

الله
بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ



Shahrood University of Technology

English Language Department

A Thesis Submitted in Partial Fulfillment of the Requirements

For the Degree of Master of Arts in Teaching English as a Foreign Language (TEFL)

Title:

**The Effect of Creative Presentation of Stories
on EFL Learner's Oral Proficiency**

By:

Abolfazl Mostaghis

Supervisor:

Dr. Fatemeh Mozaffari

Advisor:

Dr. Seyyed Ali Ostovar-Namaghi

July 2020

DEDICATION

To

All those who were deprived of access to knowledge

because of poverty

ACKNOWLEDGMENTS

At first, I was very grateful to the great God for putting me on the path that I was interested in. I also thank all those who have helped me in my academic development since the beginning of my life, and all the valuable professors who helped me with this thesis. I would like to express my special thanks to dear Dr. Mozaffari and Dr. Ostovar-Namaghi, my supervisor and advisor respectively, because of their wonderful guidance and companionship to the last word of this thesis.

Special thanks to Mehrava, Parsa, and Amin institutes for their sincere cooperation in completing this project, as well as all the language learners who sincerely participated in the classes and helped to produce some bit of knowledge.

And finally, I do understand this is not the end, but a change of direction to embark on a different journey. I can only pray that God imparts special blessings upon all these souls He placed in my life to influence me. I hope this thesis is useful to at least one person that is definitely enough for all my efforts.

تعهدنامه

اینجانب ابوالفضل مستغیث دانشجوی دوره کارشناسی ارشد رشته آموزش زبان انگلیسی

دانشگاه صنعتی شاهرود نویسنده پایان نامه

«The Effect of Creative Presentation of Stories on EFL Learners' Oral Proficiency»

تحت راهنمایی خانم دکتر فاطمه مظفری متعهد می‌شوم:

- تحقیقات در این پایان نامه توسط اینجانب انجام شده است و از صحت و اصالت برخوردار است.
- در استفاده از نتایج پژوهش‌های محققین دیگر به مرجع مورد استفاده استناد شده است.
- مطالب مندرج در این پایان نامه تاکنون توسط خود یا فرد دیگری برای دریافت هیچ نوع مدرک یا امتیازی در هیچ جا ارائه نشده است.
- کلیه حقوق معنوی این اثر متعلق به دانشگاه صنعتی شاهرود است و مقالات مستخرج با نام «دانشگاه صنعتی شاهرود» و یا «Shahrood University of Technology» به چاپ خواهد رسید.
- حقوق معنوی تمام افرادی که در به دست آمدن نتایج اصلی رساله تأثیرگذار بوده‌اند در مقالات مستخرج شده از رساله رعایت می‌گردد.
- در کلیه مراحل انجام این رساله، در مواردی که از موجود زنده (یا بافت‌های آنها) استفاده شده است ضوابط و اصول اخلاقی رعایت شده است.
- در کلیه مراحل انجام این رساله، در مواردی که به حوزه اطلاعات شخصی افراد دسترسی یافته یا استفاده شده است اصل رازداری، ضوابط و اصول اخلاق انسانی رعایت شده است.

تاریخ

امضای دانشجو

مالکیت نتایج و حق نشر

- کلیه حقوق معنوی این اثر و محصولات آن (مقالات مستخرج، کتاب، برنامه‌های رایانه‌ای، نرم‌افزارها و تجهیزات ساخته شده است) متعلق به دانشگاه صنعتی شاهرود است. این مطلب باید به نحو مقتضی در تولیدات علمی مربوطه ذکر شود.
- استفاده از اطلاعات و نتایج موجود در این رساله بدون ذکر مرجع مجاز نمی‌باشد.

Abstract

As speaking clearly and confidently is a desirable skill for especially youngsters, it is vital for teachers to use more adaptive techniques and methods for learners' creative minds. Students who attend English classes not only are willing to be more skillful in speaking, but also they are excited to tell their own stories rather than just retelling the previously written stories.

The present study aims to determine how the creative presentation of stories influences EFL learner's oral proficiency. For this aim, sixty EFL learners with intermediate level of proficiency were divided into two equal groups of control and experimental. The same ten stories in ten sessions were presented to the both groups. Participant in control group were asked to retell the stories as they heard, and they were supposed to follow the plot of the stories. On the other hand, participants in the experimental group were asked to change the stories by their own way. They were free to tell the stories by using their own creativity to make a new story.

Pretest and posttest were elicited from the participants of two groups. The collected data were transcribed and analyzed using measures of oral proficiency. Although both groups were found to produce positive gains in oral language, comparing the results obtained in pretest and posttest of two groups indicated significant changes in scores of experimental groups. Based on the data analysis, the differences of two groups were significant and oral proficiency of the students who were presenting stories by their own creativity were so noticeable. By creative presentation they were more realistic, fluent, flexible in their story telling, and they had more non-rehearsed, spontaneous talk.

The results of this study can play a role in teaching of oral production by considering narrative tasks and communication improvement.

Keywords: oral proficiency, creativity, EFL learners / teachers, story-telling.

TABLE OF CONTENTS

DEDICATION.....	ii
ACKNOWLEDGMENTS	iii
Abstract.....	vv
LIST OF TABLES	x
LIST OF FIGURES	xi
LIST OF ABBREVIATIONS	xii
Chapter I:Introduction.....	1
1.1. Introduction.....	2
1.2. Statement of the Problem.....	3
1.3. Significance of the Study	4
1.4. Research Question	5
1.5. Research Hypothesis.....	5
1.6. Delimitations.....	6
1.7. Limitations.....	6
1.8. Definition of the Term: Creativity.....	7
Chapter II: Review of Related Literature	9
2.1. Overview	10
2.2. Retelling Stories: Theoretical perspectives.....	10
2.2.1. Story telling as an educational Tool	10
2.2.2. Story telling in Schema Theory	12
2.2.3. Story Telling and Oral proficiency.....	16
2.2.3.1. Vocabulary.....	16

2..2.3.2. Pronunciation	17
2.2.3.3. Fluency	18
2.2.3.4. Grammar	20
2.2.3.5. Comprehension	22
2.3. Creative Presentation of Stories	25
Level I: Reproductive language use	27
Level II: creative language use	28
Level III: Creative and productive language use.....	29
2.4. Empirical Findings.....	30
2.5. Summary.....	34
Chapter III: Methodology	35
3.1. Overview	36
3.2. Participants.....	36
3.3. Instruments and materials	36
3.3.1. Oxford Placement Test (OPT)	36
3.3.2. Cambridge English Proficiency Speaking test (CPE).....	37
3.3.3. Oral English Rating Sheet (OERS)	38
3.4. Research Design	38
3.4.1. Design 5: Randomized Subjects, Pretest–Posttest	39
3.5. Procedure.....	40
Chapter IV: Results	43
4.1. Overview	44
4.2. Reliability Indexes of the Research Instruments	44

4.2.1. OPT Test Reliability – KR-21	44
4.2.2. Pre/Post Test Reliability - Cronbach's Alpha	45
4.3. Descriptive Statistics of the Tests	47
4.4. Normality test.....	52
4.5. Paired Samples Test.....	54
4.5.1. Comparison of scores in the experimental group	54
4.5.2. Comparison of scores in the control group	56
4.6. ANOVA test (comparing post-test scores).....	57
4.7. Supplementary assumption:	58
4.8. Results for the Oral English Rating sheet.....	60
4.8.1. Results for the OERS grammar part	61
4.8.2. Results for the OERS pronunciation part	62
4.8.3. Results for the OERS vocabulary part	63
4.8.4. Results for the OERS fluency part	64
4.8. 5. Results for the OERS comprehension part	65
Chapter V: Discussion, Conclusion and Pedagogical Implications.....	69
5.1. Overview	70
5.2. Discussion.....	70
5.3. Conclusion	73
5.4. Pedagogical Implications.....	74
5.5. Suggestions for Future Research	74
REFERENCES.....	76
APPENDIX.....	86

