher adapted the UB the Director curriculum proposed in the Digital Booktalk® research (Gunter, 2012; Gunter & Kenny, 2008; Gunter & Kenny, 2012; Gunter & Gunter, 2015; Kenny, 2007; Kenny, 2008; Kenny & Gunter, 2006; Kenny & Gunter, 2009-present) and related digital storytelling practice (Lambert, 2013) to promote ESL learners’ English language development. Compared to the UB the Director curriculum outlined in Digital Booktalk® website (Digital Booktalk, n.d.) , there are a few differences in this VBT project: 1) participants in this VBT project were required to work alone to produce a VBT; 2) participants were allowed to choose reading materials that suited their

levels and interests; 3) participants were expected to produce both verbal and written output in English.

Table 3 below shows how the VBT project was implemented in both settings. The VBT project lasted five weeks where ESL students attended workshops to learn about the process to produce a VBT. In the meantime, they completed assignments each week. The assignments assessed students' reading comprehension and ensure their reading progress. The assignment prompts were designed to elicit student recalling of the stories in English and students were not required to conduct literary analysis (Zhang & Xiong, 2018)

Table 2 Timeline of the VBT Project

<u>Week</u>	<u>Time Allotted</u>	<u>VBT Activities</u>	<u>Assignments</u>
1	1 session	Introducing the VBT Project	Assignment 1: Audio reading journal 1
2	1 session	Workshop #1: Introducing the video-editing website	Assignment 2: Audio reading journal 2
3	1 session	Workshop #2: Creating storyboards	Assignment 3: Storyboarding slide
4	1 session	Workshop #3: Writing story scripts	Assignment 4: Story script
5	1 session	VBT presentation	VBT

Note: 1 session = 50 minutes.

The following section details the weekly activities from Week 1 to Week 5. In Week 1, students were introduced to the VBT project by watching a VBT sample. Then, students were given a project handout which explains the purpose of the project, assignments, the timeline, the recommended reading pace, and the rubric. Next, students chose a graded reader among Oxford Bookworms Library collection. These books are abridged versions of classical literature works in English and would expose students to the fiction genre. Students read their chosen books and

submitted audio reading journals to report their reading progress. Students used their smart phones to record audio journals. In the first audio reading journal, students will respond to prompt questions on the characters, setting and plot (Ferreira, 2018).

In Week 2, students learned about a free video-editing website (www.wevideo.com). The website is user-friendly. Users can place images, video clips, and audios on different tracks and assemble them to generate a video. The researcher showed students the interface of the WeVideo website (See Figure 1), how to upload image, audio and video resources to the website and compile the sample resources into a short video. Students followed the researcher's pace to download the resources from the Learning Management System, practice uploading resources and basic video editing skills, such as adding a title and credit page, adjusting the length of a video, and dragging the image and audios to appropriate tracks. During Week 2, student submitted the second audio reading journal to report their reading progress. They responded to prompt questions on theme, internal and external conflicts, and symbolism, for instance, "what do you think the overall theme of the story is? In other words, what is the central idea of the story? Give one or two specific examples from the story to help support your idea" (Ferreira, 2018).

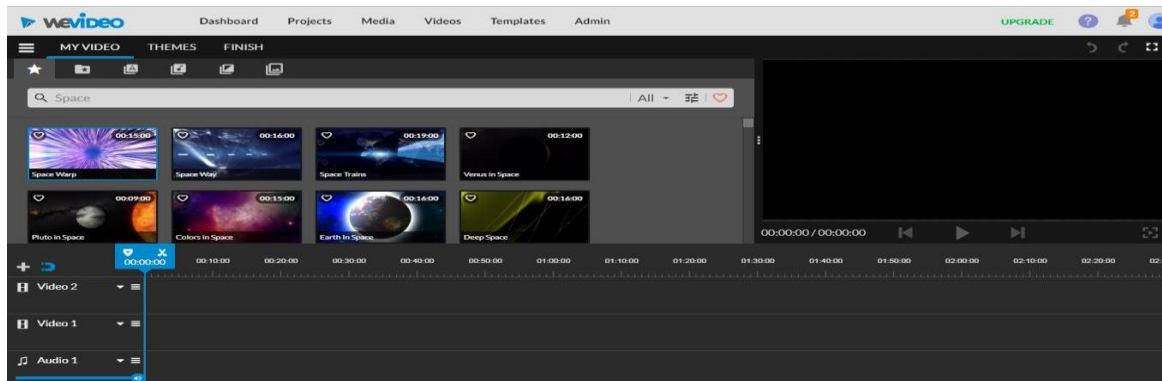


Figure 1 A screenshot of the WeVideo website interface.
Source: www.wevideo.com

In Week 3, the researcher introduced students to the storyboarding process. A storyboard is a planning tool that enables a story narrator to organize the resources in a chronological order. In a PowerPoint slide the story narrator places images and narration lines and makes production notes for audio, video clips, and special effects (University of Houston, 2018). Figure 2 is a sample for the book *Blood on the River Jamestown 1607* (Carbone, 2007). It was created by the researcher in a course project taught by Dr. Gunter. It shows participants how to use a PowerPoint slide to incorporate pictures, narration lines and music for future video production. The time on the top left corner shows the length of the PowerPoint slide. Two pictures were chosen for the scene, a pawn shop and a locket. In the box below, the researcher gave an example of narration lines and music to go with the pictures. During the workshop, the researcher used a PowerPoint slide sample to demonstrate the storyboarding process. Then, students were provided a storyboard template and start looking for resources for their stories. At the end of Week 3, students submitted a storyboard draft for their stories.

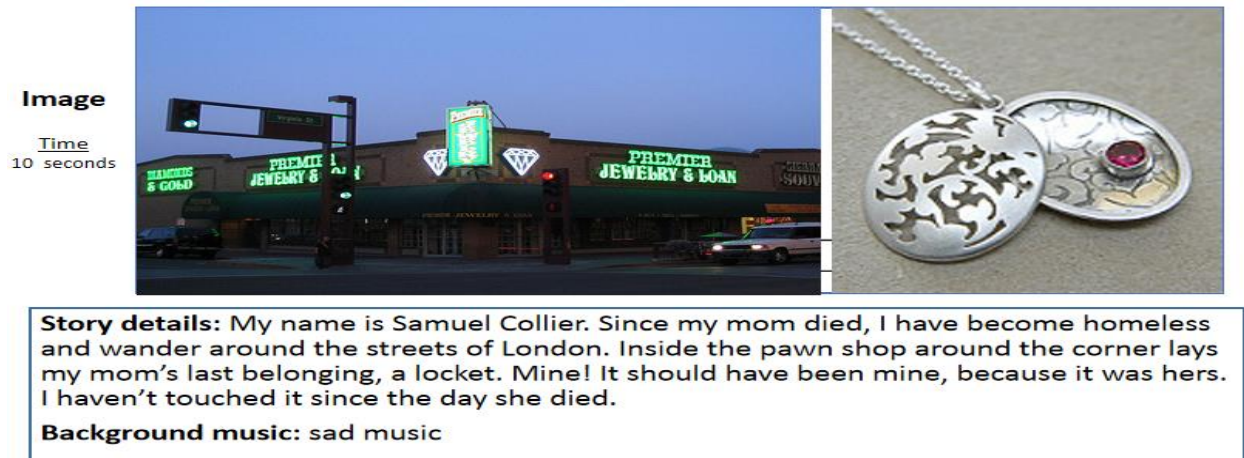


Figure 2 A sample storyboard

Photos by Lund (2006) and Walsh (2012).

Source: <https://www.flickr.com/photos/kenlund/169701604> and

<https://www.flickr.com/photos/simonevalsh/7221398760> Both were used under an Attribution-Non-Commercial-No-Derives 2.0 Generic (CC BY-NC-ND 2.0) license

In Week 4, the researcher provided students one sample story script, analyzed the elements of the scripts and the plot. Students then worked on a worksheet to fill in the plot elements for their stories. At the end of Week 4, students were asked to submit their story summary draft. Students assembled the resources together in the computer lab and the researcher provided video editing assistance. In Week 5, students shared their videos with the whole class. Students chose their favorite videos in terms of script writing, visual effect and overall production efforts.

To sum up, the VBT project aims to apply the Digital Booktalk® copyrighted curriculum and trademark research practices created by Kenny and Gunter (Kenny & Gunter, 2009-present) to ESL reading instructions, extend students' engagement period with the reading content, and combine it with language output opportunities.

Data Collection Procedures

Before the data collection activities, the researcher provided the participants a document entitled “Summary Explanation for Exempt Research” explaining the purpose of the study and what participants were asked to do for this study. There were four data sources for this study: questionnaires (See Appendix B and E), interviews (see Appendix C and D), class observations, and student assignments. The following paragraphs define these data collection methods and explain them in detail.

First, questionnaires are "written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting from among existing answers"(Brown, 2001, p. 6). Questionnaire 1 (See Appendix B) was used to collect participants’ demographic information (part I) and understand their previous learning experiences (Part II). Basic demographic information, including age, gender, length of English study before they come to United States and their studies here at the ELI, was collected. Part II focused on students’ experiences with reading and writing in English and if they have the necessary technical skills for the VBT project, recording, PowerPoint, and video posting and video editing. It was important that the author understood adult ESL students’ previous learning language experiences with the English language and computer skills before the VBT project (Raasch, 2013). The researcher could make comparisons between students’ questionnaire answers and their interviews to understand their perceptions on learning benefits and challenges. Questionnaire 2 (See Appendix E) used multiple choice and open-ended questions to understand students’ course experiences, their perceptions of the learning benefits and challenges in the

VBT project, and their attitudes towards story reading after the course. Questionnaire 2 served as one form of students' reflections on their learning experiences.

Second, interviews are conversation-based social interaction between the interviewers and the interviewees (Rubin & Rubin, 2012; Warren & Xavia Karner, 2015). As Brinkmann and Kvale (2015) put it, "knowledge is constructed in the interaction between the interviewer and the interviewee" (p.4). A qualitative research interview aims to elicit interviewees' perceptions on a particular phenomenon. The interviews are usually audio recorded for record purpose. Student participants were interviewed before the VBT project to gather data. In the pre-project interviews (See Appendix C), participants were interviewed to find out the following: a. their previous English learning experience, b. their perceptions of students' role in the English learning, c. teachers' role in their home countries, d. attitude towards using technology to learn English, e. expectation on the course and f. their view on learners' role and the teacher's role in the course. Students participants were also interviewed after the VBT project to gather data (See Appendix D). The second interview aimed to identify the following: a. their reading experience in the VBT project, b. their experiences during the VBT project, c. their possible positive experience in the VBT project, d. their possible challenges in the project, e. their reflections on learners' role, and f. their perceptions in the teacher's role. All interview recordings will be transcribed for further analysis.

Table 3 Data Collection Plan for Interviews with Students

Interview data
Previous English learning experiences
Attitudes towards reading in English
Experiences in the VBT project
Perceptions on learner's role and the teacher's role before and after the VBT project

Table 3 above summarizes the data the author collected from the students. The interview questions mainly aimed to understand participants' previous English learning experiences in their home countries, attitudes towards reading in English, experiences in the VBT project, in particular, the positive experiences and the challenges in the process, and their perceptions on learner's role and the teacher's role before and after the VBT project.

Third, observation is a valuable tool to gather data for qualitative research. Qualitative researchers use observations to examine a phenomenon in the field (Angrosino, 2007). Researchers usually use a note-taking instrument or an observation protocol to ensure they focus on the aspects related to the research questions (Creswell & Poth, 2018). In this study, the researcher audio-recorded the course to capture students' participation and discussions in the project. All class recordings were transcribed selectively for further analysis.

Fourth, the last data source, student assignments, fall into the document category. Student assignments could inform the researcher students' participation and progress in the VBT project. In this study, students are assigned the following homework to ensure their progress: (a)

audio reading progress journal #1 and #2, (b) storyboarding PowerPoint slide, (c) story summary draft, and (d) a video book trailer (Gunter, 2012; Gunter & Kenny, 2012). Document review enables a researcher to understand the context of students' experience with VBT better since it complements interview and observation. Student assignment review is non-intrusive and non-reactive, yet the amount of data could be potentially overloading (Marshall & Rossman, 1999). Another advantage of reviewing student assignment is that it is "stable" and can be read and reviewed multiple times and remain unchanged by the researcher's influence or research process (Bowen, 2009). Bowen (2009) also cautioned that documents might lack sufficient details. Overall, the advantages of document review outweigh its disadvantages and would provide the researcher valuable data that could be overlooked or not mentioned by the interviewees. Student assignments in this study refer to the assignments that were outlined in the VBT project handout. Students complete the assignments to engage in the learning process. To sum up, data from questionnaires, interviews, class observations, and student assignments were compiled together to obtain a better picture of the participants' experiences in the VBT project.

A data management and storage plan was developed to ensure the data safety. Each participant was assigned a code number at the very beginning of the course (e.g. Participant One = P1). Questionnaires will be scanned and digitized. Questionnaires, interview recordings, interview transcription documents, and student assignments were named after each participant's code number (e.g. P1-questionnaire 1, P1-interview 1, and P1-assignment 1). Classroom audio recordings were named according to the date of course. Demographic information from

Questionnaire 1 were compiled in a spreadsheet format to present the participants' features. All four sources of data were copied and saved in a portable drive locked in an office cabinet.

Data Analysis Procedures

Creswell and Poth (2018) suggested that the major steps in analyzing qualitative data are like a spiral. Researchers need to constantly “manage and organize their data, read and memo of emerging ideas, describe and classify codes into themes, develop and assess interpretations, represent and visualize the data” (Creswell & Poth, 2018, pp. 185-196). Before analyzing the data, the researcher first engaged in *epoché* or *bracketing* (Moustakas, 1994) by giving an account of his own experience in the research project. This was to set aside, to the best of his ability, the researcher's presuppositions on the research questions and the interview questions. This approach helped ensure that more attention was paid to understand the participants' English learning experiences.

Preliminary organization was conducted to prepare data for further analysis. To begin with, questionnaires responses from the eleven participants were tabulated in a spread sheet format. Frequencies were counted to find out patterns. Then, the interviews before and after the project were transcribed verbatim. Memos were written for each interview. Next, the researcher listened to classroom audio recordings from the two groups, G1 and G2, and wrote summaries. Drawing on suggestions by Knoblauch, Tumi, and Schnettler (2014), a content log was developed to document “the temporal sequence of events” (p. 16). This helped understand the contexts of interactions. Interaction segments from classroom recordings were transcribed for

further analysis. Last but not least, student assignments, which include audio reading journals, story scripts, storyboarding slides, and VBTs, were compiled to form individual portfolios. A checklist (See Table 4 below) was used to document student participation in data collection activities (questionnaires and interviews) and assignment submissions. Student activities and assignment submission helped the researcher understand their participations in the VBT project. Audio reading journals and video book trailers were transcribed (See Appendix G) and memos were written. Questionnaires, interviews, classroom recordings, and student artifacts were grouped according to their relevance to each research question.

Table 4 Student Participation and Assignments Checklist

Participant	Q 1	I1	Q2	I2	VBT	ARJ	SS1	SS2
P1								

Note: Q1 = Questionnaire 1, Q2 = Questionnaire 2, I1 = Interview 1, I2 = Interview 2, ARJ = Audio reading journal, SS1 = Story script, and SS2 = Storyboarding slide.

The questionnaires were tabulated to understand participants’ backgrounds, skills and learning experiences before and after the course. Information gathered from Part I of Questionnaire 1 included participants’ first languages, countries of origin, educational background, age, and gender. Part II of Questionnaire 1 covered understand participants’ learning experiences in reading and writing and technical skills in audio recording and video editing. Participants’ responses on specific skills were compared with their feedback on question 5 and 6 in Questionnaire 2. These results help address research question 1 (beneficial learning experiences) and 2 (challenges in the VBT project).

Interviews, classroom audio recordings, and answers to the open-ended questions on Questionnaire 2 were coded. The researcher first familiarized himself with transcripts and student written responses (Colaizzi, 1978). Next, the researcher read the transcripts to identify the significant statements related to the research questions in each interview (Moustakas, 1994). There were two cycles of coding where the researcher developed codes and pattern codes. Creswell and Poth (2018) suggested “a final code list of no more than 25 to 30 categories of information” (p.190) and further condense these codes into “five or six themes” (p.190) in the end.

In the first cycle of coding, the researcher used a priori codes from previous literature on story-based pedagogy, digital storytelling, and Digital Booktalk. These a priori codes formed a tentative codebook which included code name, definition, when to use it, and examples (See Appendix F). The codebook helped set up boundaries among the codes and made sure they were not repetitive or overlapped (Creswell & Poth, 2018). Further, the researcher also adopted coding methods suggested by Miles, Huberman, and Saldana (2014): descriptive codes (e.g. technology), in vivo coding (using participants’ own words), emotion coding (e.g. excitement), evaluation coding (e.g. useful), sub-codes (e.g. technology-recording), and simultaneous coding (giving one piece of data two or more codes).

After the first set of interviews (G2-P11-I1 and G2-P11-I2), the researcher filled the codebook with examples from the data. After the second set of transcripts (G1-P1-I1 and G2-P1-I2) were coded, the code list was revised when particular codes were not appropriate. As the coding proceeds with the rest of the transcripts, codes continued to emerge, and the codebook

was revised along the process. These codes were then applied to classroom recording segments and responses to open-ended questions. In the second cycle of coding, the researcher searched for pattern codes (Miles et al., 2014). Pattern codes help reduce the codes into a small number of categories (or themes), explanations, and relationship among project stakeholders (Miles et al., 2014). The codes were printed out and manually grouped into themes.

The researcher took measures to ensure the reliability of the coding process (Creswell & Poth, 2018). One peer doctoral student was invited to participate in the coding process. The sentence level was used as the unit of analysis. Based on an initial codebook consisting of a priori codes, the researcher and the peer coder met, coded three sets of transcripts (Interview 1 and 2) together, which was one third of total interview transcripts. Differences among the coders were discussed and resolved. The codebook was then revised to reflect the development. The researcher then used the revised codebook to code the rest of the data. As the coding proceeded, the codebook continued to expand until it was finalized.

After the coding process, the researcher then created a textual description and a structural description for participant's experience (Creswell & Poth, 2018). A textual description focused on "what" and details what the participants experienced during his or her English learning in their home countries and in the VBT project, while a structural description concentrated on "how" and aims to describe the setting and context of the participants' experiences. Next, a composite description of the participants' experiences was written up to incorporate both the "what" and "how" (Creswell & Poth, 2018). Questionnaire results and student assignments

served as triangulating data to validate the themes found in the interviews and classroom observation recordings.

To improve trustworthiness of this study, the following measures were taken: a. collaborating with the participants (Creswell & Poth, 2018): the researcher invited participants to participate in the data collection process, for instance, the interviewees were asked to help proofread the interview transcripts to ensure the accuracy; b. member-checking (Creswell & Poth, 2018): the author presented the analysis to the interviewees and asked their opinions to see the analysis fit their situations.

Discussions

Potential Limitations of the Study

While the author strives to present the participants' experiences by collecting data from multiple resources, there are a number of limitations in the current study. First, due the author's role as a complete participant to implement the intervention in the study, the author will be fully engaged with the participants to build a good rapport with the participants (Angrosino, 2007). Second, although it would be ideal to follow student participants after the VBT project to further examine the impact of the project and their attitudes towards English reading, it is not feasible to conduct a longitudinal research because of the time constraint in this study. Consequently, this study is limited to a five-week session at the ELI. Third, due to student participants' various family and national background, they may come into the classroom with varied level of technology savviness. Different degrees of familiarity with technology and Web 2.0 tools could

potentially influence student participants' attitude towards the project even before the project starts. Therefore, the researcher decides to expose students to the video editing website early on to unveil the myth and provide as-needed technological assistance along the way.

This study was delimited mainly to an examination to students' experiences throughout the project. By investigating students' common experiences, it is hoped that this study could help evaluate students' responses when the VBT pedagogy is integrated into the ESL classroom.

Potential Contribution of the Study

There are three main contributions to the TESOL and educational technology field. First, building on the UB the director curriculum (Gunter, 2012; Gunter & Kenny, 2012), the study provides an adapted instructional design that integrates multiple English skills within a VBT project. Specifically, the study features English speaking and pronunciation practicing opportunities provided in video book trailer (VBT) projects. Verbal summary and narration recording tasks draw ESL learners' attention to speaking and pronunciation and drive them to practice and produce multiple recording samples. Second, the study confirms the viability of a story-based pedagogy and VBT with adult ESL learners by revealing learning benefits in language skill and digital literacy development. Third, this study offers pedagogical advice regarding applying VBT in ESL reading classrooms. ESL instructors could fine-tune VBT project setup to suit their classroom situations and support their learners' language practice.

CHAPTER 4 DATA ANALYSIS

This dissertation project aims to examine ESL students' experiences in a video book trailer (VBT) project. This chapter analyzes the data gathered from the elective course, English through Stories (Group 1, hereinafter referred to as "G1") and the after-class Group (Group 2, hereinafter referred to as "G2"). It starts with an overview of the data, then presents data that answers the research questions. Each section ends with a brief summary for the research question under discussion.

Overview of Data

As described in Chapter 3, data was collected from four sources: questionnaires, interviews, student assignments, and classroom recordings. Questionnaires were administered at the very beginning and the end of the project. Participants were invited to interviews at the very beginning and the end of the project. Classroom activities were recorded. Students submitted audio reading journals, story scripts, and storyboarding slides to prepare for the final assignment. VBT was the culmination of students' efforts in this project. Among the recruited participants, only nine participated in both questionnaires and both interviews, meanwhile other participants missed one questionnaire or one interview. Therefore, data from these nine participants (See Table 5 below) were included in data analysis. Pseudonyms were assigned to protect participants' identities. Data from other participants were excluded from this analysis because they miss certain activities. Maria was the only one from G2 that participated in all data collection activities. Since that the core of the pedagogy in this study was to train students to

produce a VBT to retell their chosen storybooks in English, participants who submitted their VBTs are deemed as “project completers” while those who did not submit their VBTs are defined as “partial completers”. Overall, nine sets of questionnaires, nine sets of interviews, five VBTs, and six classroom recordings from G1 and G2 as well as other student assignments are analyzed to answer the research questions. As is shown in the table, all nine participants filled out both questionnaires and sat down with the researcher for two interviews. Only five participants submitted their VBTs and among them Maria was the only one that finished the project in G2. Four participants submitted audio reading journals. Abdul was the only one that turned in a story script to the instructor and Maria was the only one that delivered a storyboarding slide to the researcher.

Table 5 Data Breakdown

Participant	Q 1	I1	Q2	I2	VBT	ARJ	SS1	SS2	Note
Ali	X	X	X	X	X		X		Completer
Abdul	X	X	X	X	X		X		Completer
Jack	X	X	X	X	X				Completer
Adam	X	X	X	X	X	X			Completer
Maria	X	X	X	X	X	X		X	Completer
Saul	X	X	X	X					Partial completer
Hakim	X	X	X	X		X			Partial completer
Kamila	X	X	X	X					Partial completer
Sabah	X	X	X	X		X			Partial completer

Note: Q1 = Questionnaire 1, Q2 = Questionnaire 2, I1 = Interview 1, I2 = Interview 2, ARJ = Audio reading journal, SS1 = Story script, SS2 = Storyboarding slide, X indicates that a participant participated in this activity.

Table 8 below summarizes the main demographic information of the nine key informants. There were six males and three females. The participants were all adults whose ages ranged from

18 to 40. In terms of first languages, the majority of the participants spoke Arabic, and three others spoke Portuguese. Participants mainly came from Saudi Arabia and Brazil. At the time of the study, participants' English proficiency levels ranged from Level five to Level 10, namely, intermediate and advanced levels, at the Intensive English Program. Three participants were from Level five and one participant, Hakim, was at Level 10. Participants are high school graduates, bachelor's and master's degree-holders.

Table 6 Participants Demographic Information

Participant	Ali	Abdul	Jack	Adam	Maria	Saul	Hakim	Kamila	Sabah
Gender	M	M	M	M	F	M	M	F	F
Native language	A	A	P	P	P	A	A	A	A
Education	B	HS	B	AS	AS	HS	B	B	B
Current English level	6	5	5	8	5	9	10	7	7

Notes: M = Male, F = Female, A = Arabic, P = Portuguese, B = Bachelor, HS = High school, and AS = Advanced degree, beyond Bachelor.

As described in Chapter Three, the researcher collected data through interviews, questionnaires, student artefacts, and classroom recordings. After they were analyzed and coded, nine themes pertaining to participants' experiences in the VBT project emerged (See Table 7 below). Checks were used to indicate that a particular theme was identified from this participant's data. It is clear that five project completers reported more positive experiences than partial completers; meanwhile, two themes shared by partial completers were "limited time and

energy” and “linguistic challenges.” The following sections organize these themes in accordance to three research questions and present participants’ experiences in details.

Table 7 Themes emerged from the data

Theme	Completers					Partial-completers			
	Ali	Abdul	Jack	Adam	Maria	Saul	Hakim	Kamila	Sabah
Reading development	×	×	×	×	×				
Vocabulary development	×	×		×					
Writing development		×		×	×				
Pronunciation development	×	×			×		×		×
Limited time and energy	×			×		×	×	×	×
Linguistic challenges	×	×		×	×	×	×	×	×
Digital literacy experiences and growth	×	×	×	×	×		×		
Reading for a new purpose	×	×	×	×	×				×
Self-efficacy	×	×		×	×				

Research Question 1 Results

The first research question (RQ1) is do ESL students experience any learning benefits when carrying out a VBT project. The following section lays out data related to RQ1 from the questionnaires, interviews, artifacts, and classroom recordings. Findings are presented at the end of this section. Despite participants' varying proficiency levels, they reported that they experienced linguistic developments in several areas, including reading, vocabulary, speaking, pronunciation, grammar, and writing. Thus, four themes, reading development, vocabulary development, writing development, and pronunciation development emerged from the data.

Theme 1: Reading Development

First, participants were exposed to various graded readers adapted from classical literature works published by the Oxford University Press. Oxford Bookworms Library was launched amid the trend of promoting extensive readings (Oxford University Press, 2020). Based on participants answers on Q2, the following table (Table 8) shows the details of the graded readers that participants chose, including the level of difficulty and genres. For instance, Maria chose *the Phantom of the Opera*, which is a level-one book that has 40 pages and readers would encounter 400 headwords. The term "headword" refers to the base form that a word is entered as an entry in a dictionary (Halliday & Yallop, 2007). This level was chosen for G2, the after-class workshop, considering that participants might have limited time and energy for this project. In contrast, Adam from G1 chose *Oliver Twist*, which is a level-six book that has 102 pages and readers would encounter 2500 headwords. Five participants replied to Question 3 on the second questionnaire that they finished reading their stories and while four others did not. It is worth

mentioning that participants that finished the reading task also produced VBTs while those who did not finish reading did not deliver VBTs. Project completers' reading load ranged from 40 to 104 pages, whereas partial completers indicated that they covered 25 to 40 pages. All nine participants' choice on Q2 further illustrated that reading the storybooks was helpful for English practice.

Table 8 Oxford Bookworms Readers Participants Chose

Stage	Title	Genre	Participant
Level One (400 headwords)	<i>The Phantom of the Opera</i>	Fantasy & horror	Maria
Level Three (1000 headwords)	<i>The Secret Garden</i>	Human interest	Sabah
Level Four (1400 headwords)	<i>Treasure Island</i>	Thriller & Adventure	Ali
Level Five (1800 headwords)	<i>David Copperfield</i>	Classics	Hakim
Level Six (2500 headwords)	<i>Pride and Prejudice</i> <i>Jane Eyre</i> <i>Oliver Twist</i>	Classics Classics Classics	Jack, Kamila Abdul, Saul Adam

Project completers reported in their interviews that they have benefited from the reading practice in the VBT project. For instance, Maria indicated that she enjoyed this opportunity to read *the Phantom of the Opera*, a story that she had heard of before but had never read it. Maria described that she finished her reading in one afternoon. In one of the classroom interactions, Maria shared her thoughts about reading the story with the researcher. When she first started reading, she found some details in the story “does not make sense”, for instance, she was puzzled about the phantom’s “red eyes.” The puzzled drove her to continue to read until she got to the end of the book. Even though she did not watch the movie adapted from the story, she exclaimed, “now I know the story!” It was clear that Maria practiced her reading in the process

of “knowing” more about the story. Indirect evidence of Maria’s reading efforts can also be found in all assignments she submitted (See Appendix G Maria’s audio reading journal and VBT transcript). Her audio reading journal was around 75 seconds. She described the phantom’s appearance and the Paris Opera House. She painted a scenario where dancers in the opera house were discussing anecdotes about the phantom. She wrapped up the report with a general prediction, “something strange is going to happen.” Her storyboarding PowerPoint slide was thirteen pages and gave details about what happened to the major characters, Christine Daae, the Phantom, and the lead singer, La Carlota. Her VBT supported her classroom interaction point in “knowing the story” and a step further retelling the story.

When Ali was interviewed at the very beginning of the project, he indicated that he did not read newspapers, magazines, or fictions in English. In his second interview, he mentioned that his reading experience was “amazing” because he loved adventures and *Treasure Island* was a good fit with his passion. As he put it, “I dream to do stuff like that, going to an island and looking for treasure.” Even though he said he liked reading, this project experience was the first time that he finished reading a book. He reported that it took him about four weekends to finish all 74 pages. During one of the class sessions, Ali mentioned to the researcher that he had finished reading and was collecting resource for the project.

Abdul shared with the researcher that he had never completed reading a book in English before, but during this project he did it. When it comes to reading, he commented that he did not read fictions or materials for fun in Arabic. He mainly read for information. He described his reading experience in this project as “so long so exhausted.” He was comparing his reading

speed in Arabic and English, “usually in Arabic, 90 or 100 pages in three hours,” but the 116-page *Jane Eyre* took him three days. He commented that the story was not very fictional and more like a real story that could happen in our daily lives. He also mentioned that this project helped him read faster in English, because one page used to take him 10 minutes in the past, while after the project, it only took him three minutes to finish a page. He further gave details that he was able to read more pages when he kept reading, “less than 20 on the first day, 30 pages on the second day, and more than 50 pages on a third day”. Abdul’s reading efforts can be found also in his 1200-word story script (See Appendix G Abdul’s story script), the longest among all participants. When the research advised Abdul to cut some parts of the story script to make it shorter, he was reluctant and stated that he liked details. As is illustrated in Abdul’s story script, he included specific details how Jane suffered in her childhood, for instance, “John Reed is hitting her and taunting at her. He bullies at her every single day and she became full of fear out of him and violated.” According to him, details really mattered in helping him retelling the story. Therefore, his long story script further led to an eight-minute VBT with a lot of story details and this VBT was the longest among all submissions.

Jack indicated that he chose *Pride and Prejudice* because he had never heard of the story before. He stated that doing this project help him read “slowly, not so fast,” so he could understand the meaning of each word. He briefly summarized the story as a romance book about a girl who was not ready for marriage, yet the mother in the story wanted her daughters to marry soon for financial reasons. He particularly mentioned that he like the scenario that when Elizabeth met Mr. Darcy and talked about life, marriage, and friends. Jack’s VBT lasted two

minutes, which was the shortest among all the submissions. The VBT did include the scene when Elizabeth and Mr. Darcy were talking about their lives, which corresponded what Jack mentioned in the interview.

In Adam's second interview, he said that *Oliver Twist* was an interesting story that depicted numerous challenges Oliver went through. Adam reported that he read the story twice: he tried to comprehend the story written in English in his first reading, then he read again to understand the challenges that Oliver had gone through in his life. He found the second reading "more interesting" since he was active comparison between Oliver's life and his own. One of the memorable scenarios he recalled from the story was when Oliver escaped from Mr. Sowerberry's house he was running desperately to the point of exhaustion until a friend appeared and provided him shelter. Adam's audio reading journal (See Appendix G) was a good testimony to his reading efforts. His journal lasts five minutes and thirty seconds, which is the longest among all four submissions. It is a detailed summary of the contents from chapter one to chapter four: his birth, Oliver's work in a coffin shop, his fight with Noah, his running away and encountering with new friends. A few sentences from the graded reader were used directly in this journal. Adam's VBT was four-and-a-half minutes long and presented similar details from the story (See Appendix G Adam's VBT transcript).

In addition, Questionnaire 2 results also shed light on students' interests in further reading. Question 7 in Questionnaire 2 asks participants if they would be interested in reading one of the storybooks after they watched their classmates' VBTs and the reasons for their choices. Seven out of the nine participants answered "Yes". It is worth noticing that the video of

Dr. Jekyll and Mr. Hyde was created by a student in a pilot project before this dissertation study. Two other participants indicated “No”. It is interesting to note that Saul indicated that “I believe reading stories is important to improve the language and having fun at the same time.”