Appendix 1- Lesson Plan A	86
Appendix 2- Lesson Plan B	87
Appendix 3- OPT Test	86
Appendix 4- Cambridge English Language Assessment	88
Appendix 5- Pre/Post-test Interview Questions	92
Appendix 6- Pre/Post-test pictures	93
Appendix 7- Oral English Rating sheet	94
Appendix 8- Experimental and Control groups scores	95
Appendix 9- Pre/posttest Experimental and Control groups' scores.....	97

LIST OF TABLES

Table 3.1	Design 5	40
Table 4.1	OPT Test Reliability – KR-21	45
Table 4.2	Control group pre-test	45
Table 4.3	Control group post-test	46
Table 4.4	Experimental group pre-test.....	46
Table 4.5	Experimental group post-test	47
Table 4.6	Control group scores	48
Table 4.7	Experimental group scores	50
Table 4.8	One-Sample Kolmogorov-Smirnov Test - control group	53
Table 4.9	One-Sample Kolmogorov-Smirnov Test - experimental group.....	54
Table 4.10	Paired Samples Statistics — experimental group.....	55
Table 4.11	Paired Samples Test - experimental group	55
Table 4.12	Paired Samples Statistics – control group.....	56
Table 4.13	Paired Samples Test – control group	56
Table 4.14	ANOVA	57
Table 4.15	Group Statistics.....	58
Table 4.16	Independent Samples Test	59

LIST OF FIGURES

Figure 4.1	Eperimental group pre-test	49
Figure 4.2	Experimental group post-test.....	49
Figure 4.3	Control group pre-test.....	51
Figure 4.4	Control group post-test	52

LIST OF ABBREVIATIONS

EFL	English as Foreign Language
ESL	English as Second Language
ELL	English Language Learner
Exp	Experimental
CPE	Cambridge Proficiency Test
OPT	Oxford Placement Test
LPT	Levels of Processing Theory
OERS	Oral English Rating Sheet

Chapter I:

Introduction

1.1. Introduction

The learner's ability in a foreign language is characterized in terms of being able to speak the language. Speaking ability is one of the main aims of language learners to study, either because of their personal satisfaction to be able to speak a second language or because learners feel English language would be useful in other career goals. So, English language teachers must determine some effective and new strategies for teaching speaking in the classroom to make difference.

Regarding communicative issues, speaking and listening are closely related to each other and we can simply label them as oral production, where writing and reading are written production. As Brown (2007) states: “The interaction between these two modes of performance applies to conversation, the most popular discourse category in the profession. And, in the classroom, even relatively unidirectional type of spoken language input is often followed by various form of oral production” (P.322).

There are many different approaches and methods which have been developed in order to help learners in a second/foreign language learning. Before the emergence of Audiolingual method in the mid-20th century, the focus was on teaching grammar and on the ability of translating literary texts. However, the field of language teaching gradually changed towards more learner-centered approaches and methods. Naturally, the shifts in the goals of language teaching and the new communicative needs changed the methods and hence the views about the four skills, for instance, speaking and listening of oral communication, were treated differently in various methods and approaches.

Ana (2008) notes that, to create a coherent, informative story, we need many different linguistic and pragmatic skills. So, we can interpret oral communication from various viewpoints;

however, for research purposes, narratives have frequently been assessed by story retelling or story generation techniques.

In retelling techniques, the stories are presented to the students and ask them to tell the story back to the teacher, typically followed by a series of pictures, sounds or events. On the other hand, in a story generation design, the students themselves create the story. The word “creates” here is a key word, which means a new production. Either story retelling or story generation need linguistic (syntactical and semantical) and pragmatic (use of context) skills and their fluent interplay (Cummings, 2009; Leinonen, Letts, & Rae Smith, 2000).

Kunnari, Välimaa, and Laukkanen-Nevala (2016) state: “...nevertheless, unlike story generation, in retelling, an exact verbal model is given and possibly due to such a model, children produce more complex stories (p.7). In retelling a story, we need a model which has to follow in order to get the special goals, so that in this way story retelling has its own complexity. (Duinmeijer, de Jong, & Schepers, 2012; Merrit & Liles, 1989; Schneider & Dubé, 2005; Schneider, 1996). However, story generation might better reflect genuine storytelling skills, such as narrative organization (Leinonen et al., 2000; Schneider, 1996).

The aim of this study is to work on creative presentation of stories to improve oral proficiency among English language learners. As it is mentioned story generation can be more useful in the field of narration. Therefor in this work it is tried to check the creativity in presenting rather than just retelling a sequence of events.

1.2.Statement of the Problem

No doubt oral proficiency is a very important skill for L2 learners to acquire and there is need to pay attention to more prominent activities such as different types of tasks that are designed to help achieve these goals. One of the best tasks to improve oral proficiency is storytelling, which is being

used at universities and English language schools. However, many EFL teachers and learners still experience difficulties in teaching and learning oral proficiency, particularly through storytelling. Moreover, in spite of all of the many different techniques and procedures which have been used for teaching oral skills, Iranian teachers have problems in teaching and learning oral proficiency with stories (Sepahvand, 2014). Usually, instructors present the story and ask the learners to tell the story back to them which is too boring for both class and teachers. It cannot be enough useful because of lack of variety and creativity. The need of new practical techniques and strategies stimulated this study to examine new way of teaching oral proficiency through creative presentation of stories.

1.3.Significance of the Study

Today, many foreign language learners give the speaking skill priority in their learning because the first sight of every language is oral production and if they master this skill then they will be considered as if they have mastered all of the other skills. Most people take speaking and knowing a language as the same, while it cannot be thoroughly true. The importance of speaking is best shown with the integration of the other language skills. For instance, speaking can help students develop their vocabulary and grammar and improve their writing skill.

With speaking, learners can express feelings, opinions or ideas; tell stories; inform or explain; request; converse and discuss, i.e. through speaking, students can display the different functions of language. It is truly believed that the performance of different tasks makes EFL educators and curriculum designers more sensitive to the role of task types to improve language skills. In addition, it will allow them to make the relationship between the performances of narrative tasks and creativity.

Ana (2008) for the importance of oral work mentions:" Based on the connections between oral language and printed word, there should be teaching strategies to improve English language and literacy skills. Therefore, teaching strategies to improve oral language development through systematic and explicit instruction with ESL embedded should be part of every lesson for ELLs." (p. 54)

In this study, my focus is on oral proficiency through creative presentation of stories and its effect on performance of EFL learners. This research strongly suggests that one of the most beneficial ways of improving students' performance in oral reproduction course is to focus on more practical ways. To catch this goal, it is tried to use short stories as an enjoyable and useful task to provoke learner's creativity for making new stories, in this way we improve their oral proficiency and performance.

The results of the current studies may have contributions to teaching oral production by considering carrying out narrative tasks and communication improvement. The results of this study may have contributions to the theory and the practice of language communication particularly to the theories of cognitive and oral production as both a skill and ability in language learners. Besides, it can be helpful through suggesting new techniques and methods of teaching oral production courses especially through creative presentation of stories.