Participants favored stories covering different themes: Ali and Jane liked reading adventure stories; Hakim and Jack chose *Kidnapped* and *Dr. Jekyll and Mr. Hyde* respectively because they found them to be “interesting” and “[a] good story”; Sabah stated her preference for *Jane Eyre* “because it’s a love story”; and Adam explained that he preferred biography. Question 8 in Questionnaire 2 asks participants if they would be interested in reading the original unabridged text of their chosen stories. Table 9 below demonstrates this interest. Seven participants chose “Maybe” and did not articulate a clear preference. One participant answered “No,” and another one indicated “Absolutely Yes.”

Table 9 Interest to Read the Original Fiction

<u>Opinion</u>	<u>Definitely No</u>	<u>No</u>	<u>Maybe</u>	<u>Yes</u>	<u>Absolutely Yes</u>
Number of Participants	0	1	7	0	1

Theme 2: Vocabulary Development

Participants learned new vocabulary when they were reading graded readers in the VBT project. For instance, Abdul recognized the implicit vocabulary learning in the VBT project. He described that when he read his graded reader, even sometimes he could guess the meaning of a new word from the context, he was still curious about the meaning of new words. “Let me Google it,” then he found out their meanings. He kept a notebook where he copied all the new words from his story. There were 14 words and their Arabic translations on the page that Abdul

showed the researcher (See Figure 3 below). He listed words he learned and explained their meanings in English, for instance, “vicar, which means the guy who is a religious guy guys, like a monk at the moment.” In addition, Abdul said he wrote his story script in Arabic first and then translated it into English. He also picked up advanced vocabulary produced by Google Translate, for instance “capricious”, and “precluded”. He prided himself language in mastering many different synonyms in Arabic and took the opportunity to learn the corresponding ones in English. Abdul’s story script and VBT transcript (See Appendix G) both showed that he used some of the new words he learned, for instance, “He was peculiar, capricious, and odd.” Similarly, other participants also indicated in interviews that they learned new vocabulary in the project. Ali mentioned that sometimes he looked up new words in a dictionary and he described the new words he encountered as something he did not encounter in his daily life. One of the examples he gave was the word “maroon” and it was used in his VBT (See Appendix G Ali’s VBT transcript), “Ben Gunn, a pirate marooned on Skeleton Island.” Adam said in his interviewed that he underlined in his book “probably between 12 and 18 words new words.”

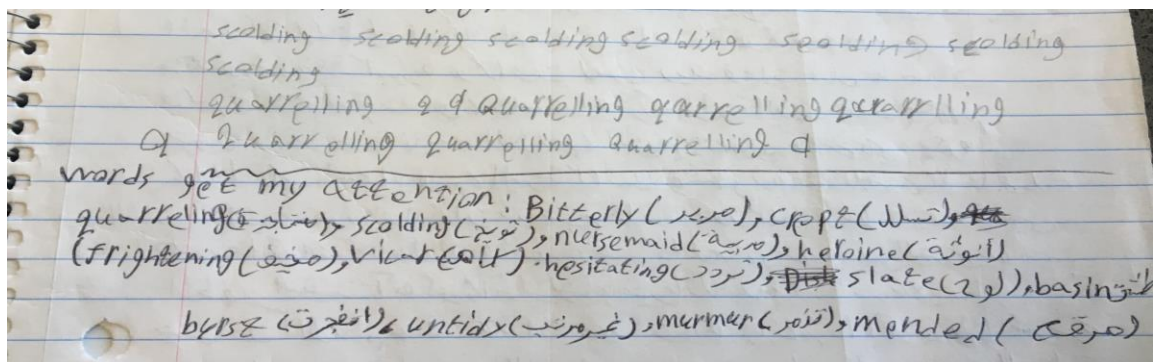


Figure 3 Abdul’s vocabulary notes

Theme 3: Writing Development

Thirdly, participants developed their writing and summarization skills when writing story scripts. They wrote short summaries for each chapter, revised them to produce a story script, and consulted instructors for feedback. Questionnaire results collaborated with participants' interview statements: four participants listed that story scrip writing helped them practice English. Adam mentioned in the second interview the process of his writing. When he was reading, he underlined the important parts in each chapter and took notes on his notebook. During this process, he was also considering interesting parts to include in his story script.

When reading the book, Abdul had the opportunity to observe how dialogues were written and supported with verbs like "Jane said" or "Mr. Richard asked." He also came to appreciate the vivid description of human emotions in *Jane Eyre*, "I said nothing but smile coldly." "Ah! this is much better than my way," Abdul exclaimed. He stated that he frequently referred to the storybook, followed his graded reader's writing style to use the past tense when retelling the story. In Abdul's VBT transcript (See Appendix G), he was making an effort when presenting a dialogue between Jane and Mr. Rochester, "'You live in... in that house?' He asked surprised." Likewise, Ali observed that past participles were used as modifying adjectives and passive voice were used frequently in *Treasure Island* and he was more aware of the function these two grammatical structures. A review of Ali's VBT (See Appendix G) reveals that he used passive voice and past participle in his writing, for instance, "we were aided by Captain Smollet and by Ben Gunn, a pirate marooned on Skeleton Island."

For Maria, she wrote narration lines on her storyboarding PowerPoint slide. Maria mentioned that she learned a lot in the process of summarizing main ideas in her book. She wrote the narrations, revised it, and sought feedback from the researcher. Maria came to realize that “shorter sentences were better because they were easier to put emotion”. During a classroom interaction with the researcher, Maria tried to understand how to proceed from chapter summary to the story script. After listening to the researcher’s explanation, Maria understood that the story could be told from Christine’s eyes, “I need to make a story like Christine’s story, Christine talking to us about this story. Her perspective!” During class sessions, Maria also obtained advice from the researcher on using time expressions indicating time in her story. Evidence was found in her VBT transcript (See Appendix G) that she took the advice and actively used time phrases for transition, for instance, “1880”, “after the main singer, La Carlota, got sick,” and so on.

Theme 4: Pronunciation Development

Fourth, VBT project activities provide participants valuable opportunities to practice their English pronunciation and speaking. Participants practiced their pronunciation when they looked up new words in digital dictionaries and made audio reading journals and recordings for their story scripts. When Abdul looked up new words on his smartphone, he learned the pronunciation of a new word by touching the loudspeaker icon and repeating after the phone several times. Similarly, Ali used the Merriam Webster application on his smartphone to learn new words and their pronunciations. Further, the recording process drew ESL students’ attention to the way they pronounced words and spoke English. During the audio recording process, participants listened

to their own recordings and record segments for multiple times to improve their pronunciation. For instance, Maria reported in an interview that she recorded her story script in segments and her husband, a former English teacher, listened and gave her feedback: “no, you need to say this word better because I couldn’t understand what you said here.” She then made more attempts to until her husband nodded, and this helped her pronounce words clearly. While trying to pronounce the words correctly, Maria was also actively monitoring her own pronunciation, “[did] I said correctly? [did] I made me [myself] understandable?” She stressed that when she understood the contents well, she could put emotions in her reading.

Similarly, after listening to his own recording, Hakim realized that he was not very good at using stress with syllables in pronunciation and speaking, therefore sometimes people could not understand what he said. He felt like he was reading from a piece of paper and there were no emotions or stress. Adam indicated that he found it difficult to “speak with tones when recording audio for his story.” In other words, he was saying that he was having difficulties when trying to play the characters’ roles, tell the story in their voices, and be dramatic if necessary. However, the researcher listened to Adam’s audio reading journal, watched his video book trailer, and concluded that he was actually making an effort in both artefacts. In the very beginning of Adam’s recording, he used a prolonged and high-pitched voice, “help... me!” to act out the desperateness of a expecting woman while she was calling for help. As the story proceeds, he also varied his voices when giving narration, when characters were having a conversation, and when Oliver was having inner thoughts. Sabah mentioned that she had never recorded herself speaking English before and would practice five to six times until her pronunciation was correct.

In Sabah's words, "I really like that, to record, and repeat recording and add new things that I didn't record in the first time."

Questionnaire results also corresponded to what participants' interview statements. Both Maria and Hakim indicated in the second questionnaire that audio reading journals helped them practice English. Both Maria and Hakim submitted their audio reading journals. Further, three project completers, Ali, Abdul, and Maria revealed in the second questionnaire that story script recording was a helpful English practice.

Summary for Research Question 1

"It's the learning is inside the project. Sometimes you think that you will not learn a lot of things, but you learn a lot. You increase in a lot of points [aspects] in your language, for example, vocabulary, grammar, pronunciation, and writing, so it works [for] every part of the English as a Second Language." (Maria, the second interview)

Data from all four sources confirmed that participants developed their linguistic ability and self-efficacy from carrying out the VBT project. In addition, classroom recordings illustrated that participants asked for feedback and deepened their understanding about the VBT project, particularly in terms of linguistic expectations and technological details. Data from the questionnaires and student artifacts also demonstrated participants' efforts in the project. As Maria summarized, she found the project a beneficial experience and helped her English language skills advance in different facets.

Research Question 2 Results

The second research question (RQ2) is do ESL students experienced any challenges when carrying out a VBT project. The following section lays out data related to RQ2 from the questionnaires, interviews, artifacts, and classroom recordings. Findings are presented at the end of this section. Participants reported a number of challenges that stood in their way to success. Two main themes, limited time and energy and linguistic challenges emerged from the data.

Theme 1: Limited Time and Energy

Participants reported that they had limited time and energy to do the VBT project. The main reasons they reported include the course load and other life priorities. Ali described in the second interview that he had so many assignments daily that he did not have time to do the project. He mentioned the time pressure again in one of classroom interactions. Similarly, Saul stated that he did not have time to finish his 102-page graded reader. When asked about the number of pages he covered, he tried to avoid the question by saying “we will get to this later, but the first thing I think is that the time of the class is too short, but the pages is [are] too long, and we have other classes.” Furthermore, partial completers, Saul, Sabah, Kamila, and Hakim, were all beyond level 6 at the research site. They indicated that they were busy with university application and hoped to receive an acceptance letter by a certain date to secure their government scholarships. For example, Hakim said in his second interview, “this semester I didn't have time. I have five classes and I’m applying for universities.” Meanwhile, some students, including Kamila and Sabha, were preparing for the International English Language Testing System test (IELTS) and aimed to achieve a desirable score for their college application. In addition, some

participants had family responsibilities. For instance, Sabah commented, “the English Language Institute is too long time, from 9 am to 3 pm. We have a lot of things at home.” She indicated that she has a four-year-old daughter to take care of. She suggested that the project might be more suitable for students who were “in their first semester” at the research site since they were more energetic and eager to learn then.

Table 5 in the overview of data section shows the number of assignments each participant submitted and supports their claims of time and energy shortage. What stands out in Table 5 is that no participant submitted all assignments. Even project completers could miss one or two assignments, for instance, audio reading journal or storyboarding script. Further, compared to project completers, partial completers submitted even less assignments, which means less participation. Hakim and Sabah submitted only audio reading journals and they did not submit other assignments. Saul and Kamila did not submit any assignments.

Theme 2: Linguistic Challenges

Participants also reported an array of linguistic challenges that prevented them from finishing the VBT project. Participants struggled in the project because of obstacles in reading, writing, pronunciation, and speaking tasks. To begin with, the reading task within the VBT project was challenging for some participants because of the length of reading, linguistic difference between English and one’s first language, the plot development. Some participants chose a higher-level graded reader with more pages and might not be able to finish the reading and proceed to the next step. For instance, Saul complained that 100 pages were too long for him. He would prefer a reading material with shorter length, for instance, 20 pages. Similarly,

Kamila asked in a session if there were any alternative ways to “finish” her story by reading something shorter. Saul also pointed out that the directional difference between Arabic and English was an issue for him. He explained that in Arabic words were written from right to left, therefore Arabic speakers read from right to left. Due to this difference, Saul reported that it was difficult for him when he was reading conversations. He might get confused over who said what and ended up reading a few times. Another obstacle cited by Adam was that the plot development in the stories posed difficulties for him. When reading *Oliver Twist*, Adam reported that he found it hard to follow the status of Oliver, “sometimes Oliver Twist is [was] in France, and in another chapter, he's run to London and follow an old man. So, it's changed a lot.” Participants’ answers to questionnaire 2 provided us more evidence about the reading challenge. Partial completers, including Saul, Hakim, Kamila, and Sabah indicated that they did not finish reading their graded readers. In addition, Abdul, Jack, and Kamila listed the story reading assignment as a challenging step for them.

Second, writing the story script was challenging for participants. Being one of the critical tasks within the VBT project, this output task could be difficult for participants who were still developing their grammatical and writing skills. For example, Kamila reported that she had difficulty in deciding the characters to talk about and she had no idea how to say it. She was trying to summarize every chapter she read and then realized that the task was too much for her. As she put it, “it’s so difficult to summarize like 30 or 40 pages in a video with three minutes.” At the time of the second interview, Kamila had written only four lines of story summary on her

notebook. Both Kamila and Maria listed in their Questionnaire 2 that story script writing was a difficult step for them.

Similarly, Adam indicated that when doing the storyboarding PowerPoint slide, he had a hard time making transitions among different slides which were about different scenes. A close examination on Adam's VBT transcript (See Appendix G) shows that he was still learning to write transitions among different events. For instance, "His mother died. Mrs. Bumble adopted Oliver" can be improved by adding transitions "After Oliver's mother died, Mrs. Bumble adopted him." Further, Adam was still developing his usage of past tenses. Many verbs in his VBT (See Appendix G) would make better sense if they were in past tenses. Tenses were also a common issue for other VBTs. Sabah echoed that when doing the storyboarding PowerPoint slide, writing description lines to match the pictures was a challenge. She was struggling to use newly-learned vocabulary which did not appear in daily life conversations. Sabah did not finish her storyboarding PowerPoint slide and did not submit it.

Third, participants also reported difficulties in English pronunciation and speaking about their graded readers. Specifically, they found it hard to pronounce certain sounds in English, speaking with emotions as a character in their audio reading journals and VBTs. Maria was worrying that her pronunciation came with a heavy accent and she identified that she always struggled with pronouncing certain sounds, for example, the vowel /u:/, in "room", "bathroom", and "bedroom." Likewise, Adam shared with the researcher that he sometimes felt terrible after he listened to his own recording. Specifically, Adam pointed out that he had difficulty pronouncing the vowel /ɜ:/, such as "world." For Abdul, a review of his VBT shows that he

was having difficulty pronouncing “Mr. Rochester” and “Adele”, he pronounced them as “Richard” and “A deal” respectively.

According to Q2 results, four participants, Ali, Adam, Hakim, and Sabah reported that audio reading journal was a challenging task for them. A closed look at the assignment submission (See Table 5) shows that only four students turned in their audio reading journal. Ali did not submit an audio reading journal. Further, six participants (Ali, Adam, Maria, Saul, Kamila, and Sabah) cited that story script recording was difficult for them. Among them, Saul, Kamila, and Sabah were partial completers that did not submit VBTs.

Summary for Research Question 2

In summary, these results show there were two primary reasons that participants struggled in the VBT project: pressing time and limited energy and linguistic challenges. In particular, participants might encounter linguistic difficulties when performing reading, writing, pronunciation, and speaking tasks in the VBT context.

Research Question 3 Results

The third research question (RQ3) is how ESL students compared the VBT project with their previous educational experiences. The following section lays out data related to RQ3 from the interviews and classroom recordings. Findings are presented at the end of this section. Participants reported a number of differences and similarities between the VBT project and their earlier educational experiences. Three main themes, digital literacy experiences and growth, new purpose in reading, and self-efficacy emerged from the data.

Theme 1: Digital Literacy Experiences and Growth

Reflecting on their prior educational experiences, participants identified similar multimedia production activities and indicated that they have acquired new digital skills when conducting the VBT project. First, a few participants reported that they had prior experiences producing audios or videos in earlier educational settings. For instance, Abdul shared that he used to be a volunteer in Saudi Arabia and recorded stories reading for blind children. Due to this experience, he was familiar with an audio-editing software, GarageBand. Similarly, Ali had a close experience of using cameras to interview villagers in Palestine and produced an interview video for his college course. Jack had used a video editing program called “Kindmaster” and produced animation videos in Portuguese. When Hakim was in college in Saudi Arabia, he did a group project about online education in Arabic, interviewed doctors with smartphones, and commissioned someone to produce a video.