1.4. Research Question

The research question is as follow:

1. What is the effect of creative presentation of stories on oral proficiency of EFL learners?

1.5. Research Hypothesis

Creative presentation of stories has a statistically significant effect on EFL learners' oral proficiency.

1.6. Delimitations

Data selected for my study were restricted to English school participants in Sharood which were collected from the participants of three English Schools: Mehrava, Parsa, Amin. The data were collected over a period of ten sessions. In this study, the only factor which was under the experiment was the effect of creativity on oral language proficiency.

1.7. Limitations

One limitation of my study related to the design of research which makes inevitable problem with internal validity. As Ary, Jacobs, Sorensen, and Razavieh (2006) state: "design 5 (true experimental) controls most of the extraneous variables that pose a threat to internal validity. There is one internal validity issue, however. Although both groups take the pretest and may experience the sensitizing effect, the pretest can cause the experimental subjects to respond to the X treatment in a particular way just because of their increased sensitivity. The result is a difference on the posttest that could mistakenly be attributed to the effect of the treatment alone." (pp. 307-308) So, the question is this: Is the effect of X on the experimental subjects the same without the exposure to the pretest? This is unanswered question in this article.

But the second limitation is more crucial and this is external validity. Ary et al. (2006) declare: "The main concern in using Design 5 is external validity." (p. 308). The problem again related to pretest. Surely there is an interaction between the pretest and the treatment so that the results are generalizable just to other pretested groups.

1.8. Definition of the Term: Creativity

Richards (2013) stated that creativity in storytelling is the moment when memory fails or some unpredictable elements come up and creativity steps in. Dujmovic (2006) extends “Creative Speaking as an extension to Storytelling and/or Creative Writing seems to be a feasible option to make learning more enjoyable and your teaching more learner-centred.” (p. 8).

For the purpose of this study, creativity is a kind of technique which enhances motivation and self-esteem of the learners. It helps learners to be more realistic and fluent in their spontaneous talk. Creativity is an effective exercise to improve unpredictable real-life communication and fosters learners’ flexibility and adaptability to use language resources effectively.

In this study, oral proficiency as a dependent variable is measured in retelling stories by the EFL learners, and creativity as an independent variable is measured through giving freedom to the learners to present and finish stories, which were presented to them, by their own creative mind. In this way they were asked to end the stories by changing some or whole part of original version.

Chapter II:

Review of Related Literature

2.1. Overview

In this section, theories of cognitive and retelling, the connection between oral language proficiency and vocabulary, pronunciation, fluency, grammar, and comprehension are discussed. In addition, creative story telling is presented as a tool linked to instruction and practice that could provide oral language proficiency to teachers, while empirical studies which are associated to the main topic of this study are reviewed.

2.2. Retelling Stories: Theoretical perspectives

2.2.1. *Story telling as an educational Tool*

Francis, Fine, and Tannock (2001) states: “Stories are a vital part of everybody’s life, and most children listen to stories at an early age of life” (p. 217). The role of narrative on different ages is undeniable. Children’s skills at producing oral narratives allow them to talk confidently, express themselves, impress, clarify, telling a chain of events, inform events, tell jokes, empathize, criticize, persuade, threaten, and befriend (Crais & Lorch, 1994). Thus, it can be useful for oral skills from the beginner to higher levels of school.

In addition, story retelling increases all other skills because of involvement process. Many researches demonstrate that story retelling increases the internal representation of stories, which enhance oral language ability, comprehension, and story structure (Brown, 1975). It enhances reading comprehension because interpreting and reconstructing of the information is necessary in reading process (Geva & Olson 1983). Morrow (1985) added, retelling a story after reading improves comprehension and recall of that story. On the other side, retelling improves writing skill, too. Gambrell, Koskinen, and Kapinus (1991), and Morrow (1985) said that oral retelling and writing have the same structural units. They are the same in episodes, opening, and closing.

Katie, Glonek, and Paul (2014) findings suggest that the use of stories is effective in psychological contexts, and Verhallen, Bus, Adriana, and de Jong (2006) added it is useful as an educational tool. Retelling was a practical technique from the past as Vanish (2006) mentioned that oral retelling was a big reference in ancient times when it was used to teach lessons, record events, and provide identity to different groups.

In order to fully understand how storytelling can improve learning and recalling, we should understand construction of stories. Stories are presented in narrative form, episodic and they are presented with a theme, setting, rising and falling, and conflict (Katie et al. 2014; Just & Carpenter, 1987). Stories bring context to content by helping learners' memory coherence and comprehension. It is important to call because cognitive schemata guide the comprehension and retrieval of discourse (Bransford & Johnson, 1972).

According to Zwaan, Langston, and Graesser (1995) based on constructionist theory of narrative comprehension, text in narrative forms are better than expository text to recall. This theory suggests that when learners are reading stories "readers attempt to construct a meaning representation that explains why actions, events, and states are mentioned in the text" (Graesser, Singer, & Trabassoal, 1994, p. 371).

Sepahvand (2014) points out that all strategies of retelling require mental processing of the language. However, the three groups of direct strategies are memory, cognitive, and compensation which do the process in a different way and for different purposes. Cognitive strategy, like retelling and oral summary, improves speaking skill and enables learners to interpret and make new stories with different context. According to O'Malley and Chamot (1990), summary making is a mental, oral, or written process of new information obtained through listening and reading of stories. In

addition, oral summary is a kind of transforming of information between stories and listener where the speaker doesn't have interacting, so it is a creation.

2.2.2. Story telling in Schema Theory

Schema and cognitive theory refer to previous knowledge which used to make connections to new information when you are presenting something. It seems the first persons who used schema terms by applying it to the reading process were Anderson, Reynold, Schallert, and Goetz (1977). Anderson et al. (1977) mentioned that comprehension will goes beyond the written text and knowledge of Schemata support the information which are necessary to make inference while text readers or listener are reading or listening to the text. Without this schemata knowledge it is hard and sometimes impossible to understand and comprehend the texts. Additionally, McVee, Dunsmore, and Gavelek (2005) mentioned that during the 1970's and 1980's, schema theory considered to be a mental structure that were activated by story reading, which one of the who consider this as a mental structure was Anderson et al (1977) which mentioned earlier. McVee et al. (2005) confirm that some other terms like "prior knowledge" or "background knowledge" have been used interchangeably with schema. Both terms imply the meaning of old and last information that connect to new information to get higher comprehension of the text.

Schema is a knowledge which can be learned or acquired, anyway it is available for retrieval when the occasion arises. Bartlet (1961) considers schemata as "an active organization of past reactions or of past experiences. It is too natural that this past experience effect on new one" (p. 201). According to Anderson and Spiro (1977), schemas are "mental structures that incorporate general knowledge" (p. 3). Schemata identify simple knowledge structures of the text and context will add past information to the new one in the text. The reader retrieves prior knowledge in the text. This prior knowledge base assists the individual in understanding and retrieving information

to make inferences. Therefore, the individual level of understanding will be determined to the degree past experiences and connection of that experiences of that individual. As a result, the more background knowledge or developed schemata which is the same as more experiences on that field, the more understanding and comprehension on that field (Pearson, Hensen, & Gordon, 1979). So, schemata have been considered important to predict and comprehend a text (Johnston & Pearson, 1982). Sjogren and Timpson (1979) concluded that it is important to inform learners of this knowledge to get it in use. One way of adding information to these knowledge structures is by making the reader or listener aware of the connection between prior knowledge and reading text (Anderson et al., 1977).

Craik and Lockhart (1972) introduced Levels of Processing Theory (LPT) as one of the most respected theories in cognitive psychology. This theory states that there are different stages for sensory. Its mean deeper processing equal with more information that you remember. One good example of deeper processing is recalling of information in different context such as stories and visual image.

From the LPT view, narrative presentation can provide teachers with a means to move information to the learners with more detailed and in-depth processing of material. In order to remember a story, learners must have an episodic memory to process that make able them to retell related and unrelated events, sequential structure, and underlying emotions. Using story in this way instead of memorizing it may increase memory recall because LTM is essentially organized to draw readers and listeners for details and connection of events and concepts. Sarbin (1986) declares and defend narrator style. He mentioned principle of narratology state that “human beings think, perceive, imagine, and make moral choices according to narrative structures” (p. 8).

Sepahvand (2014) proposes that research into schema-based understanding supports the view that learning language in context maybe easier than processing language in "bits and pieces" or "in isolated sentence frames". According to McLaughlin, Rossman, and Mcleod (1983) studying the related information rather than separate, more efficient processing will be available. Therefore, learners need more logical context through authentic input and logical sequence. Although pedagogical materials and linguistics have traditionally focused on analyzing of the sentences, the field of discourse analysis has focused on significance of inter-sentential relationship in understanding and producing language (Brown, 1988).

Han (2005) remarks that the active role of readers of "verbal, imagine, and related representation for the text, using knowledge, experience, and context, produces or enhances the understandings that comprise reading comprehension" (p.230). Rhodes and Shanklin (1993) mentioned that readers use different strategies of comprehension such as reading and retelling, prior knowledge, comparison, predicting, dis/confirming prediction to deal with difficulties of the text, and to visualize the text in the process of constructing meaning from the text.

When readers retell the story, the concept of schema deeply arise. Retelling asks reader or listener to integrate and connect the information by relating it to a person's own background knowledge of experience. Morrow (1988)"integration and personalization of content, helping readers see how parts of the text interrelate and how they mesh with one's own experience" (p. 137). Moreover, readers reconstruct their own stories and transform a story into their own words (Morrow, 1985; Searfoss, Readence, & Mallette, 1994) they use the story by the words which they have in their own mind, they retell the story by helping of prior knowledge. (Brown & Cambourne, 1987).

According to Anderson (1994), schema perspective readers stored data about objects, situation, persons, and sequences of events and actions and they represents knowledge about the objects that have relation with other objects, situations, persons, and sequences of events and actions. Therefore, it provides much of the basis for understanding, comprehending, learning, and remembering the ideas in stories and texts. So, because of this often we have more than one interpretation of a text. And it is so natural because what learners already know about the sequences of events and actions, ideas, and objects described in a text influences meaning they induce from that text (Lipson, 1982). For this reason, Peregoy and Boyle (1997), asserts that for learners who often lack the background knowledge necessary to comprehend the text, schema theory has significant implications. to be familiarity with the content and the structure of a text can offset reading comprehension difficulties resulting from the limited second language proficiency.

Anderson (1994) has prepared the functions of schemata knowledge as follows:

- A schema provides ideational scaffolding for assimilating text information. (p.437)

It means a schema provides an outline for certain text information. A text an outline can be too easy to understand with little mental effort;

- A schema facilitates selective allocation of attention. (p.440)

It means a schema provides important points to understand the main parts of the text. It helps learners by cognitive approaches and resources by helping them to find and pay attention to the key point of the text, and don't pay attention to the usual part of the text.

- A schema allows orderly searches of memory. A schema can provide the reader with a guide to the types of information that need to be recalled. By tracing through the schema used to structure the text, the reader is helped to gain access to the particular information learned when the text was read (pp.454-459);

- A schema enables inferential elaboration. A schema can provide the reader with a guide to the types of information that need to be recalled. In other words, by tracing through the schema used to structure the text, the reader is helped to gain access to the particular information learned when

the text was read (p. 465);

- A schema facilitates editing and summarizing. Since a schema contains within itself criteria of importance, it enables the reader to produce summaries that include significant propositions and omit trivial ones (p. 469);
- A schema permits inferential reconstruction. When there are gaps in memory, a reader's schema, along with the specific text information that can be recalled, helps generate hypotheses about the missing information. (p. 473)

Marleen, Westerveld, Gail, & Gillon (2010), and Westby (2005) from a theoretical perspective, to produce and provide a good quality of oral narrative, we should ask for an activated story content schema. Then, we must organize this content in a logical way, and after that utilize a literate style of language containing explicit language and complex syntactic language structures. Previous research supports the idea that story retelling relies on schema theories and cognitive organization i.e., activation of story content schemata and story structure, regardless of whether a story is asked to retell in which way. In this study it is tried to use creativity to retell a story to have a significant improvement on oral proficiency.

2.2.3. *Story Telling and Oral proficiency*

2.2.3.1. *Vocabulary*

As we discussed in last past, cognitive and schemata theories focused on prior-knowledge effects and it is mentioned that to retell a story or other kind of oral works, we must recall information. In

order to tell a story, it is necessary to recall many vocabularies which you learned or are going to learn. In this way we can say there is a very big practice of vocabulary learning.

Farrell and Nessell (1982), and Maguire (1985) found that storytelling enhanced recalling, fluency, and vocabulary acquisition. According to them, storytelling develops the learner's ability to think symbolically and metaphorically as well as enhancing vocabulary knowledge and concentration on the stories.

Isbell (2004), Malo and Bullard (2000) believed that storytelling might be more powerful than other techniques at developing skills to prepare learners for reading. Palmer, Harshbarger, and Koch (2001) in their research claimed that ESL/EFL learners made gains in vocabulary, story concept, comprehension after participating in a story time program using storytelling. It can very important because the role of vocabulary in oral proficiency and speaking skill is undeniable. Vocabulary can make speaker mastery speaking skill because with vocabulary mastery one can speak well, and so, the mechanism ability basically the letter sound, expressing, until intonation, all use in speaking act.

2..2.3.2. Pronunciation

Ana, Lara-Alecio, & Tong (2012), and Morrow (1996) studies suggest that we can defined story telling as post-reading and post-listening recalls used to express what was learned or remembered. There is a parallel relation between listening and retelling. As we pronounce the words by retelling; listening remains free floating, flying above the experience. Surely, active listening is required in story retelling activities, which contain of summarizing the main idea, reading a story, organizing, comprehending it, and understanding the plot of the story.

Additionally, because retelling requires organization of students' oral skill and use of thoughts, wording and strategies to organize the text in an oral reconstruction process, and

therefore, has been noted it has big effect on pronunciation. (Roberts, Good, & Corcoran, 2005; Goodman, 2001)

In retelling the story, students both are showing their skill in comprehension and word organizing, and also using oral language to express their ideas, feelings and thoughts. Hence, story retelling is important to the language development for ELLs' all skills and pronunciation as well (Anderson & Roit, 1998).

2.2.3.3. Fluency

Isbell, Sobol, Lindauer, and Lowrance (2004) states that effective communication depends on one's ability to express oneself in speech fluently, clearly, and accurately. The development of spoken language depends on the development of pragmatic usage in addition to the development of structure, pronunciation, constructing words and phrases, sentences and discourses. And to organize a discourse, the learners must be able to be accurate and fluent.