Further, participants were able to develop their digital literacy in the VBT project since it involved steps that use technology to product artifacts, such as audio reading journals, storyboarding PowerPoint slides, and VBT. Participants picked up video-editing skills while doing the VBT project. As one of the cores of the project, an online video-editing website, WeVideo, was introduced to students at the second workshop. Step-by-step instruction were designed to teach students how to use this website: uploading multimedia resources (pictures related to a story, audio recordings, video clips) to the website, putting them in appropriate tracks (for instance, sound track, video tracks), sequencing the resources on the track, adding introduction and closing captions and use fade-in and fade-out effect. Maria described the

website as “auto-didata” in Portuguese, which means you can teach yourself how to use this website. Sabah commented that there was room for imagination and creation when students used the website. Saul gave an example that when describing a horse galloping sound effect could be used to make it more real.

In addition, the user-friendly WeVideo website prompted participants to imagine how it could be used other than the VBT project purpose. Ali observed that WeVideo could be used for families. Marie realized that she could use WeVideo to create videos of children’s stories because the videos online were not her favorite ones. Saud pointed out that WeVideo could be used for communities to tell their stories. For Abdul, he went even a step further to learn to use another video-editing software iMovie on his own. He made the decision because the free account in the WeVideo website only allows a product within five minutes, and he had iMovie installed on his Mac laptop. He was ambitious and anticipated his final video would be longer than five minutes.

These interview results were also supported by data from classroom recordings, questionnaire results, and participants’ artifacts. First, classroom recordings showed that Maria Adam and Ali, interacted with the researcher to seek assistance on using PowerPoint slide, downloading digital resources, and video-editing. For instance, during two class meetings, Maria asked and checked with the researcher if she was on track with producing a storyboarding PowerPoint slide. On one occasion, Adam asked the research how to download pictures and sound effects for his project. Ali showed his work-in-progress video to the researcher and obtained feedback on adjusting background music volume and adding captions to pictures.

Further, a closer look at participants' response to the last five questions in Questionnaire 1 revealed that audio recording, PowerPoint production, and video recording were not totally new to the participants. Video-editing was a new skill that project completers picked up. As illustrated in Table 10 below, all but one participants indicated that they have used their phones to make audio recordings. All of them indicated that they have audio recorded themselves speaking English. For instance, Sabah stated that she audio recording herself when practicing for IELTS speaking topics. Every one of them has used PowerPoint to make presentations. Six participants had used their phones to make video recordings. The majority of them had posted videos on their social media. Four participants indicated that they have used some sort of video-editing programs, while the other five, Adam, Maria, Saul, Hakim, and Kamila, chose "no." Among these five, Adam and Maria learned how to utilize the WeVideo website to produce videos. Overall, as shown in Table 7, the artifacts participants created include four audio reading journals, one storyboarding PowerPoint slide, and five VBTs.

Table 10 Digital Skills Needed for a VBT Production

No.	Questionnaire item	Yes	No
16	Have you ever used your phone to make audio recording?	8	1
17	Have you ever audio-recorded yourself speaking English?	9	0
18	Have you ever used PowerPoint for a classroom project?	9	0
19	Have you ever used your phone to make video recording?	6	3
20	Have you ever posted videos on your social media?	8	1
21	Have you ever used a video editing program/website?	4	5

The following table (Table 11) summarizes main features of submitted VBTs. Apart from narration and pictures, the researcher took notice if the submissions include the following

features: background music, title page, sound effect, video clip, and credit page. It is shown that only two participants, Ali and Maria, included all the above features in their videos. The only feature that Adam incorporated in his video is sound effect. Four other participants, Abdul, Musa, Jack, and Jane used three features in their videos. It was worth noticing that participants intentionally used their voices to achieve dramatic effects when depicting the characters: for instance, Ali sang a few lines in his video to portrait Billy Bones and Adam varied his voices to help the audience distinguish different characters in his video. Abdul’s VBT is the longest one with a lot of story details.

Table 11 Video Book Trailer Production Features

Participant	Length	Background music	Title page	Sound effect	Video clip	Credit page	Note
Ali	4:15	X	X	X	X	X	Singing
Abdul	8:40	X			X	X	The longest one
Musa	2:40	X	X			X	
Jack	2:28	X	X			X	
Jane	2:25		X	X		X	
Adam	4:10			X			Dramatic voices
Maira	4:55	X	X	X	X	X	

Note: X indicates an inclusion of the feature in the VBT. The length of the VBTs were indicated in minutes and seconds.

Theme 2: Reading for a New Purpose

Students in the VBT project found a new purpose in reading. Saul and Sabah observed that in the reading courses students usually were asked to read a passage and answer reading comprehension questions. However, in the VBT project, students have no reading comprehension questions to answer, instead they need to “read to visualize the story.” In Sabah’s words, “there’s no wrong or false in this project.” Students read to summarize, “not just to

answer the questions”, and imagine what would happen to the character and “we were excited to complete reading.” Jack found that in regular reading classrooms he watched videos related to a passage, yet in this project he was creating a video for a book.

It is also worth noting that participants were attracted to stories and became curious about story development. Maria stated that when reading stories, she was “fixed in the story”, “attracted to the story”, and wanted to continue read so that she could know the ending of the story. She reported that she followed the steps taught in the workshops to summarize each chapter and then assemble them for the summary of *the Phantom of the Opera*. Emotionally, she reported that “it was a good and enjoyable experience” that help her in writing development. She felt happy about being able to finish the project and confirmed her own ability to accomplish the goal.

Similarly, Ali noted that when reading *Treasure Island*, he found a connection between himself and the storybook. As Ali put it, “the book represents me” because he like adventure stories. Reading the story helped him fulfill his dream to go to an island and look for treasure. As he was reading, he felt that he wanted to read more. In his words, “once you start, you can’t stop because you want more.” The reading process drove him thinking about the story all the time. Curiosity about the development of the story kept him reading and find out what happened to the characters. The experience of being able to finish a storybook gave him sense of accomplishment and prompted him to read more.

Identically, Adam, a more mature participant, reported that he read *Oliver Twist* twice and sometime reflected on his own life. In the first time, he tried to understand the general

message of the story and in the second time, he felt “it’s more interesting.” As he mentally experienced Oliver’s life challenges, he sometimes compared it with his own life and resonate with the character. In his words, “everyone has a lot of challenges in his life and sometimes, you stop, or you become sad. The story passed a message that when you are very sad, very tired, sometimes one person appears, [and] you are excited that you have more hope.” When Adam was doing the project, he experienced different emotions at different stage, excitement and anxiety when the project was announced and “feeling happy” when he made it to the final stage of the project, video-editing, which was the critical part in the VBT production.

Theme 3: Self-efficacy

Data reveals that participants’ self-efficacies have changed over time. They have developed new perceptions about what they can accomplish after the project. Based on their previous experiences, some participants used to be uncertain about their abilities to produce a VBT in the beginning of the project, but came to realize that they could actually accomplish the “daunting” VBT task. Another common experience among some students were the sense of fulfillment and achievement in finishing the reading task. For some participants, this might be the first time they were required to read multiple pages and they evolved from being uninterested in reading to comprehend, digest and retell the stories.

In his first interview, Ali recalled his past English learning in the high school as unsuccessful, and he “didn’t get a good information, learning from them.” He also identified himself as someone who cannot sit still and read, but he felt that after taking the course, English through Stories, he was “getting used to do that every day”. In the second interview, Ali made an

important statement about self-efficacy and confidence: “I shouldn't see anything [as] impossible.” He remembered that when his teacher first introduced the VBT project, his instant reaction was “it was something very, very difficult”, “it’s like a movie”, and “I couldn’t do that!” After he finished his project, he felt much better about his own ability, as in his words, “I realized that I could do anything if I want.” He observed that in the future he would be more likely to take on challenges and would not judge a task as difficult or impossible.

Adam’s second interview shows that he went through similar process with the VBT project. After he heard the teacher’s project introduction, he had a mixture of feelings: excitement, uncertainty, and anxiety, all at the same time, “I will do this, producing a video?” However, after he attended the WeVideo workshop and saw how a video can be produced via WeVideo, he was more comfortable with the project. Later, when he was actually working on the WeVideo to assemble the resources, he felt “very happy” about it. When it comes to reading, Adam used to view reading a book in English “very difficult”, whereas after he finished his project, he was much more confident about finishing reading a book because he believed that “now I can read.”

Abdul revealed in his first interview that he used to struggle in English in his earlier experiences. When he was in his preparing year for college, he was taking content courses in English, for instance, physics and computer science. Understanding the textbook content was quite a challenge for him back then. After he failed in his preparing year, he came to Boston for intensive English study and then went back to a university preparing program in Saudi Arabia. This time he felt more comfortable with English. By the time he arrived at the research site, he

was placed at level 5, an intermediate level. When it comes to reading in English, he stated that he was not interested in reading since it was “a little bit hard and slow.” He liked the book, *Jane Eyre*, and stated that he was about to finish the book and had a draft of the story summary. In the second interview, he commented that he had never finished reading a book in English before, but *Jane Eyre* is the first book he finished. After this English reading experience, he realized that he could “do it” and understand a book in English. Now he felt more confident and comfortable to “go to a library and find an English book.” He would explore books that are interested and useful to him, for instance, book on automobiles. Furthermore, he was “extremely good with Arabic”, better than some native Arabic speakers. In comparison, he was not that confident with his English proficiency. After finishing the VBT project, he felt that he made progress in English because he read in English, understood the story, and presented the story in English.

In the beginning, Abdul appeared confident about using the technology for the VBT project. He mentioned that he was familiar with audio editing programs, like GarageBand, and had a good microphone. He shared with the instructor a few websites that offer music for free. When asked about expectations on the instructor, he indicated that he was trying to do it himself because he was familiar with computer and believed that he did not need a lot of help. In the second interview, Abdul shared more about his technological literacy. As he put it, “computer is not my comfort zone.” Abdul chose to use iMovie to produce the video because he wanted to give a lot of story details and produce a video that is longer than five minutes. Since he had never used iMovie or created a video before, he said it was quite hard for him. During the project, he taught himself how to use iMovie and was able to use it to produce an eight-minute VBT.

In the first interview, Maria stated that she was not familiar with the technology part, video-editing, and needed help to “to put the voice and the pictures together.” When she was interviewed for the second time, she was much more at ease with the technology and described it as “easy”, “not hard”, and “auto-didata”, a Portuguese phrase which means “self-taught” or “learn by oneself”. She added, “you just need to read some directions and follow this direction you can do it yourself.” She indicated that it was a challenge to condense a story and matching the picture with ideas, “it's a little bit of work but nothing impossible to do.” She was much more confident when reflecting on her experience in producing a book trailer. She concluded in the second interview that she “was happy” that she finished it and saw that she was able to do it.

In addition, participants were challenged to take control of the learning process in the VBT project. Abdul believed the VBT project involved individual efforts, “most of the things you do it yourself”, for instance, choosing a graded reader, looking up new vocabulary, and writing up a story script. He recalled that instructors in regular reading classrooms would give students a list of vocabulary from the unit every week, whereas in this VBT project he was driven to be autonomous in spotting and learning new vocabulary and grammatical structures. Ali mentioned that in the project he realized that everything depended on himself. He understood that in the VBT project he should do everything by himself, “from the scratch, like choosing music” for the video he was producing.

Summary for Research Question 3

A review of the data revealed that participants’ interpretation of the VBT project involved both similarities and dissimilarities. A number of participants stated that their previous

schooling or personal experiences also required them to produce multimedia products. Within the VBT program, they have acquired video-editing skills, read for a brand-new goal, practiced English skills, and retell stories in a digital format. Along with advancement in digital literacy and language skills, they also become more confident in their abilities in meeting academic expectation.

CHAPTER 5 DISCUSSIONS, IMPLICATIONS, AND FUTURE DIRECTIONS

Overview

This chapter summarizes the findings of the three research questions and discusses the results in relation to relevant literature. The findings were interpreted and reviewed to determine how they align with previous literature on story-based pedagogy, Digital Booktalk®, and digital storytelling. Important characteristics among project completers and partial completers were discussed. Pedagogical implications for second language reading instructions were drawn based on these findings. Next, directions for future studies were outlined to advance this line of inquiry. The last section summarizes key findings of this study and suggestions for second language reading instructions and future research.

Discussions of Findings

This phenomenological study aims to investigate how adult ESL learners at a large US university Intensive English Program described their lived experiences in carrying out a video book trailer (VBT) project. The researcher sought to answer the following research questions:

1. Do ESL students experience any learning benefits when carrying out a VBT project?
2. Do ESL students experience any challenges when carrying out a VBT project?
3. How do ESL students compare their experiences as learners in the VBT project to their experiences in previous educational settings?

The section below discusses the findings, namely the themes emerged from the data, and compares them with conclusions from previous literature.

Project Completers vs. Partial Completers

Results in this study confirm earlier literature's view on a good reader: possessing linguistic, cognitive, and metacognitive skills to be able to read efficiently and effectively (Pang, 2008). Findings in this study revealed that project completers shared some qualities that led to project completion: engagement in the reading process, help-seeking, and participation in the project.

First, five project completers all reported that they had finished reading their books and had pleasure in the reading process. Ali stated that adventure was always something he hoped to do and he really enjoyed reading the treasure hunting story. Abdul liked the story of Jane Eyre so much that he was empathetic for Jane's early sufferings. He even inserted his own comments when retelling the story, for instance, "after the door was locked, Jane started to think bitterly about her short life. I did as well" and later "as I told you, suffering continues." Adam also felt connected Oliver Twist, particularly when Oliver was going through his mishaps. As Adam put it, "sometimes I compare it with my life, and I think everyone has a lot of challenges in his life." He believed that one of the messages the story gave him is that someone or something might appear and bring you hope when you are sad or frustrating. Maria's engagement with *the Phantom of the Opera* exhibit in her curiosity about the identity of the phantom. She enjoyed the details in the story and said, "you can 'fly more', reading the book, imagine. I like this kind of story where you can feel into the story."

Further, project completers tend to be help seekers and would actively seek feedback from others. Based on the classroom observation, the researcher found that project completers liked to ask questions regarding the project during the workshops. Even though some project completers did not submit their assignments to the instructor, they went through the critical step of writing a story script or producing a storyboarding slide to pave the way for VBT production.

One interesting finding among partial completers was that they tended to adopt resistance and avoidance as their strategy in the VBT project. As Wolcott (1994) pointed out insightfully, while it is critical for researchers to focus on changes, it was also important to document how individuals or groups resist changes. The VBT project was a totally foreign idea for some participants' earlier experiences and they might not embrace the idea as the researcher did. Typically, partial completers showed little participation in the project activities and may even belittle the value of the assignments. For example, Saul revealed in the second interview that did not read his story book or do the assignments. He took a shortcut by "visiting the internet to read the summary of the story." When asked about the number of pages he finished, he kept avoiding the question. He complained that he did not have time for this project and the book had too many pages. Even though he mentioned that the audio reading journal assignment drew students' attentions to the main characters, he did not submit an audio journal. He indicated that "I did not do any writing on this project." He also believed the storyboarding PowerPoint assignment is pointless and this task is similar to the final video production step. Therefore, he would directly go to the video production step.

Likewise, Hakim mentioned in the second interview he could not read much for his storybook, *David Copperfield*. He went to the Youtube website to watch videos that summarize the main ideas of the book. He commented that he did not like to read about other people's lives, and he preferred mystery stories. He explained that he did not have time during the project and was busy applying for medical schools. In Kamila's case, she appeared unfamiliar with the book she was supposed to read. In the second interview, she told me Catherine is the title of her book, whereas this was just a character in *Pride and Prejudice*. She mentioned that she did not like making videos. "It's boring. I can't do it." She preferred reading the story and then discussing the story in class. She argued that "WeVideo is not making anything. We can just summarize it. I think we don't need We Video." She shared that summarizing the story idea was a challenging task for her. She wrote four sentences for the story summary on her notebook, but did she not finish the assignment. In fact, she missed the session where the whole class was reading a sample story summary and discussed how to write a story script. Similarly, Sabah shared in the second interview that she did not write anything for the project, nor did she do the PowerPoint slide.

Development of Linguistic Skills

The findings of this study show that when implementing the VBT project participants were given beneficial opportunities to develop their linguistic abilities. They reported practicing reading, writing, and speaking in English. This result may be explained by the fact that the VBT project was an integrated task. To achieve the final goal of producing a video, participants were advised to follow the following steps: reading a graded reader, producing audio reading journals, summarizing the main ideas, writing a story script, and making an audio recording of the story

script. Each of the above-mentioned steps corresponds to specific language skill practice, for instance, reading, speaking, and writing. Those who followed the steps seize opportunities to practice their language skills.

For instance, Maria stated that she was curious about the real identity in *The Phantom of the Opera*, “is the phantom a ghost or a person?” She kept reading until she got to the end. She submitted an audio reading journal where she reported the characters in the first two chapters. She wrote narration lines in her storyboarding slide to retell the story and received feedback from the researcher. When she was making audio recordings, she kept practicing pronunciation until her first audience, her husband, who was a former English teacher, gave her the green light. In contrast, some partial completers did not adhere to the suggested steps and shunned the tasks for language practice. For example, Hakim indicated that he read one or two chapters. He then submitted a three-and-a-half-minute long audio reading journal which discussed characters, setting, and the plot. He did not have time to read further, summarize the main ideas, or write a story script, let alone make an audio recording for a story script.

These findings are consistent with prior literature that highlighted the beneficial effects of using stories in first and second language literacy settings (Elley, 2000; Isbell et al, 2004; Wilkinson & Houston-Price, 2013; Kirsch, 2016). As discussed in Chapter 2, there are a number of benefits when applying a story-base pedagogy: story comprehension (Morrow, 1985; Isbell et al, 2004), reading and writing skill development (Elley, 2000), oral language development (Morrow, 1985; Isbell et al, 2004), vocabulary development (Ewers & Browns,1999; Elley, 2000; Collins, 2004; Wilkinson & Houston-Price, 2013; Kirsch, 2016) and knowledge retention

(Gunter, Kenny, & Junkin, 2018). As illustrated in chapter 4, Abdul finished reading 116-page *Jane Eyre*, wrote a 1200-word story script, took down 14 new words and their Arabic translations, and produced an eight-minute VBT. Had Abdul participated in audio journal recordings, he would have more opportunities to practice his speaking. In contrast, Saul did not submit any assignment to the instructor. However, he was able to observe the benefits when others were doing those assignments. In his own words, Saul said, “some people actually did write the story, the characters, summary, and what happened.” In other words, he saw other students read and took notes to prepare for the audio reading journal and the story script. As Swain (2005) pointed out, language learners need to be encouraged to produce output to acquire the reading contents and improve their language skills. Saul’s case further confirms Swain’s output hypothesis: with limited participation in the activities, Saul would not benefit from the VBT project like Abdul did. Evidence from students’ various artefacts (See Appendix G) testified that a storytelling approach, particularly putting students on the spot of storytellers, drive them to internalize and digest them learning materials.

A noteworthy finding that participants reported is implicit English learning in the VBT project. Participants reported that the ways of learning English was different between the regular intensive English program (IEP) setting and the VBT project. Abdul recognized, at the IEP, students were taught explicitly about components of English, for instance, vocabulary and grammar. Yet, the VBT project resembled a university level program that gave students a context to practice English. Ali echoed that the concept of the VBT project was very different from the IEP model. He commented that “it is like an advanced way of study” and “more professional.”

Adam viewed the VBT project as a combination of traditional reading course and communication skill course. The requirement in a VBT project was equivalent to “making research on a topic and make a presentation in class.” Maria remarked that the project was intensive and made one work hard on different language skills, such as pronunciation and writing.

When comparing the results of this study to Digital Booktalk® research (Kenny and Gunter, 2006; Kenny, 2008; Gunter, 2012), the data highlights VBT’s benefit to promote ESL learners’ pronunciation and speaking development. This result may be explained by the fact that activities were specifically designed for the ESL learner population to emphasize their speech output. Participants benefited from such output activities, for instance, making a recording to recall story elements in their graded readers, in other words, talked about their reading materials, and recording narrations for their VBT. The finding mirrors previous digital storytelling research findings that story recoding activities bring students’ awareness to their language and develop their speaking skills (Castenada, 2013; Kim, 2014).

The data also suggests that the VBT project might bring autistic individuals, like Jack, emotional benefits. The researcher learned about Jack’s circumstance after the study. For Jack, the message he took away from *Pride and Prejudice* is about love. He shared that one of the scenes he liked was when Mr. Darcy and Isabel met again and had a conversation about life, marriage and friends. He learned that “no one is forcing to marry any one and we can find true love.” Researchers pointed out that autism spectrum disorder individuals often fail to have normal level social interaction and communication (Stella, Mundy, & Tuchman, 1999; Scheeren,

Koot, & Begeer, 2020). Due to the researcher's limited knowledge on autism and no prior notice, this study failed to take measures to accommodate Jack's situations. The researcher recalled that Jack usually travelled on his own and have limited interactions with other peers. It was hoped that the interactions among the characters in *Pride and Prejudice*, be it conversation or romantic relationship, exposed Jack to more human interactions. However, with only one autistic case in this study, caution must be applied, as the finding might not applied to others.

Digital Literacy Experiences and Growth

The results of this study reveals that participants identified similar technological elements from their earlier educational settings and advanced their digital literacy in this VBT project. Several participants remembered their previous schooling or personal experiences also required them to produce multimedia products, for instance, videos and recordings in their first languages. Within the VBT project, while they were drawn to story and language contents, they also acquired video-editing skills and produce digital products in English, such as recordings, slides and videos.

This study supports prior observations the benefits of developing second language learners' digital literacy by engaging them in video productions. First, video production might not be totally new for some students. Four participants in this dissertation study also voiced that they had created videos or audios for course projects and volunteering activities before. The results could be partly explained by the fact that institutions and language instructors are gradually adopting educational technologies to educate language learners (Chapelle, 2017). As described in previous articles, 62% of French-learning university students in Ireland and India in

Loftus, Tiernan and Cherian's 2014 study indicated that they had created videos before for leisure purpose, while 32% of them did that for educational purposes. Yet, this might be their first experience of creating video for second language learning purposes.

Second, video production activities bring students excitement and they enjoyed having the opportunities to be creative. In this study, participants were also enthusiastic at the idea of video production. After Adam learned the project goal, he soon shared his eagerness with his mother, a professional environmental protection film producer. The idea of making videos was not new to him, yet this was his first attempt to produce a video. This aligns with similar findings in prior articles. In Green and colleagues' study (2014), participants found creative spaces in steps such as storyboarding. One female student provided vivid illustration for this process and won respect from her teammates. Similarly, students in Loftus and colleagues' study (2014) pointed out that the pedagogy was different from conventional assessments they have in other courses.

Third, students developed video editing and other digital skills needed for the 21st century. In this study, participants were trained to use audio recording devices, PowerPoint, and the video-editing website, WeVideo. Though video-editing was new to Maria, she found the website user-friendly and the task was not that hard when she read and followed the directions. Further, at the end of the study, several students understood the functions and feature of WeVideo and were envisioning how the website could be used for other purposes, personal stories (Saul), family (Ali), and children's educational resources (Maria). Likewise, as pointed out in prior literature, many students of different age groups in earlier studies were able to

produce videos using different equipment and programs, including DV cameras and editing software (Hafner and miller, 2011), smartphone application (Enokida, 2016), Audacity and Movie Maker (Green, et al., 2014), Story and Painting House (Liu, Tai, & Liu, 2018). For instance, French-learning university students in Ireland and India (Loftus, Tiernan & Cherian, 2014) were excited that they learned filmmaking and other information communication technology skills.

Reading for a New Purpose

Findings of this study also support previous research on using book trailers to influence students' reading motivations in the learning process (Kenny & Gunter, 2004; Gunter & Kenny, 2008, Gunter, 2012; Gunter & Kenny, 2012). The same results were found in this study. Participants were engaged in reading and the production process. For instance, Maria and Sabah indicated that they were so attracted to the story and wanted to continue to read until they found out what happened to the characters. Ali indicated that the VBT project was “a new thing” for him and really motivated him to read. He also made a comment that all the movies were also based on stories or novels. In that sense, he was making a connection between the VBT project with real-world experiences. Abdul described the project as “a lot fun” and articulated that he had learned a lot from the project. As illustrated in Abdul's story script (See Appendix G), he was able to visualize himself as a storyteller in the project and made a few comments about Jane Eyre's hardships. When Adam was reading, he understood Oliver Twist's life hardships and felt connected to the character while recalling his own life events. He also revealed that he was hoping that he could share his video with his mother, a professional film producer.

The above findings confirm that learners can benefit from book trailers and digital storytelling practices. Digital Booktalk® studies showed that when students were given the task to create a book trailer their reading motivation were significantly increased (Gunter and Kenny, 2008; Kenny and Gunter, 2006; Gunter and Kenny, 2012). For instance, students in Gunter and Kenny's (2012) study reported that they understood the difference between books and movies better and that book trailers helped them visualize what they read. Similarly, tenth-graders in an experimental group in study were scoring higher in Motivated Strategies for Learning Questionnaire (Yang & Wu, 2012) because they recognized the task value of using video production to learn English. In the meantime, the prospect of showing the video to a wider audience also could push students to work harder so that they could present their best efforts (Hafner & Miller, 2011; Yang & Wu, 2012; Hafner, 2014; Green, et al., 2014). Further, students' motivations were positively impacted by a storytelling video production experience, having an extrinsic goal, task value, and elaboration (Liu, Tai, & Liu, 2018)

This finding is significant for ESL reading instruction for two reasons. First, VBT projects provide ESL learners opportunities to read for pleasure since graded readers are utilized. Experiencing reading for pleasure may contribute to ESL learners' reading motivation and prepare them for future academic reading tasks in a university setting. Intensive English program students usually started their English learning in English as a Foreign Language environment, and they may be subjected to test-oriented environments and mainly read textbook materials. Narrative materials used in VBT projects enable ESL readers to enjoy the fun of reading in a story context. Second, VBT provides a new solution to motivate reading among ESL learners. As

participants reported, a VBT project gives them a new goal for reading and transforms the way they engage with the reading materials. In Abdul's words, "there are no vocabulary list, no reading comprehension or multiple-choice questions to do after the reading". VBT activities provide alternative language practicing opportunities for ESL learners because they are encouraged to retell the stories and become storytellers.

Self-efficacy

In addition to motivational growth, this study also found that participants also become more optimistic in their abilities in meeting academic expectations. The increase of self-efficacy found among the project completers emerged as an important theme. When participants were introduced to this VBT project, the majority of them had doubts if their digital and linguistic abilities were up for the challenges. For instance, Ali's very first thought was "it's like a movie", and "I couldn't do that!" He came up with such reaction based on his evaluations on his pronunciation and speaking abilities as well as digital literacy. However, he realized that at the end of this project that it was a transformative experience for him to be more comfortable with taking on academic challenges. As he put it, "I realized that I could do anything if I want." This is of great value for international students preparing for academic studies in American higher institutions. When encountering new scenarios that are out of their comfort zone, ESL learners need to be supported and scaffolded to take academic challenges head-on. Ali mentioned that hands-on practice in the computer the lab and the researcher's technical assistance were helpful to him.

The theme of self-efficacy accords with Yang and Wu's (2012) and Castenada (2013) observations, which showed that participants in digital storytelling activities reported that they were confident after their finished their work. In addition, students in the experimental group had significantly higher self-efficacy compared to those in the control group. Spanish learning high school students (Castenada, 2013) reported that they were satisfied that they were able to narrate a complete story. As one student put it, "I am proud that I did it and it is a piece of me" (Castenada, 2013, p. 55).

Limited Time and Energy

While the researcher identified the benefits of a VBT project, it is equally important to pinpoint why some students failed to complete the project. The primary reason that partial completers cited were insufficient time and energy. Conditions within the project, the course, the research site (an intensive English program), personal and family circumstances placed participants under pressure to finish the project within 5 weeks. The issue of time and energy was not reported in earlier studies since earlier settings usually varied from 12 weeks (Castenada, 2013), 13 weeks (Hafner, 2014), to one year (Yang & Wu, 2012). One of the partial completer in this study, Sabah, mentioned that she had family responsibilities and thought the project was more appropriate for "first-semester" students who are more energetic and eager to learn.

A possible explanation for this theme might be that participants should not be viewed not as individuals in isolated scenarios, rather as second language learners situated within a complex socio-economical context: they enrolled in the fiction reading course along with four other core courses at the research site; meanwhile, they came to the research site with varied goals as well

as personal and family backgrounds. This research study was designed to fit into an eight-week fiction reading elective. Besides, spring break and some students' late enrollment might bring additional impact on course pace. At the research site, electives adopted a pass or fail grading system. The elective course was offered in the afternoon from 2 pm to 3pm, which was the last activity during a typical weekday. Even though attendance were recorded by the instructors, it was not count in the grades. Participants beyond level 6 usually were preparing for the IELTS test and college application elsewhere. For some participants, it was critical that they obtained a desirable IELTS score and a college acceptance letter by a date defined by their sponsoring agency. In addition, adult language learners, for instance, married women, were also expected to undertake family duties. To conclude, these factors contributed to participants' varying degrees of participation in the VBT project.

Linguistic Challenges

What also stood out among participants' reports as challenges were the "insurmountable" reading and writing load within the project period. Further, they were challenged to produce a VBT by relying on their developing linguistic abilities in reading, writing, speaking, pronunciation, and grammar. Saul complained "the reading was too long, and the class was too short." Hakim reiterated in an interview three times that he did not have time during the semester. Kamila asked the researcher in one class session if there were something shorter to read so she could grasp the plot. She stated, "I don't want to lose my time with reading the whole book and summarize all the characters." She maintained that it was challenging for her to summarize main ideas from each chapter. "It was difficult" for her to summarize the story ideas

in a three-minute video. She had four lines of story summary during her second interview and did not have a ready story script.

Participants' identity as ESL learners made a difference in this study. While participants in earlier Digital Booktalk® studies were gifted middle school students (Gunter & Kenny, 2012) and middle and high school students in the US (Gunter, 2012), participants in this study were all international students with varied language and cultural backgrounds studying English. This meant that participants had to rely on their developing English proficiency levels to perform listening, reading, speaking, and writing tasks: for the listening task, they were expected to understand instructions and discussion related to the VBT project, for instance, stepwise procedures to procedures to produce artifacts; for the reading task, they were supposed to read graded readers of varying length to pave way for other steps; for the speaking task, they were required to report reading progress and record story script; last but not least, they were assigned to summarize each chapter and retell stories in their own words.

The results in this study validate findings from previous literature on L2 readers' obstacles and necessary skills. First, prior studies on L2 reading have noted challenges that L2 learners faced: vocabulary, grammar, stylistic, and cultural differences (Nassaji, 2011). A number of the examples from the data confirmed participants struggled in the process. For instance, Sabah indicated that it was difficult for her to write storyboarding slide narration lines in English with new words since she did not use them in her daily life. For instance, she used a few adjectives in her audio reading journal (See Appendix) from the Secret Garden: "selfish, disagreeable, and bad-tempered" and "crooked back." In terms of grammar, as Ali mentioned, he

observed that past participles were used as modifying objectives in his graded reader. Further, Saul mentioned that the directional difference between English and Arabic was a hurdle for him to comprehend the conversations in his graded reader. This cultural difference was a challenge for him that he had to read a conversation in English a few times to match the words with speakers. In addition, participants also were troubled by their pronunciation. For example, Hakim voiced that he was terrible with pronunciation. He was not good with stress that sometimes listeners could not understand his words.

Technological Issues and Individual Work

Two minor issues that should not be overlooked were possible technical challenges and individual work in the project. The researcher had anticipated that participants might have trouble with technology since video editing was new to them. It turned out that students that participated in the activities tended to experience technical obstacles. Two participants also cited the challenges of working alone. In contrast, partial completers did not produce some artefacts, so they only have brief comments.

Three project completers also stated that they had troubles with the technology elements involved in this project. This VBT project called on students to use audio recording, PowerPoint, and a video-editing website. Students' varying degrees of familiarity with these tools contributed to their project experience and it turned out to be a learning curve for some to understand the features of each tool. For instance, Abdul pinpointed that he was not comfortable with PowerPoint and tried to "run away" from it. In his project, he actually used Microsoft Word to do his storyboarding planning. It was easy to understand why Abdul listed the storyboarding

PowerPoint slide as a challenging step for him in Q2. For Adam, using WeVideo was a complex issue. Adam was worrying the background music and the narration audio might “fight with each other.” A review of Adam’s VBT showed that a few pictures he used were not aligned with the narration lines. Abdul chose to use iMovie for his project and had to learn how to use the software on his own. He shared with the researcher that he has never used iMovie or created a video before. In Abdul’s words, “this one was a little bit hard. With iMovie, it took me like one day to do the video.” According to Q2 results, five participants, Ali, Maria, Saul, Kamila, and Sabah, listed VBT production as a difficult task and among them Ali and Maria completed their videos while Saul, Kamila, and Sabah did not submit VBTs.