Hibbin (2016) mentioned to the role of physical qualities of the spoken word in story retelling. He said that repetition, rhythm, rhyme, accent, pronunciation, inflection, pitch all are using in oral retelling production which in two words are fluency and accuracy. Katie et al. (2014) results indicate the importance of fluency because of its effects in understanding by presenting a story in normal rate. This is a relationship between organization and retention such that audience members retain more information when it is presented in a narrative style by normal rate.

Katie et al. (2014) findings maintain that to communicate we require memory, and memory is nonverbal behaviors and the repository of language which related to the past events that are crucial to understanding the context of current communicative transactions, and a part of information that have been learned over time by showing similar situation. So, as we improve

memory, we will improve communication competence and as a result, increase fluency or communication.

Gatbonton and Segalowitz (1988), coined a new term as "creative automatization" which is an information-processing perspective of language acquisition. they suggest that fluency an oral skill which can be promoted by creativity. Shiffrin and Scheider (1977), added some point in this field and mentioned that development of automaticity requires "a great deal of practice"(p. 472). Gatbonton and Segalowitz (1988) mentioned that students of EFL and ESL use of a basic repertoire of expressions that are common in communicative, and that phrases are repeated all the time, and that repetition of such phrases would occur naturally. But what is the role of short story in this debate? Kim (2004) answered that by using of short stories students learn many phrases and sentences needed in real communication. Donato and Brooks (2004) added, we give them input in short story which is common in communication. In addition, Mantero (2001) said that oral summary of learner's cause automaticity because of repletion and repeated sentences results fluency too.

Sobol (1992) demonstrate a new model's oral traditional of storytelling performance mentioned the main references in an oral traditional story telling are the story itself, imaginative substance, and the relationship between listeners and narrator; however, the role of repetitive phrases and sentences, and to be more active and suggest new prospect to the stories are ignored. We, teachers, must give the opportunity to the students by suggesting variations in certain free story elements to have more creative story retelling. Roney (1996) also has described these new aspects of storytelling" co-creative" and called it two-way communication, and all of these aspects would be cause of fluency in oral proficiency skills.

Many researchers investigated in narratives form as retellings of a story on the stage, movies, and other similar situations without dialogue. (Romaine, 1983; Chafe 1980; and Tannen 1980). They examined children's retellings of stories and found that the events that children had previously seen or read are too easy to retell for them. The research supported that multiple telling of an event by separate children is not the same, and these evidences highlighted differences between oral versions of a story such as book, cinematic, written. So, these productions proved the power of insights into interpersonal and intercultural, and the differences in narratives forms and comprehension. Finally, Ferrara (1994) explicitly tested retellings and found out that the process of retelling is completely different with everyday conversation in structures and functions.

2.2.3.4. Grammar

Pelenkahu (2017) claimed that some special components underlined English speaking effectively which are included grammatical competence, discourse competence, sociolinguistic, strategic competence. "Grammatical competence is the grammar competence consists of morphology and syntax, vocabulary and its mechanism." (Richards & Rinandya, 2002, p. 207). So, grammar, as an important part of English-speaking skill, makes speaker to understand English structure and use them rightly where he can add speaking English fluently and accuracy.

Surly there is link between oral and written works. Safford, O'Sullivan, and Barrs (2004) said that it can be useful to find out the relation of these two because experimental research's evidences show that writing can be productively scaffolded by classroom works that lead to an oral performance.

Francis, Fine, and Tannock (2001); and Morrow (1985) stated that learners use story structure to discover sequences of events, relationships among them, and decide what to expect

and what is important to remember in stories. Morrow added knowing story grammar within narratives increase the ability to comprehend stories from a critical and interpretive point of view.

Han (2005) added some points; moreover, oral narrative ability included story retelling would not increase over the time spontaneously and stress on the grammar, oral skills are matter of importance especially during the early school years.

Morrow (2015) in recent research mentioned that to be able to retell a story we need good comprehension, and to have good comprehension we need to know what the grammar and construction of the story is. In addition, Brown research (1975) suggests that learners' story comprehension depends on how they are able to reconstruct a story. But what is Brown (1975) definition of reconstruction? He defines reconstruction as learners thinking about imagination of story events and sequential order and the individual story events and arranging of story events. Learners can comprehend the story events by mentally thinking about that which is just possible through grammatical skills. The learners need to be actively involved in the stories and reconstructing the stories to understand it and to be able to present that story.

Of course, the effect can on the other side in which retelling stories as an active procedure can affects comprehension, and enhances it by concept of story structure, and oral language. Storytelling in this way enables learners to play an active role in reconstructing stories and also it provides the interaction among speakers and listeners (Amato & Ziegler, 1973).

Story grammar is a communicative competence which defined as content relationships and structural that is in a simple stories narrative shape (Griffith, Ripich, & Dastoli, 1986). As before mentioned, the role of cognitive psychology is bolded in retelling and narrative. Analyzing of the story grammar refers to a macro-analytic method which derived from developmental cognitive psychology. In this kind of analysis, we measure the ability to structure language beyond the

sentence level. It helps us to understand how sequences of the sentences within the story is. A well-formed story has the same structures as internal responses, settings, plans, initiating events, attempts, consequences, and reactions. Analysis, which mentioned above, demonstrate story grammar which makes learners and teachers aware of different elements missing, unexplained, or out of sequential order (Bower, 1976), and it helps to fill the gaps to get higher level of oral proficiency.

2.2.3.5. Comprehension

All the research that reviewed admitted the strong relation between oral proficiency and comprehension. If the learners cannot understand the story, they will not be able to retell it, rather than present the story with other techniques like as creativity. Retelling is a procedure which enables learners to play an active role in analyzing, reconstructing, and interpreting the stories. Usually retelling in an interactive discussion with other group of listeners and the teacher, and it helps learners from different ages to comprehend, imagine, and reconstruct the story and so that recall the discourse they read (Morrow, 1996).

In retelling students ask themselves what happen and what will happen in the next part? So, do they say what happen without comprehension? It helps the student to be productive, innovator and active in the story. For this reason, pre and post questions of reading text are vital to do. "Retellings go beyond the literal and help children focus on a deeper understanding of the text" (Rhodes & Shanklin, 1993, p. 232). But it is important to mention that comprehending of different people can be different, and it is so usual. In this way, we can gain insight into how a student comprehend and constructs his/her own meanings of the text. Rog (2003) calls comprehension as strategy, "retelling encourages readers to attend to the meaning of the text; reinforces elements of

story structure, such as character, setting, and plot; requires readers to distinguish between key ideas and supporting details; encourages communication and oral language development" (p. 123).

In is the nature of the story which ask you to tell a sequence of events and information. It demands you to find out some ties in the story, some semantic decoding, and organization and sequencing of the content (John, Horner, & Berney, 2009). Oral retelling guides the learners to be able in variance in later reading comprehension, semantic decoding, and content understanding (Culatta, 2009). So clear that the composite measure of semantics and decoding of that, syntax and retelling as oral language contributed uniquely to the next reading texts or stories.

Han (2005) report suggests that students, by retelling, will learn how to read a text or story and then comprehend it, and after that communicate what they have understand.it can be in different form such as written assignment or oral presentation, however, in both the learners involve in components of narrative form such as setting, problem, events, solution, characters, and theme. Han (2005) added that retelling procedure in contain post-reading or post-listening in which readers or listener must recall the information of the story in order, an illustrate that, that can be a wonderful way for comprehension and oral proficiency.