Moreover, Adam and Ali also floundered when they were working alone in this project. The VBT project was set up as an individual work. When they met a bottleneck, they longed for someone to talk to, or to collaborate with. Adam was hoping that someone could take a look at his work and gave opinions on creating the VBT or making connections between different scenes. Ali commented that “in this project, you have to do everything on your own. There is nobody to help you.”

Pedagogical Implications and Recommendations

The research findings indicated that a VBT project connects reading in a second language with student-generated multimedia activities, thus it can be an integrative approach to promote linguistic development within an implicit learning environment. During this in-depth interaction with text contents, second language learners will be given opportunities to practice reading,

speaking, and writing as well as pronunciation. To be more specific, graded reader reading help ESL learners practice reading materials on a complex topic or theme with longer length as compared to a few pages on their reading textbooks. Further, as an alternative assessment, students read for a new objective, instead of answering multiple choice questions to measure their reading comprehension. Next, a VBT approach help students visualize details in their stories, seek visual resources (i.e. pictures and video clips) to support their understanding of the content. Further, tasks designed in a VBT project, such as audio reading journal and story script writing, story script audio recording, and the video-editing activity prolong language learners' interaction with the learning materials. Last but not least, participants enjoy rooms for creative freedom when giving new roles as video directors and storytellers.

The following section helps ESL instructors, IEP programs, and second language education practitioners understand appropriate implementation of a VBT project. The following recommendations address course setup, reading promotion, time dedication, institutional collaboration, peer collaborations and technical assistance.

First, in terms of curriculum design, it is ideal that a VBT project is situated in a reading course offered to intermediate and advanced level language learners. As mentioned in Chapter Two, a book trailer is a short promotional video distributed across multiple platforms to help the book increase online presence and reach a wider audience. When second language learners participate in book trail projects, they practice second language reading for a new purpose and artefact production activities extend their engagement with second language contents. Based on data from this project, the researcher suggests that a VBT project should carry considerable

weight for the course grade so that students are encouraged to participate in the activities. The high participant attrition rate and low completion rate from the after-class group in this study further supports the necessity of an official course environment for this project.

Second, the crux of the project is to promote reading in a second language. Due to multiple course objectives in this study, limited class time were dedicated to reading the graded readers participants chose. To facilitate the completion of reading, future projects could arrange time in class for small reading clubs or circles (Brock, & Raphael, 2005; Lambert, 2013). This setup could encourage students form a reading community and prompt discussion related to key story elements, such as characters and plot.

Third, when implementing VBT, instructors should scaffold language learners in writing development since VBT production relies on a complete story script. To assist students in script writing, instructors could provide leveled support according to students' proficiency levels. For advanced level students, a sample script and an analysis of the script would provide them a model and help them understand the expectations. For other students struggling to produce the script, instructors would need to help them focus on key characters and significant events in a story and provide useful sentence frames as well as timely feedback on writing samples.

Fourth, instructors could consider partnering with College of Education faculty to bring in pre-service teachers to work with students on their speaking and writing assignments. It was shown in participants' artefacts that their language and storytelling skills could be further improved if they could receive one-on-one feedback on their writing and speaking (Karim & Nassaji, 2018). A collaboration between an intensive English program and teacher preparation

program could potentially yield win-win results and help create mutually beneficial community of practice (Regalla, Davies, Grissom, & Losavio, 2018).

Fifth, instructors could also assign dedicated class time in class or design assignments that require students to form small story circles of four students where they could rehearse their story script and receive feedback from each other (Lambert, 2013). To ensure constructive feedback, instructors need to provide students evaluation criteria and recommended procedures, so students could have them handy during story circles.

Sixth, it is recommended that instructors promote a combination of collaborative and individual efforts. Students could work in groups of two or more to mitigate the workload. Students could assume different roles, such as director, video-editing, photographer, and cameraperson and they could even rotate their roles (Tobin, 2012). Instructors could help set up a group work mechanism where students both bring individual work to group discussion and work together to produce a VBT (Green, Inan, & Maushak, 2014). Group meetings should be documented with notes and pictures. Before the final VBT presentation to the whole class, two or three groups to meet to have previews. This would help students to receive feedback so they can further edit their VBTs before presenting it to the whole class.

Finally, it is suggested that instructors allot sufficient computer lab hours where students could have opportunities to practice audio recording, storyboarding slide, and video-editing. Students from a previous project could be invited to be teaching assistants. Frequently ask questions could be complied to provide students references.

Limitations

Despite the findings, there were a few limitations in this study. First, the population chosen for this study was based on convenience and accessibility. The research site was chosen because the author gained access to this institution and was familiar with the instructor at the Intensive English Program. It cannot represent all the ESL learners from different first languages and cultural backgrounds in the United States. According to the report compiled by the Institute of International Education (IIE, 2019), the top ten places of origin of intensive English students studying in the United States are China, Japan, Saudi Arabia, Brazil, South Korea, Taiwan, Mexico, Colombia, Kuwait, and Italy. In this dissertation study, the majority of participants were from Saudi Arabia because of the university's partnership with Saudi Arabia and the influx of Saudi students. Second, the participants recruited from the elective course, English through Stories, and the after-class digital book trailer workshops all self-selected to participate in the activities. Therefore, generally, they were intentionally trying to better their reading in English. Third, due to the time constraint of a dissertation study and the schedule setup at the research site, the research was not able to follow up with the participants to understand the delay effect of the VBT project.

Future Directions

Future research could be conducted to advance the understanding and examination of ESL learners' experiences in a VBT project. First, a greater focus on could be given to ESL learners from specific language and cultural backgrounds to understand their perspectives in a

VBT project. Since participants in this study mainly came from two language backgrounds, Arabic and Portuguese, it would be valuable to dive into the data and examine if there are any language-specific issues among participants from the same first language.

Further, while this study highlights individual effort in completing a VBT, future research could examine ESL learners' project experiences in a peer-collaboration mode when two or more students work together on the project. To hold each student accountable, students will be required to produce assignments, including audio reading journal, story script, and storyboarding slide before their meetings. Collaboratively, they will finalize a story script, storyboarding, produce story script recording, and work on video-editing. Further studies could be conducted to understand the potential benefits of peer work within VBT projects to promote linguistic development.

While this study adopts a qualitative design, future research could explore a quantitative approach with an experimental group and a control group to investigate the effectiveness of this pedagogy. For instance, given a quasi-experimental setting, is there any statistical difference between L2 learners' reading motivation before and after a VBT intervention, or is there any statistical difference between L2 learners' linguistic skills before and after a VBT intervention?

Summary of Study

“50 years after the computer was invented, we do not have old language learning plus the computer, but we have a different language learning.” (Warschauer, 1998, p. 760)

Inspired by current literature on story-based pedagogy, Digital Booktalk®, and digital storytelling, this exploratory phenomenological study focused on adult English as a Second Language (ESL) learners' experiences in a video book trailer (VBT) project. These ESL learners from various backgrounds participated in a five-week VBT intervention at a large southeastern American university's Intensive English Program. The study aimed to examine potential learning benefits and challenges in a VBT project from adult ESL readers' perspectives and how they interpreted this project as opposed to their prior educational experiences.

During the intervention, participants chose graded readers in English, read these adapted versions of classical fictions, worked on a video-editing website to produce videos blending audio recordings, pictures, and sound effects. Much like movie trailers, participants presented the major elements of these fictions, major characters, settings, and conflicts, without giving away the ending. Data was collected from questionnaires and interviews before and after the VBT project, classroom recordings, and student assignments. Student interviews, classroom recordings, and open-ended questions in questionnaires were transcribed and coded. Two cycles of coding were conducted where codes and pattern codes were developed. Data from questionnaires, classroom observation recordings and student artefacts triangulated findings from interviews.

In total, nine themes emerged from the data that help address the above research questions. First and foremost, in terms of learning benefits, it is suggested that a VBT project could provide integrated and implicit English learning opportunities for ESL readers. They practiced pleasure reading outside the classroom, picked up new vocabulary in graded readers

incidentally, wrote story scripts to summarize story ideas, used audio-recording devices to rehearse their pronunciations, and culminated their efforts with producing a short video in English. Further, the primary obstacles reported by participants were insufficient time and energy as well as demanding linguistic expectations, such as reading, writing, or speaking English. Due to various personal priorities, participants struggled to find time for this project. Some even avoided and resisted reading or doing other assignments. Next, when comparing this VBT project with their earlier learning experiences, some participants identified that digital production tasks were somewhat familiar, and they further practiced their digital skills for English learning purposes and mastered video editing when carrying out this project. Having overcome the challenges in this project, project completers reported that they were excited that they were reading for a brand-new goal and increased their self-efficacy with using English and succeeding in academic projects.

The findings of this study have a number of practical implications. With a course setup and adequate technical support, VBT could be applied to facilitate second language reading instructions. Peer collaboration could be organized to promote reading exercise and group work among language learners. Students could improve their language skills when they receive timely and detailed feedback on project artefacts. Last but not least, hands-on computer lab practices help participants acquire valuable digital skills.

Further studies could assess the impact of VBT project on learners from specific language and cultural backgrounds and gain in-depth insight about their unique experiences. Further, quantitative approaches can be adopted in experimental or quasi-experimental settings to

determine the potential impact of VBT on language learners' reading motivations and linguistic skill development. It could also be fruitful to explore an ideal size for VBT group work where participants collaborate and form a learning community.

**APPENDIX A:
IRB APPROVAL**



University of Central Florida Institutional Review Board
 Office of Research & Commercialization
 12201 Research Parkway, Suite 501
 Orlando, Florida 32826-3246
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www.research.ucf.edu/compliance/irb.html

Determination of Exempt Human Research

From: **UCF Institutional Review Board #1
 FWA00000351, IRB00001138**

To: **Shizhong Zhang**

Date: **September 24, 2018**

Dear Researcher:

On 09/24/2018, the IRB reviewed the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
 Project Title: Digital Book Trailers in ESL Reading Classrooms
 Investigator: Shizhong Zhang
 IRB Number: SBE-18-14337
 Funding Agency:
 Grant Title:
 Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

This letter is signed by:

Signature applied by Racine Jacques on 09/24/2018 09:12:52 AM EDT

Designated Reviewer

**APPENDIX B:
STUDENT QUESTIONNAIRE 1**

Questionnaire 1

Dear students,

Thank you for your participation. To provide you a better course experience, we would like to know your background and learning experiences. Please help us by filling in the questionnaire. There is no right or wrong answer. Your answers will not affect your course grade. Your answers will be kept confidential.

Part I Demographic Information

1. What is your assigned Participant Code? _____
2. What is your native language? _____
3. What country are you from? _____
4. Before you come to the course, how long have you studied English? ___years ___months
5. How long have you been studying here? _____semester (s)
6. What is your current English level? Level _____
7. What is the highest degree or level of school you have completed before taking this course?
 High school (e.g. 12th grade) Some college, no degree
 Associate degree (e.g. AA, AS) Bachelor's degree (e.g. BA, BS)
 Master's degree (e.g. MA, MS) other (please specify) _____
8. What is your gender? Male _____ female _____
9. Your age: Under 18 18-24 25-34 35-44 45-54 55+

Part II Your Learning Experiences

10. Have you ever taken an English reading course? Yes No
11. Do you like reading English stories? Yes No Not sure
12. What type of English stories do you like to read?
- Adventure Biography Romance Sci-fi Horror
- Others, please specify_____ I don't like reading English stories.
13. Have you ever taken an English writing course before? Yes No
14. If you write a post on social media these days, what language do you use?
- your native language English Others, please specify_____
15. Have you ever written a story in English? Yes No
16. Have you ever used your phone to make audio recording? Yes No
17. Have you ever audio-recorded yourself speaking English? Yes No
18. Have you ever used PowerPoint for a classroom project? Yes No Not familiar
19. Have you ever used your phone to make video recording? Yes No
20. Have you ever posted videos on your social media (e.g. Facebook and Instagram)?

Yes No

21. Have you ever used a video editing program/website (e.g. iMovie, Windows Movie Maker)? Yes No

Thank you for your cooperation!

**APPENDIX C:
PREPROJECT INTERVIEW PROTOCOL**

Pre-project Interview Protocol

Time of the interview:

Place: English Language Institute

Interviewer: Shizhong Zhang

Interviewee:

Position of interviewee:

Introductory statements:

A. (establish rapport) Hello, my name is Shizhong Zhang, I'm a graduate student from the University of Central Florida. Thank you for taking the time to talk with me today.

B. (purpose) The purpose of this interview is to learn about your experiences of reading in English and help inform the curriculum design.

C. (time) This interview will take around 20 to 30 minutes.

D. (consent process) Your participation in this interview is completely voluntary. You can decide to participate or not to participate. There are no right or wrong answers, or desirable or undesirable answers. I would like you to feel comfortable saying what you really think and how you really feel. If it is okay with you, I will be recording our conversation since it is hard for me to write down everything while simultaneously carrying an attentive conversation with you. Everything you say will remain confidential, meaning that only my colleague and I will be aware

of your answers. Do you understand the study purpose? Do you agree to participate in this interview? If so, shall we start the interview?

E. Interview questions:

1. Please describe how English is taught in your previous experiences.
2. What did your previous English teachers do to teach reading?
3. What did you do to practice English reading?
4. What kind of English materials did you read in your previous experiences?
5. In your previous experiences, have you ever used any technology to learn English?
6. What do you expect from this course?
7. What is your role in the course?
8. What do you think the teacher's role should be in this course?
9. Do you read in English on your own? If so, do you enjoy it?

**APPENDIX D:
POSTPROJECT INTERVIEW PROTOCOL**

Post-project Interview Protocol

Interview protocol: Video book trailer Project in an ESL Reading Classroom

Time of the interview:

Place: English Language Institute, UCF

Interviewer: Shizhong Zhang

Interviewee:

Position of interviewee:

Introductory statements:

A. (establish rapport) Hello, my name is Shizhong Zhang, I'm a graduate student from the University of Central Florida. Thank you for taking the time to talk with me today.

B. (purpose) The purpose of this interview is to learn about your experience of carrying out the video book trailer project.

C. (motivation) I hope this interview will help us find a better way to incorporate digital narrative in the English curriculum and students will benefit from using digital narrative for language learning purpose.

D. (time) This interview will take around 20 to 30 minutes.

E. (consent process) Your participation in this interview is completely voluntary. You can decide to participate or not to participate. There are no right or wrong answers, or desirable or undesirable answers. I would like you to feel comfortable saying what you really think and how you really feel. If it's okay with you, I will be recording our conversation since it is hard for me to write down everything while simultaneously carrying an attentive conversation with you. Everything you say will remain confidential, meaning that only myself and my colleague will be aware of your answers. Do you understand the study purpose? Do you agree to participate in this interview? If so, shall we start the interview?

Questions:

1. Which storybook did you choose for the project? Why did you choose it?
2. Please describe your story reading experience. Did you enjoy reading the story? Did you find this story easy or difficult to follow?
3. Please describe your experience in this video book trailer project.
4. Do you think you have learned anything from the project? Please describe.
5. Please describe any challenges you had in this project. Which assignment in the VBT project is most challenging for you? Why?
6. Could you describe your role as a learner in the project? Do you feel comfortable about your role as a student in the project?
7. How do you feel about the teacher's role in the project?
8. Based on your experience, what does a student need to do to be successful in this

project?

9. Is the project experience similar or different to English learning experiences you had before?
10. In the future, would you read in English on your own? Why or why not?

**APPENDIX E:
STUDENT QUESTIONNAIRE 2**

Questionnaire 2

Dear students,

Thank you for your participation. We are looking for feedback to improve the video book trailer project for future students. Please fill in the questionnaire so we can understand your learning experiences. There is no right or wrong answer. Your answers will not affect your course grade. Your answers will be kept confidential.

1. What is your assigned Participant Code? _____
2. Which storybook did you choose for the project? _____
3. Did you finish reading the story? Yes (continue to #5) No
4. If you did not finish the reading, how many pages have you read? _____
5. Which of the assignments help you practice English? (Check what applies for you)
 Reading the story Audio reading journals Storyboarding PowerPoint
 Story summary writing Story summary recording Video book trailer production
 Others, please specify _____
6. Which of the assignments is/are challenging for you? (Check × what applies for you)
 Reading the story Audio reading journals Storyboarding PowerPoint
 Story summary writing Story summary recording Video book trailer production

Others, please specify _____

7. Would you be interested to read one of storybooks after you watch your classmates' video book trailers? If so, which one would you be interested to read and why?

8. The Oxford graded reader book you are reading is a simple version of the original. Would you be interested to read the original and longer fiction in the future?

Definitely No No Maybe Yes Absolutely Yes

**APPENDIX F:
CODEBOOK**

Initial Codebook

Code name	Definition	Examples from the literature
Incidental vocabulary learning	A language learner unconsciously learns a vocabulary when he or she is performing some other tasks, for instance, reading.	After listening to stories, young participants in Wilkinson & Houston-Price (2013) study picked up the meaning of new words. (Collins, 2004; Elley 1991; Elley, 2000; Ewers & Brownson, 1999; Kirsch, 2016; Morgan and Rinvolucris 1983; Wilkinson & Houston-Price, 2013).
Pronunciation practice	A language learner engages in repeated pronunciation practice.	Participants improve their pronunciation after recording their stories (Kim, 2014).
oral language development	A language learner is able to produce utterance fluently.	The storytelling group exhibited gains in mean length of utterance, fluency, and vocabulary diversity. (Isbell, Sobol, Lindauer & Lowrance, 2004)
story elements	When a language learner recognize the key elements of a story, for instance, character and plot.	“The storytelling group performed better in providing a setting, naming the moral, and remembering character in the story.” (p. 161) (Isbell, Sobol, Lindauer & Lowrance, 2004)
Reading skill development	Story comprehension, Reading speed	Students improved reading when provided with high interest books. (Morrow, 1985; Elley, 2000; Isbell et al, 2004)
writing skill development	When a language learner develops his or her writing ability, for instance, producing a story.	The video technology was useful in promoting participants’ writing skills when measured by Composition (Written Narrative) evaluation scale, which includes items on external structure, inner structure, and language and narrative (Sarica, & Usluel, 2016).
Motivation	When learners recognized the value of doing a task or voluntarily engage in a task.	Task value: “students noted that the technology skills learned during DST tasks were applicable to other classes.” “Participants were aware that their stories could be viewed by others online, their interest and abilities are reinforced, thus motivating them to create their best work” (Yang & Wu, 2012, P 350).

		“participants believed that the activity provided a purpose for reading that they perceived to be relevant and meaningful.” (Gunter, 2012)
Self-efficacy	Language learners evaluate their own ability to do a task.	self-efficacy refers to the judgment of one’s capability to perform an academic task (Pintrich, 1999) “learners did self-report improved confidence in their language abilities”. Balyasnikova & Gillard (2018, p. 88)
Engagement	When language learners experience “heightened attention and involvement”	“Engagement refers to a state of heightened attention and involvement, in which participation is reflected not only in the purely behavioral dimension predicted by Maehr’s model, but also in manifestations of cognitive and social engagement, and in the affective dimension of learners’ subjective feelings and responses to tasks.” Lambert, C., Philp, J., & Nakamura, S. (2017, p. 668).
Autonomy	Learner autonomy has been defined as the ability to take control over one’s learning (Holec, 1988) and is also described as a “capacity for detachment, critical reflection, decision-making, and independent action” (Little, 1991, p. 4).	Students work “independently practising and using English in the preparation of their videos, independently exploring the Internet when searching for information, working as a team to monitor each other’s learning, eliciting and providing peer support for issues of language and content, utilizing the course Weblog as an online space for reflection on learning”. (Hafner & Miller, 2011, p. 81)
Authentic task	A task that represents a real-life task.	Students’ tell their personal stories, which were as immediate, relevant, intimate, and alive. (Nicholas, Rossiter & Abbott, 2011; Castaneda, 2013)
creative freedom	When students have rooms to make decision about their artifacts	“Research indicates that students maintain high levels of motivation and interest as long as they have freedom to design and develop unique learning artifacts (Blumenfeld et al. 1991)” (Green, Inan & Maushak, 2014)

critical thinking	APA: “judging in a reflective way what to do or what to believe” (Facione, 1990, p. 112)	“when students create their own digital stories, they gather evidence to support the plot, empathizing with similar difficulties which they may face in their daily life, and project those problems onto characters in the story” (Yang & Wu, 2012).
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Finalized Codebook

Code name	Definition	Examples from the data
Incidental vocabulary learning	A language learner unconsciously learns a vocabulary when he or she is performing some other tasks, for instance, reading.	Maria: “The words, the vocabulary [from the Scarlet Letter] was a little bit old, but I could understand the main idea.”
Pronunciation practice	A language learner engages in repeated pronunciation practice.	Maria: “I have recorded and showed him. ... I've make [made] a lot of sentence or separately, separately, separately. Yes, because it helped me to pronounce the words clearly”.
Grammar learning	A language learner picks up grammar rules.	
Reading skill development	Story comprehension and being able to read faster	Abdul: “Because I noticed at the first day I couldn't finish even 20 pages. The next day I finished maybe like 30 or 35. That third day I read more than 50 pages at one day. ”
Writing skill development	When a language learner develops his or her writing ability, for instance, producing a story.	Maria: “so short sentence is better to record and just be to speak clearly and to put emotion and to make understandable”.
Motivation	When learners recognized the value of doing a task or	Maria: “[It] was nice because first because I love to read books and when I finish to read the books I feel oh more, one more, one more because I

	voluntarily engage in a task.	like to collect books, not collect to physically but mentally.” Maria: “I like to read, read, and finish the books that I started to read, you know, because I think giving me more knowledge about everything.” Ali: “VBT is a new thing and it motivates you to read.”
Self-efficacy-technology	Language learners evaluate their own ability to do a technological task.	Maria: “I don't understand about the technology I needed to learn before [I did it]. But it wasn't difficult. It was easy. and then to put it in a not big, short story short time and to match all the pictures with your idea with what you are saying. So, it's a little bit of work but nothing impossible to do.”
Self-efficacy-linguistic skills	Language learners evaluate their own ability to do a linguistic task.	Maria: “I definitely didn't understand and didn't the speaking English before. to start to. because in my college I finish 10 years it goes a long time. But when I decided to study the English two years ago my focus first was in try to communicate in the conversation you know. And now I can read the book. I can write a paragraph.”
Engagement	When language learners experience “heightened attention and involvement”	Maria: “So, I had to face some difficulties to understand some words but with the context I could <u>feel this story</u> so I could you know to be <u>emotional</u> .” “the story was interesting so I could be fixed in the story, attracted to the story. so, when I am attracted for the story, I want to finish I went to read until I finish because I want to know what happened what's happening so it could catch me my attention.”
Digital literacy	Participants learned how to use digital tools, not only for the VBT project, but also for other purposes.	Maria: “I think with these experiences I can do for example read books and make something like the do with the child story, for my kids” (reflection and transfer skills to real life)
critical thinking	APA: “judging in a reflective way what to do or what to believe”	Maria: “It was a little bit bouncy and mixing with difficult life for the boy that David Copperfield. So, I could be interested.”

	(Facione, 1990, 112). Five measurable dimensions which reflect this critical thinking ability include recognition of assumptions, induction, deduction, interpretation, and evaluation of arguments (Yeh, 2003).	
Family impact	When a family member has a positive or negative impact on a learner's language learning.	Maria: "Well I have recorded, and I showed him. 'No, you need to say this word better because I couldn't understand what you said here'. So, I recorded again. [00:13:15] I showed him until (S: until he said yes?) [I] finish each sentence."
Grammar-focused instruction	When the instruction focuses on grammatical rules rather than communication.	Maria: "I never had opportunity to read you know a book or some text. Almost nothing. It's they just give us a little basic there to be always about 'to be', 'to be', 'to be', and that's it."
Technology usage	Participants reported how they used technology to learn English.	Maria: "I use it in my country. Duolingo. And I like to use the lyrics because it's about music lyrics. Lyrics so can help me how to, you know, sing, but help me with the pronunciation. So I like to use it too and sometimes I saw some podcasts."
Time conflict	Participants found that they don't have enough time to do the VBT tasks.	Maria: "So put it as an elective class, for example, to have this option. I would like to do because you need to have time. And sometimes when you have five other class[es] in this if you want to make a good job you need to spend time and sometimes, we don't have time for these at night."
Comparing educational experiences	When a language learner mentions the difference between learning experiences	Maria: "Because it makes you work hard. It is intensive and works [in] different ways in your mind your learning." Maria: "Sometimes you think that you will not learn a lot of things, but you learn a lot. You increase in a lot of points [aspects] in your language for example, vocabulary, grammar, the

		pronunciation, the writing, so it works every part of the English as a Second Language.”
Sense of achievement	When a language learner feels proud of something he or she has done.	Maria: “I'm happy to, good to finish my project. But I'm happy that I guess I could see that I am able to do it.”
Reading challenges	When participants reported difficulty in reading in English.	Saul: “There are too many pages and too little time.” “It was difficult when I was reading conversations because of the direction difference. I get confused over who said what and ended up reading a few times.”
Writing challenges	When participants reported difficulty in reading in English.	Adam: “I don’t know how to transition between different slides.”
Technological challenges	When participants reported difficulty in using technology to do the VBT.	Abdul: “I don’t know PowerPoint and I would run away from it. I would rather use Word.” Adam: “The background music and the narration audio might ‘fight’ with each other.”

**APPENDIX G:
TRANSCRIPTS OF AUDIO READING JOURNALS AND VIDEO BOOK
TRAILERS**

This section includes the transcriptions of four audio reading journals, one story script, and five VBTs produced by participants. The researcher made grammatical corrections in brackets “[]” to improve the readability.

Adam’s Audio Reading Journal on *Oliver Twist*

"Help me!" [A] Baby [was] crying. [His] mother [just] died. It's [was] the first battle. Poor boy! Don't [He doesn't] have [his] mother [to] feed [him]. Only one blanket! and he has [had] only one drunk nurse. "Who is she? Where she came from? Who is this nurse?" Oliver Twist was thin and short [when] Oliver Twist was born. However, his breath was strong. Oliver slept in the [a] dark room every day.

When he had [was] 19 years old, the man who took care of him talked to Mrs. Sowerberry to find a job to [for] Oliver. Oliver worked hard, so hard in the store, and slept among the coffins. It's [was] so depressed [depressing]. Depressed Oliver!

The second battle in his life: when he was so confident about the work. It's this son of Mr. Sowerberry, Noah. Noah started to involve with Oliver, to insult Oliver, pulling his hair, [and] hit him.

"How's your mother? The truth is your mother was a wicked the woman."

In [At] this moment, the face of Oliver changed. "What did you say?"

"She's so bad. It was luckily she died."

His face bright, red with anger. [He] jumped up and hit Noah so violent [violently].

Noah screamed, "Charlotte, help me! Help me!"

Suddenly, Charlotte, Mrs. Sowerberry and everyone arrived and saw Oliver kicked Noah. Poor Oliver. He was kicked and punished. Then, the [at] night, alone in the room with the coffins, Oliver cried bitterly, lonely with tears. He did not sleep. Before anyone ~~was~~ wake up, he ran up [to] the street. He saw a sign that told him [it] was just seven miles from ~~the~~ London. ~~He~~ ~~run~~. He ran. He got [made] it. He escaped. Without looking back, he run [ran]. He run [ran].

When he was so tired without food [and] water, he can't [couldn't] think. When a little boy appeared. Oliver's legs were so weak that they shook beneath him. The new friend was called ~~it~~ "Artful Dodger". He took Oliver to a shelter where an old man helped him, gave [him] food, water, [and] put him to sleep. When Oliver woke up the other day, he saw Artful took the [a] box with a lot of watches, jewel, and other things. He stayed on the bed. The next day, the old man plays with the boys to pick up faster [from] the bottom of the pocket with one hand. Sometimes the boys arrived [came back from] the street and the old man didn't give them food. Oliver always think [thought] "why? why? I have friends. I learned something. So I'm keep [keeping] quiet." The other day, Oliver get [went] out with Artful and Charlie, the other [another] little boy. Oliver looked Dodger to Charlie with great surprise and confusion, but they had been told not to ask questions. The two boys walked quickly and secretly, across the roads towards the [an] gentlemen. Oliver followed behind them watching silence, amazing [watched with silence and amazement]. Both boys picked up one thing in the pocket from this old man [from the old man's pockets], and run, run, run [ran] around the corner as fast as they could. Suddenly the whole mystery, the watches, and the jewels become [became] clear.

Maria's Audio reading journal on *The Phantom of the Opera*

My name's Maria and the title of my storybook is *The Phantom of the Opera*. The major character in my story is a weird man, with a yellow face, without nose, and with black holes for his eyes, like a ghost.

This story happened in Paris on [in] 1880 at the Opera House. There is [was] a huge build [building] for presentations [performances]. The story begins [began] one day in 1880 in [one of] the dancer's dressing room.

Suddenly, a woman says, "Quick, quick, close the door. It's him." Said Annie Sorri running and very scared.

"Who? Where? What is the matter?" They cried.

Something very frightening is [was] going to happen.

Hakim's Audio Reading Journal on *David Copperfield*

The first section: characterization. He was given his father's name David Copperfield but he never saw him because his father died 6 months before he was born. I think he was characterized at the beginning as a happy child living with his mother and a housekeeper. But when the story moved forward, he was facing a lot of problems but he overcome them and [unintelligible] he was successful. I think he also have some emotional instability because his father's death and his mother's marriage.

The other section is the setting. The novel was written by Charles Dickens and it was published in 1850. The story take [took] place in Thunderstorm, in the East of England. At the beginning, it was in two places, David's house and Clara's house.

The last section is the plot. At the beginning of the novel, his father died before he was born. His mother lived alone and he was lost and lonely. But David was very happy. In his house, the housekeeper was also living with him. His housekeeper was very kind. When he was 7 years old, his mother married Edward Murdstone. To get him out of the way, David was sent with his housekeeper to the beach. In the beach lived the housekeeper, Clara's family, and he spent a lot of good time there because in [on] that beach he had a lot of activities and he had a lot of experiences. David loved living in a beach and they also love having him. They started to call him Mr. Copperfield.

Sabah's Audio Reading Journal on *Secret Garden*

The Secret Garden story. It's about a little girl Miss Mary. She wasn't a pretty child and also she was a very selfish, disagreeable, and bad tempered. She lived in India but after her parents died in disease she moved to her uncle's, Mr. Archibald Craven, in London. He has crooked back and he is hurried. He was lived a huge old house surrounding by old kind of garden. I think there is a mystery in the garden, something strange, maybe horrible and that's it.

Abdul's Story Script on *Jane Eyre*

Hi everyone, in this house, a story happened.

Unfortunately, it's a discrimination story for a little girl her name is Jane Eyre, let's go inside the house and see what's happening to her right now.

John Reed is hitting her and taunting at her. He bullies at her every single day and she became full of fear of him and violated. But not today, today she fights back. She forgets the pain and fear of John who is older and bigger and stronger, but it doesn't matter and thanks to the pain she gathers her powers out of the fear, anger, fury, suppression and hit him as hard as she can, (black screen for a few seconds). He did not fight back he screamed asking for help. Crowds gathered and Mrs. Reed called her maid and told her take her to the Red room (picture of a large deserted room) the maid asking her "how could you hit him? He is your master?"

How can he be my master! I'm not his servant. Jane said

No, Miss Lane you are less than a servant. <the maid>

After they locked the door Jane started thinking bitterly about her short life.

<I DID as well>

Why everyone scolding at me accusing me hates me? John, Eliza, Mrs. Reed, Georg, the servants, every one.

I think it's not just Jane and I are wondering why? <black screen with suspense music>

I think I know

Because her parents are dead since she was an infant and she lives in her uncle's house. But why her Uncle doesn't do anything about it!

He died as will since she was one-year-old.

Jane is Girl in men's world, she doesn't do what she is told to do and this make her life hard, but she doesn't care she is stubborn and militant.

At the red room she get scared till she fainted and get a visit from Dr. Lloyd (and he know her and her uncle, and he take care of her and asked Mrs. Reed to send her to school

Life continues and suffering continues. And she moved to school, but Mrs. Reed doesn't want a happy life for her, she told Mr. Black Column that Jane is a bad, wicked, liar person make sure to till her teachers so she doesn't fool them.

And of course he did, but thanks to the school headmistress Miss Temple she did ask Dr. Lloyd about Jane and he told her the troth.

AS I TOLD YOU, surfing continues.

Life at Lowood is hard. You need to be tough to get out. Living conditions is bad. Each two student sleep at one bed food is poor breakfast was burnt porridge disgusted not to eat.

Lunch was Mr. Broklehurst words "when you put bred into these children's mouths, you feed their bodies but you starve their souls. Diner was a piece of biscuit and water.

Many student died because of the poor condones one of them is Helen (Jane friend who helped her a lot to get through the Gard times at GATESHEAD and I will quote an idiom that Helen told Jane "Life is short to continue hating any one for a long time. I never of revenge. I never consider life unfair. I live in calm, looking forward to the end. (A moment of silence in memory of Miss Helen)

She stays eight years with them as a teacher.