On the other side retelling is automaticity because involve readers to transform a story to their own words and imagination. The learners must organize the events in the story in right and meaningful order to retell a story in a new meaningful version; therefore, automaticity of the learners will test by reconstructing the story and comprehending it. Morrow (1985) call it 'personalization of information' and other paper call it 'integration of information' because readers or listeners themselves involve in the process of reconstructing, comprehending, and producing.

Also, Morrow (2015) added some other important points. He mentioned story retelling develops awareness of the learners by demonstrates their level of reading comprehension and

content understanding. It can be important to know about the level of understanding of the students, because in this way, instructors will know how to teach or change the way of teaching if it is necessary. He got result that: "It also allows interactive behavior between adult and child as a teacher guides a child through the first attempt at retelling through discussion" (Morrow, 1996, p. 267).

It is interesting to know that most empirical research shows that comprehension has affected by hearing more than reading. Isbell et al., (2004) in an experimental research found that by hearing learners would have higher level of comprehension rather than reading. They told a story for Group A to hear, and Group B heard the stories read from the book. Although both groups, storytelling and story reading, produced positive retelling stories, differences between the two groups demonstrated that learners in group A, had higher level on comprehension rather than group B.

In addition, King (2005) and Meyer and McConkie (1973) used retelling to measures of reading comprehension. The results of these studies demonstrate that it can be reliable indicators to measure comprehension because every individual has his/her own information and comprehension of the story. They mentioned that these differences in comprehension related to past experiences which is background knowledge or cognitive schemata, as before mentioned.

All in all, there is no doubt that comprehension will happen through listening. Ellis (1997) suggests that listening and storytelling have an interactive effect on each other, and storytelling is one of the most effective way to develop listening skills. Also, Colon-Vila (1997) believed in the importance of storytelling which is useful to teach learners to listen and to increase comprehension. It helps to develop skills in both comprehension and listening what we call it understanding of story schema.

2.3. Creative Presentation of Stories

When we are talking about creativity, something difficult or mysterious presented into to the minds. But it is not as complex as we think. Creativity is viewed as an innate and personal capacity. It can be described as some simple changes in every field, and it is possible to train persons directly to increase their creativity. Pelenkahu (2017) defines creativity as a part of daily work and leisure lives. It is helpful for problem-solving capacity, and necessary for social relations and problems. Thoughts and opinions are meaningful through creativity and they will be rich by it.

If every individual understands what the creative process is, they will learn how to be creative and use that creativity in that field. But is it enough important to be creative? Why do we need to be creative? The answer is crystal-clear. By creativity we can improve ourselves, and solve unanswered problems. We can live independently and as members of groups. Joyce, Bruce, and Marsha (1996) says: "creative invention is similar in all fields-the arts, the sciences, engineering and is characterized by the same underlying intellectual processes" (p.240).

The relation of creativity and speaking is so bold. Speakers who have creativity are able to communicate better than others. Pelenkahu (2017) stated "people use their speech to create an image of themselves to others. This means that people in doing interaction to their environment use speaking skill. Speaking is a mean of communication for presenting ideas or feelings verbally. Through interaction with their environment, they can get and develop vocabulary." (p.10)

Also, Pelenkahu (2017) mentioned that by speaking a person shows him/herself to others, and in this way other people can understand him/her rightly. This is duty of the teachers to pay more attention on this relation. The teachers must give this chance to the learners to improve their oral proficiency by a creative presentation. It can happen in a communication, oral retelling, or a

simple conversation. In all of these ways the teachers are responsible to teach how to speak well in social interaction.

The process of speaking is not just to tell something. It is a mean to transform your mean on the best and short way. You should present object which one wants to reach and to say feeling through expressions in verbal process. Either in a daily routine speaking or a social interaction the learners must be able to communicate and contact with others. To do this, teachers need to be up-to-date with new methods of teaching speaking, and this will not happen if in creative presenting of oral proficiency.

Teachers, themselves must be creative speakers to be able to teach new methods. “He/she has to have good speaking skill to say thoughts and ideas for being able to communicate with students and other colleagues.” (Thornbury, 2005, p. 55). It means speaking skill must develop independently because it is a skill which produces ideas, feeling, thoughts, requests which can use in communication.

To elaborate on Bakhtin’s philosophy of monologist and dialogic “Bakhtin suggests a comparison with two basic pedagogic modes, aligning monologist talk with ‘reciting by heart’ and dialogic talk with the process of ‘retelling in one’s own words’ (Holquist, 1981, p. 341). As it is mentioned in monologic process which is related to an individual, we recite by own heart, on the other hand in dialogic process we retell in own words. It shows that, to improve oral proficiency, teachers must focus on both processes to catch higher success. Haworth (2001): “Whilst both have a place in any classroom, it seems clear that the second agenda needs to be urgently rearticulated if we are to avoid carrying a reductionist model of oracy into the next millennium.” (p. 22)

Hibbin (2016) states, there is difference between recitation and retelling. Recitation is strongly related to memorization of the written word of someone else. However, retelling is

strongly related to the oral tradition and the conception of oral storytelling. It relies on memory and narrative structure, verbatim reproduction and literacy knowledge and skill. So, it helps learners to struggle with elements of the story, and to have this opportunity to understand stories deeply, and base on understanding improve their speaking skills.

A story which is committed to learner's memory to be retold in a different words and format is the practice of oral literacy and proficiency that would be a valuable to the reinstatement of orality in English schools and universities curriculum. (Haworth, 2001)

Based on findings, Marleen (2010) said that creation and planning of a story has a higher cognitive load rather than just retelling a personal experience or single storytelling because in the first process we need more struggle such as semantic and syntactic structures, choice of words, and more complexity.

While this complexity is useful, it can be a bit difficult for learners. Beker (2016) mentioned that a guided speaking activity can be modified to help the process of learning to turn into a simple communicative task which increases the learners' possibilities of using the language more flexibly and creatively. He introduces a model to have a creative speaking activity. In order to become truly communicatively competent, learners must have this opportunity to become autonomous language users and learners. The activities should provide learners with their natural desire to interact, peer working and help them to flourish their "rich resources of imagination, creativity, curiosity, and playfulness" (Zafeiriadou 2009, p. 6).

Based on the evidences which are discussed above, a creative speaking approach should be innovative, productive, desirable, and at the same time enhance learners' skills. Beker (2016) classified his model as below in three levels:

Level I: Reproductive language use

Generally, we can say reproductivity is a foundation of creativity speaking. In this level learners use fixed and defined expressions. The expressions are not too hard and the aim is to be able to communicate rightly. Activities are based on the input of the class or as much as similar to that. Learners are asked to just retell, even if the whole story is hard, just some part of that, imitate, speaking of dialogues and role plays. other speaking activities all supported to able learner's automaticity.

Guided activities are so useful for begging level and motivate them to participate in the retelling process, and allow to show themselves. It helps them to find out mistakes and, at the same time strength the learners' self-confidence.

Level II: creative language use

Clearly the main goal of practicing control is to be able to talk in target language, and appropriated skill is that the ability of learners to creatively combine fixed expressions and independently perform, which will gain by last steps that are explained. Thornbury (2005) define creative language use as:

“practice control, demonstrating progressive control of a skill where the possibility of making mistakes is ever-present, but where support is always at hand over their individual language repertoires [...] learning a skill is not simply a behavior (like practice) or a mental process (like restructuring) [...]. Central to the notion of a transfer of control is the idea that aspects of the skill are appropriated” (p.63).