But she want more from life, she want love and she will be loved. Jane advertised in in a newspaper for a job as governess and an answer came from Mrs. Fairfax a girl under ten years old at Thornfield it is a big house in the country, for Mr. Rochester. <a photo of a house in a country side

She started working there and she like the child who doesn't speak English, but she never met Mr. Rochester, any way one day she was walking to Hay to send a letter, she heard a horse approaching <sound of horse tk tk> and she heard a crash the horse speed and fell on the ice, and she ran to help.

After she helped the man he asked her

Do you live near here shouldnt be at home now?

she told him in the hose over there and Im not at all afraid of being out at night.

You live in... in that house? He asked surprised <a picture of hose at night and aa man pointing to it.

"Yes, sir." she answered.

"Whose house it is?" He asked.

"Mr. Rochester." she answered.

"Do you know him?"

"No, I've never seen him"

And she lift and couldn't sleep at night thinking about this medium height wide shoulders and a strong chest and dark face he wasn't handsome she didn't feel shy to offer help.

The next day she found out he is Mr. Rochester

She had feeling for him but she tried to stop this feeling b/c she thinks he is not interested on her.

He was peculiar capricious and odd, he is med 30 and not married yet, he has a daughter but I don't know who or where is her mom why she doesn't speak English, she heard weird laughs at night, but she still has feeling for him.

she tried to forget her feeling for him she reminded her self that he paid her to teach Adele and no relationship could exist between them especially with his rich beautiful girlfriends from the nobles.

But she can't stop looking at him. She couldn't stop herself loving him, she loved everything about him his power his character his strength or indeed his deep laugh or his gentle smile, she felt that she and him were the same sort of person, that there was something in her brain and heart, in her blood and bone that connected her to him forever. She wants masking, later he proposed to her. As she prepares for her wedding, a sneak into her room and tear her wedding scarf to halves. As with all the mysterious things had happened in Thornfield.

But b/c of her love she doesn't care.

At the wedding, a lawyer named Mr. Briggs, reads a statement preclude the Marriage.

What could be the reason?

Is it Mr. Rochester past?

Is it the stranger who cut the wedding scarf?

Mysterious music

THE END

Treasure Island

Produced by Ali

I'm Jim Hawkins, I used to help my parents run the Admiral Benbow Inn near Bristol, England.

One day, the [an] old seaman, Billy Bones, arrived with his sea chest, a tall, strong man with a cut across one cheek. He took a room. He told me to watch for a seaman with one leg and to let him know the moment when a man like that appeared. I remembered he was singing that song, "fifteen men on the dead man's chest, yo-ho-ho, and a bottle of rum."

One January morning, someone ~~was~~ called Black Dog visited him, Billy was shocked and almost got killed after a swordfight. Later, while Billy was drinking rum, he told me that he was a pirate and that he had a Flint's treasure map. However, Billy was afraid of that another pirate might mark him with a black spot which means threat. He always stood outside up on the cliffs, drinking and looking around. Shortly thereafter, my father died, who was being cared by Dr. Livesey. A blind beggar, later revealed to be the pirate Pew, subsequently arrived and put something in Bones's hand. After Pew left, Billy had a fatal stroke.

My mother and I opened Billy's sea chest, took the money owed to us as well as a packet, before fleeing. A group of pirates led by Pew arrived on the inn, but they were soon scared off by the sound of approaching horses. Pew was trampled to death. Believing that the pirates were searching for the packet, I sought out Dr. Livesey, who was with Squire Trelawny. The packet was revealed to contain a treasure map, and we decided to go to [the] Skeleton Island to find the

hidden treasure. However, we were fooled into hiring some of Billy's former shipmates, including the leader of the pirates, Long John Silver, who was with one leg.

During the voyage, I overheard Silver and his men planning to steal the treasure once it is found and kill all the non-pirates. After that, our trip was filled by [with] events; swordfights and killed people from both sides, and Dr. Livesey, and the squire and I were using our wits in order to survive against ruthless enemies. But also, we were aided by Captain Smollet and by Ben Gunn, a pirate marooned on Skeleton Island. However, are we going to survive? Are we going to find the treasure? Am I going back to see my mother again?

Jane Eyre

Produced by Abdul

In this house, a story happened. Unfortunately, it's a discrimination story for a little girl. Her name is Jane Eyre. The story happened in a house in England in 1800. A little girl called Jane Eyre was bullied by her cousin, John Reed, every single day. John Reed is [was] hitting her and taunting at her. She became full of fear out of him. But not today! Today she fights back. She forgets the pain and fear. John is older, bigger, and stronger, but it doesn't matter. Thanks to the pain and fear, she gathered her strengths that coming from the fear anger, fury, and suppression and hit him as hard as she can [could]. He did not fight back. He screamed asking for help. The crowd gathered around him and Mrs. Reed called her maid and told her to lock her in the red room.

After the door was locked, Jane started to think bitterly about her short life. I did as well.

Why does everyone scolding at-me, accusing me and hate me? John, Eliza, Mrs. Reed Georg, the servants, everyone! I think it's not just Jane and I are wondering why. I think I know! Because her parents died when she was an infant and she lives in her uncle's house. But why doesn't her Uncle do anything about it! He died as well when she was one-year-old. Jane is girl in a men's world, she doesn't [didn't] do what she is told and this makes her life hard, but she doesn't care she is [was] stubborn.

At the red room she was scared, then she fainted. Dr. Lloyd visited her. He knew her and her uncle. He took care of her and asked Mrs. Reed to send her to a school. Life continues [continued] and suffering continues [continued] in the school. Even though she moved to the school, Mrs. Reed doesn't [didn't] want a happy life for her. She told Mr. Black Column that Jane is [was] a bad and wicked liar. This has to be make [made] clear to the teachers so Jane cannot [could not] fool them. And, of course, he did. But thanks to the school headmistress, Miss Temple, she did ask Dr. Lloyd about Jane and he told her the truth. As I told you, suffering continues [continued].

Mr. Brocklehurst has [had] a cool heart. He is [was] the [a] financial manager. Life at Lowood is [was] hard. You need to be tough to survive. Living conditions is [was] terrible. Each [Every] two student [students] sleep [slept] on one bed. The food is [was] poor. Mr. Broklehurst said, "When you put bread into these children's mouths, you feed their bodies, but you starve their souls". Many student[s] died because of the poor conditions. One of them is [was] Jane's friend, Helen, who helped her a lot to get through the hard times at house. Helen told Jane, "Life

is short to continue to hating [hate] anyone for a long time. I never dreamed of revenge. I never consider life is unfair. I live in calm and look forward to the end.”

Jane stayed eight years, last two as a teacher. But she want [wanted] more from life. She want [wanted] love and she will [would] be loved. Jane advertised in a newspaper looking for a job as governess. An answer came from Mrs. Fairfax. There was a young girl in a big countryside-house at Thornfield for Mr. Rochester. She started working there and she liked the child who doesn't speak English, but she had never met Mr. Rochester. One day when she was walking to Hay to send a letter, she heard a horse approaching and she heard a crash. The horse slip and fell on the ice, and she ran up to help.

When the man got up, he asked her: “Do you live near here? Shouldn't you be at home right now?”

She told him, “I live in the house over there. I'm not afraid at all of being out at night.”

“You live in... in that house?” He asked her surprised [with surprise].

“Yes, sir!” she answered.

“Whose house it is?” He asked.

“Mr. Rochester.” She answered.

“Do you know him?”

She told him, “No, I have never seen him.”

That night, Jane couldn't sleep. She kept thinking about this man with medium height, wide shoulders, and a strong chest, and dark face. Though he wasn't handsome, she didn't feel shy to offer help. The next day, she found out the man she helped is [was] Mr. Rochester. She

had feeling for him but she try [tried] to stop this feeling because she thought he is not interested in her.

“He was peculiar, capricious and odd. He is [was] mid-30 and not married yet. He has a daughter but I don’t know who or where is her mom and why she doesn’t speak English.”

Jane heard weird laughs at night, but she still had feelings for Mr. Rochester. She tried to forget her feelings for him. She reminded herself that he paid her to teach his daughter, Adele, so no relationship could exist between them. She felt that she and him [he] were the same sort of person. There was something in her brain and heart, in her blood and bone that connected her to him forever. She was not mistaken, later he proposed to her. As she prepared for her wedding, someone sneaked into her room and tore her wedding scarf into halves. As with all the mysterious things happened at Thornfield, but she couldn’t stop her looking at him, she couldn’t stop herself loving him, everything about him: his power, his character, his strength, or indeed his deep love, so she didn’t care.

At the wedding, a lawyer named Mr. Briggs, showed up and read a statement. The statement precluded the wedding. “What could be the reason? Is it because of Mr. Rochester’s past? Is it the stranger who cut the wedding scarf?”

Pride and Prejudice

Produced by Jack

Once upon a time, there is [was] a normal family in United Kingdom. They’re called Mr. and Mrs. Bennet. They have five daughters, Jane, Elizabeth, Mary, Catherine, and Lydia. It was a party at night. Everyone was dancing and two new guest[s] entered the party. The guests’

name[s] are Mr. Darcy and Mr. Bingley. Mr. Darcy is a man who fell in love on [with] Elizabeth. But Elizabeth doesn't want to marry him. Other man, Mr. Collins, he asked Elizabeth to marry him, but Elizabeth refused. So he married Charlotte, who was Elizabeth's best friend. There is a man named, George Wickham. He and Mr. Darcy hated each other so much. When Elizabeth was visiting her uncle and aunt, they met Mr. Darcy once again. Elizabeth and Darcy were talking about their lives until they find out Lydia married Wickham. After that, Jane and Mr. Bingley got married and they love each other now. The next day, Elizabeth married Mr. Darcy and Elizabeth's two sisters got married while Marry and Catherine looking for future husbands. So they live happily ever [after].

Oliver Twist

Produced by Adam

"Help me. Help me". [A woman crying]

"What happened? What's happened? What's happened? I'm a nurse. I'm a nurse. I can help you. Breathe, Breathe. Breathe. Breathe. It's unbelievable. The baby is alive".

It was the first battle for Oliver Twist. But his mother died when he was born. His mother died.

Mrs. Bumble adopted Oliver. After seven years, Mrs. Bumble give [gave] Oliver to Mr. Sowerberry to start work with [at] his coffin store. One day Mrs. Sowerberry's sons start[ed] to attack Oliver and talk[ed] about personal suits. "Enough of that!" He said, "She was so bad. It was lucky she died". She [He] speaks with [talked] about Oliver's mother and Oliver his face is [was] red, and he jumped up and hit the other boy and Mrs. Sowerberry arrived. "Wow, what's

happening?" then hit Oliver and take [took] Oliver to the basement and shook his ass and said, "You stay here with coffins. You sleep here tonight". Oliver is [was] so depressed around the coffins at night alone. When the sun begins rise [rose], Oliver jumped [out of] the window and run, run, run so fast. When he was tired, he thinks [thought] about his life. He doesn't [didn't] have nobody. "Why people are so terrible with me?" Oliver won the second battle in his life.

When he's [was] exhausted. He ran and run, run, run and don't [didn't] look back. 'Artful' appear [appeared]. It's [was] a little boy with his hat. The clove is [was] beautiful, and this little boy invite [invited] Oliver to his house. When Oliver arrived to [at the] house, he's [was] starving and he eats [ate] so much. He falls [fell] asleep and after he wake [woke] up he meets [met] Counselling. Counselling has [had] a black cap. He is [was] a serious and sinister man. He teach [taught] Oliver to catch fast the object and run, run, run faster.

Poor Oliver, poor little kid! What can [could] happen to a boy who has [had] no parents, no friends, [and] no guideline [guidance]. What will [would] Oliver's future be?

Kidnapped

Produced by Jane

I'm David Balfour. In the month of June 1751 in Essendean, I lost both of my mom and dad. I took my father's letter and went to find my uncle, Ebenzer Balfour. Before I arrived [at] his house, I expected that he'll make me to live better than now. However, unlike my expectation, his house was very spooky, and he acted very cold to me. Later, it turned out that my father is actually older than my uncle. He tried to kill me because he doesn't want me to get my father's inheritance. After that, he promised to tell me all about him when we go to

Queensbury. I met Captain Hoseason there and I got into his boat. Suddenly, the boat departed and there was no one there to help me to get out of there. Soon, I realized that the captain was planning to sell me into slavery in the Carolinas. I had to do something, but it seemed like there was nothing I can do.

A few days later, I met Alan Breck Stewart, who is brought on board. He offered much money to captain and ask him to take [unintelligible]. However, there were some crew members who want to take Alan's money and I talked to him. We had a big fight through that night and five of them died. After Alan talked to me, he told me he's fighting against [the] English King and we talked all night. We became very close and he gave me a silver button from his blue coat. Then he said his friends will come to me if I showed that button. However, at that moment, there was a terrible crash and big wave hit our ship. Everyone had to escape from the ship, and I was in distress in the area alone. That day was the worst day of my life. It was hopeless and miserable.

A few days later I walked across when the tide is low and went to Appin. With the silver button he gave to me, I could meet Alan and there were two things that I could do. Should I go with Alan to fight against the King or should I go back to south for a safe and quiet life. What should I do?

The Secret Garden

Produced by Musa

At the turn of the 20th century, Mary Lennox is [was] a secret and unwanted ten-year-old girl, born in India to wealthy British parents who never wanted her and make an effort to

ignore the girl. She is [was] cared for by servants who allow[ed] her to become a spoiled, aggressive, and selfish child. After [an] epidemic kills[killed] her parents and the servant, Mary is [was] discovered alive but alone in the empty house. She is [was] sent to live in England to live with her uncle. I mean, her wealthy uncle, whom she had never met, at his isolated house.

She tried to adapt to [the] setting at that house. Actually, it's [was] [a] very huge, huge house. She tried to make friends with all the people even with [when] her first few days was alone. After a few days, she recognized that they had a huge wall without any door. She asked for a lot about it, but no one replied for [to] her. All they just say [said] to her, "its' a secret." One day, she found a key to enter the garden. When she entered there, she found nothing except the dead trees and flowers. She and her friend tried to make all that again, try to grow it, [and] try work [working] very hard by watering the trees and flowers every day. No one knew about them. Just it was a secret between them both [both of them]. After a few months, when all the trees and flowers returned back as they was [were] in the past, she called her uncle to see her secret. When her uncle come [came], it was a surprise for him, "what did you do?" But after that, he realized that he was wrong, and he thanked Mary.

The Phantom of the Opera

Produced by Maria

In the Paris Opera House in 1880, strange things are [were] happening. One of the dancers sees [saw] a shadow in a dark passage. It comes [came] through a wall in front of her, and its face has no eyes. One of the stage workers sees [saw] a man in a black coat, with a head of a dead man, a yellow face and no nose...

My name is Christine Daaé. I am a young singer from Norway, Europe. I'm not famous, but I would really like to be a great Opera singer at The Opera House in Paris. The Opera House in Paris is a very famous and beautiful building. It is the biggest Opera House in the world, but it is [has been] also haunted by a ghost. He has lived under the huge building for almost all his life and nobody has ever seen him. Suddenly, a dancer entered into a dressing room, she was scared, because she said she saw a ghost. Everyone started to be frightened, and in [at] this very moment, a man died.

There are [were] two new directors at The Opera House, and they received a strange letter from a supposed ghost. He was asking for money and demanding the directors to never sell tickets for Box 5 at The Opera House. After the main singer, La Carlota got sick, I had an opportunity to sing Margarida and I could sing lovely, and it made me feel so happy and sad at the same time, because there was a secret behind my good performance. After my presentation, a man named Raoul, came to my room to talk to me, but I couldn't do it. I met him in Britain a few years ago. I needed to talk to him because I'm sure he can help me with my secret.

I sent a letter to Raoul, asking him to meet me at a green square in the city. I could tell him what was happening with me. La Carlota, that was sick at home, received a letter dismissing her presentation that night. But she decided to go without permission. At six pm., the dancers were preparing for the presentation. They were talking and laughing, except for Meg. She was quiet and worried. Annie asked her "what's the matter?" She said: "It is the Opera ghost. My mother said he is [was] angry. She is [was] afraid that something is going to happen tonight". When La Carlota came out onto the stage and started to sing. At the first moment, nothing

happened, then she made a weird sound like “Co-ack”. Everybody stared at her. She tried again and the same sound “Co-ack” happened. “What was that?”

Then the directors heard a voice behind them: “Her singing tonight is going to bring down the chandelier” and suddenly, the Chandelier, with thousands of lights, crashed down onto the people below. “Oh my God, what’s going on? What should we do?”

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