In order to design and support the exercises related to this step, the learners should be able to express their own individual words for instance tell a story by their own words, or retell the story by a different style, tone, and words. It is required to add new challenges to prepare self-determination and automaticity for the learners. Puchta (2007) announced that if you successfully

prepare an activity with less support framework, it will help to enhance learner's self-efficacy and confidence.

Level III: Creative and productive language use

In this level creativity and productivity of language use are challenged. In this way learners are expected to be able to produce meaningful sentences by themselves in different context. It means that they are free to rely on their creativity to make new expressions or to use language creatively in order that have independent expressions. Possible activities can be non-scripted storytelling, role play, gap activities and so on.

Reason and Heinemeyer (2016) describe creative copying as retelling the story through the style and context of its original telling. It is a respectful approach to the tradition and form of the story. The learners' retelling is a copy of original version that is necessarily different because of different narrator. It is submitted the story to their command, so it is a copy with two different senses: one which is original, and the second one which is a rendering of something previously existing. However, the second one called creativity because of recognition of the work of the re-teller, and the copy never being purely derivative. This is the creative role of the imitator or re-creator, who use his/her own view during the process of re-telling and exaggerate the points that are important in his/her eyes.

Ellis (1997) suggested that an imaginative development is a key benefit of stories being told. Sometimes, the creator goes further and adds some new characters or actions to the story which are not exist, but remaining always plausible within the world originally presented. For many participants creative copying means to be loyal to the original one, and telling as you hear or read it. For some others creativity, imagination and motivation were beyond the story and are a broader sense of authenticity to historical time and context.

2.4. Empirical Findings

Researchers have investigated the role of storytelling in a variety of ways. For instance, Myers (1990) conducted a study with EFL learners, where some stories were read and some told. In her study, she found that the children and storyteller enjoyed and interacted more during storytelling than story reading. In contrast, the learners fidgeted and looked away during story reading. Trostle and Hicks (1998) conducted a study to determine whether learners who heard stories told performed better on comprehension and vocabulary tests as compared to learners who heard stories read. Learners in the storytelling group scored significantly higher on both the comprehension and vocabulary measures. Trostle and Hicks (1998) suggested that further research was needed to examine the use of storytelling with younger learners. In other research study by Walker (2001), stories were presented to learners in three ways: telling, reading, and CD-ROM. learners in the storytelling group attained higher scores in comprehension than learners in the other groups.

In an experimental research study by Isbell, Sobol, Lindauer, and Lowrance (2004), 24 stories presented to the EFL learners. The research team selected picture books, and a committee of experts evaluated the books, to determine the final selection sample for use in the study. The presenters told stories to Group A and read the same stories to Group B. After sharing the story, the presenter asked three or four literal, inferential, and/or creative questions, and the research assistant introduced a follow-up activity related to the story. Based on the results of the study, it was determined that the storytelling group performed better on the retelling, when compared to the story reading group. However, it was noted that the story reading group performed better when creating the wordless picture book story.

In other research by Pearce (2003), 16-18-year-old EFL learners listened to stories. Half of them were asked to retell the story after it was read and half were not. Tests administered shortly

after retelling indicated that retelling a story after listening facilitated recall. Pearce (2003) suggests that retelling stories could help to develop children's sense of story structure. She advocates controlled studies using this instructional technique. Previous research indicates that the choice of elicitation context may have a significant effect on spoken language measures, both in children with typical development and in children with identified spoken language impairment (Allen, Kertoy, Sherblom, & Pettit, 1994; Merritt & Liles, 1989; Westerveld, Gillon, & Miller, 2004). To date, one of the few studies comparing story generation versus story retelling samples has focused on learner's oral narrative ability at macrostructure level (i.e., the quality or overall organization of the narrative) (Merritt & Liles, 1989). Results indicated that compared to spontaneously produced stories, story retellings of EFL learners with and without language impairment were much longer, containing more story grammar elements and more complete episodes. Based on these results, Merritt and Liles (1989) recommended the use of story retelling over generation for assessment purposes.

In a study, Westerveld and colleagues (2004) compared oral narrative language samples derived in personal narrative and story retelling contexts on measures of syntax and morphology and found that the story retelling task yielded syntactically more complex, but grammatically less accurate spoken language. Marleen, Westerveld, Gail, and Gillon (2010) conducted an investigation into oral narrative context effects on spoken language performance in a group of 11 poor readers and an age-matched peer-group with typical reading development. Oral narratives were elicited in three contexts: story retelling, story generation, and personal narratives. The results confirmed that the group of poor readers showed inferior performance on measures of grammatical complexity and grammatical accuracy compared to their age matched peers who were typical readers.

In a recent study, Ahmadi, Mozaffari and Iranmehr (2017) examined the effect of visualization and poetry writing on writing creativity of learners. They used a quasi-experimental research in ten sessions with fifty intermediate level EFL learners. To assess the writing creativity of students, TOEIC writing test was given to see how their writings were creative. The researcher treated subjects in the experimental group for 10 sessions. She challenges students' thinking and imagination to form and increase their interest and attention towards the images, ideas and setting of the poems. The students were asked to visualize the topic and create their own images and try to write the poem. The researcher compared the differences between students' writing creativity scores before and after the experimentation. The comparison of mean scores of two groups (control and experimental) in pretest and posttest sessions reveals the positive effect of the treatment.

Many other researchers have investigated the role of prior knowledge and schema in a variety of ways. Stories are presented in narrative form and are episodic by nature; they have a basic, temporal structure that consists of a setting and an episode, and typically an obstacle or conflict that must be overcome (Just & Carpenter, 1987). This is important to note that cognitive schemata guide the comprehension and retrieval of discourse (Bransford & Johnson, 1972). In other words, humans have existing mental scripts for events and these scripts can affect the memorization of a story. Bransford and Johnson discovered this insight in the context of a study in which they asked participants to interpret a short passage. They found that unless the passage had a suitable title, participants found it difficult to remember. However, once they entitled the passage Washing Clothes, participants were able to understand and remember it more due to their cognitive schema for how to wash clothes. Still, while schemata may be helpful in the initial comprehension and general memory of the event, schemata can also interfere with the actual recollection of the story, as information is added or omitted (Bower, Black, & Turner, 1979).

Furthermore, the presence of schemata can affect retellings as well. For example, Anderson and Pichert (1978) had participants read a story from either a homebuyer perspective or a burglar perspective. Their results indicated that the participants who read the homebuyer perspective were able to retrieve different memories from those who read the burglar perspective. In summary, while information can be lost or specific details can be highlighted during retelling, such alterations tend to be systematic and explicable. Schema theory is one means by which these variations can be accounted.

Katie, Glonek, and Paul (2014) conducted a research with two hundred and sixty-two undergraduate students enrolled in an introductory university-level communication performance course served as participants in the study. Students each were randomly assigned to one of the five experimental conditions: low rate narrative, high rate narrative, low rate expository, high rate expository, and a control group. They asked participants to complete consent forms and subsequently provided participants with standardized instructions. Both the narrative and expository presentations were 948 words in length. The principle goal of this research was to examine the relationships among presentation style, presentation rate, and recall. Overall, the findings of this study support the claim that the ability to recall information is partially dependent on whether the information is presented in expository or narrative form and at a normal or accelerated rate. Specifically, it was confirmed that audience members retain more information when it is presented in a narrative style and when it is presented at a normal presentation rate.

This significant finding suggest that it can also be applied to oral presentations. In conceptualizing the experiment, we presumed that a narrative format would ease processing requirements by providing an organizing schema and, consequently, increase recall in LTM. One explanation for this finding can be found in the possible interaction between memory and

presentation. Essentially, learners perform better with narrative information, particularly when they have the time available to deeply process that narrative structure.

2.5. Summary

The literature review indicated that there are many works on relation of listening, speaking, comprehension and vocabulary with retelling. However, the use of story retelling has not been extensively studied specially in the class room and practical studies. Many studies conducted thus far have addressed oral language development, while studies on creativity and its power for ELLs has been overlooked (Garcia, 2010).

As it is reviewed, the worth of narrative style on storytelling was found by many researches (Lawrence, 2002; Vansina, 2006). Recent work focused on the value of storytelling in improving speaking skill (Pelenkahu, N. 2017), communication (Ana, 2008; Morrow, 2015), group therapy (Parker & Wampler, 2006), and education (Reason & Heinemeyer, 2016). However, despite the relationship that exists between communication and memory (Bostrom, 1996) and the impact that storytelling has on effective communication (Anderson, 2001), researchers have not fully considered the practical values of narratives in everyday communication contexts. In short, storytelling is too often considered only a dramatic art form and is not examined in important pragmatic contexts such as communication instruction.

The present study is designed to explore the impact of creative presentation style and the use of innovation to improve oral proficiency. It is believed that a creative presentation can be useful to recalling the words, and then, increasing comprehension of the story. In addition, it must be practical to enhance oral proficiency skill among EFL learners.

Chapter III:

Methodology

3.1. Overview

This chapter explains about the method used in the research including the design of the research, population and sample of the study.

3.2. Participants

Sixty participants who are native speakers of Persian participated in this study. All of them were EFL learners with intermediate level of proficiency in English language, and they were from three English language schools: Mehrava, Parsa, and Amin, all in Sahrood from both genders (26 females, 34 males).

The number of learners in each group was 30. All of them were at age 17 to 25 with an intermediate level of proficiency. Regarding space, facilities, time, and other conditions, the classes were exactly the same. In order to determine the level of proficiency of participants, an Oxford Placement Test including 40 multiple choice items were utilized. Then they were divided into two groups: a control and an experimental group.

3.3. Instruments and materials

Since the aim of the present study is to explore the impact of creativity in oral production of EFL learners, the key material for the researcher to pursue this purpose is tasks. The researcher focused on presenting of stories and recording all the retelling voices for more analysis. For performance of tasks the researcher used different stories, which excerpted from the book "English through retelling short stories" by Farjami (2006). The book included different stories with the same level of difficulty.

3.3.1. Oxford Placement Test (OPT)

In order to check the level of general language proficiency of the participants and find out a homogenous sample, the researcher used Oxford Placement Test (OPT). The Oxford Placement provides information about a person's language level. This test is composed of 40 multiple-choice items: 10 items are vocabulary, 10 items are reading comprehension, and 20 items are structure. The participants who gain score between 30-40 were chosen as the subjects of the current study. Based on the result of this test, participants were divided into two homogeneous groups. The test was taken from 'Oxford Complete Course for the TOEFL Test' by Phillips (2001). (See Appendix 3)

3.3.2. Cambridge English Proficiency Speaking test (CPE)

The researcher also used a pretest and a posttest based on Cambridge English Proficiency Speaking test, also known as Certificate of Proficiency in English (CPE). This test was aimed to obtain the data of the students' basic speaking skill and to ascertain that the students from the groups have similar capability and the same English proficiency before they received the treatment. CPE containing three parts: Introduction, describing pictures, and speaking about general topics as follow:

Part 1 (2 minutes): The interlocutor first asks participants a few questions which focus on information about him/herself.

Part 2 (3 minutes): The interlocutor places a picture on the table in front of participants. This stimulus provides the basis for a discussion. The interlocutor first asks an introductory question which focuses on aspects of the pictures. After about 1 minute, the interlocutor asks the participants to describe the picture.

Part 3 (3 minutes): The participants are each given the opportunity to talk for 3 minutes to take part in a more general discussion. The interlocutor gives participants a general topic and

asks them to talk about it for 2 minutes. After participants have spoken, the interlocutor asks another question related to the topic to speak 1 more minute. (See Appendix 4)

3.3.3. Oral English Rating Sheet (OERS)

Oral English Rating Sheet proposed by Harris (1996) is presented to rate English language proficiency by measuring five components: pronunciation, fluency, grammar, vocabulary and comprehension. Key assessment scales are divided into five bands from 1 to 5, with 1 being the lowest and 5 the highest. (See Appendix 7). The collected data of pre and posttests were transcribed and analyzed and put in the scale of Oral English Rating Sheet and scored from 1 to 5. In this case, the researcher made an equation of making students' oral tests. The score if each was multiplied by four, so, the highest score would be 100. For example, the score of students' grammar is four. The researcher multiplies four by four, so, the score of students' grammar is 16.

3.4. Research Design

This research was aimed to investigate whether learner's creative presentation can increase speaking ability of the student or not. It is a quantitative research that features an experimental design. The design, based on Ary et al. (2006) is called true experiments because subjects are randomly assigned to groups. Because of the control they provide, they are the most highly recommended designs for experimentation in education. Before we discuss the design, we introduce the terms and symbols:

1. X represents the independent variable, which is manipulated by the experimenter; we also refer to it as the experimental variable or the treatment.

2. Y represents the measure of the dependent variable. Y1 represents the dependent variable before the manipulation of the independent variable X; it is usually a pretest of some type administered before the experimental treatment. Y2 represents the dependent variable after the manipulation of the independent variable X; it is usually a posttest administered to subjects after the experimental treatment.
3. E group is the experimental group—the group that is given the independent variable treatment.
4. C group is the control group—the group that does not receive the experimental treatment. It receives a different treatment or no treatment at all.
5. R indicates random assignment of subjects to the experimental groups and the random assignment of treatments to the groups.

3.4.1. Design 5: Randomized Subjects, Pretest–Posttest Control Group Design

Ary et al. (2006) declare that design 5 is one of the best randomized experimental research designs in which treatment is conducted only to experiment group. Ary et al. (2006) define randomized subjects: “In the randomized subjects, pretest–posttest control group design, one randomly assigns subjects to the experimental and control groups and administers a pretest on the dependent variable Y. The treatment is introduced only to the experimental subjects, after which the two groups are measured on the dependent variable.” (p.307). This is researchers’ duty to find out the difference between control and experimental groups by comparing posttest’s scores. If there were no significant differences, the researcher can check the average scores to find out whether treatment produced a greater change than the control situation or not. The significance of the difference in the average pretest–posttest change for the two groups could be determined by ANOVA test.

Table 3.1. Design 5 (cited in Ary et al., 2006)

Design 5: Randomized Subjects, Pretest–Posttest Control Group Design

Group	Pretest	Independent Variable	Posttest
(R)	E	Y_1	X
(R)	C	Y_1	—

The main strength of this design is the initial randomization, which ensures statistical equivalence between the groups prior to experimentation; also, the fact that the experimenter has control of the pretest can provide an additional check on the equality of the two groups on the pretest, Y_1 . Design 5 thus controls most of the extraneous variables that pose a threat to internal validity.

3.5. Procedure

First, the researcher used the Oxford Placement Test (OPT) to make sure the participants are homogeneous. Second, Cambridge English Proficiency Speaking test administrated as pre-test to two groups. And the third step, the most important part of the work, is conducting the treatment. This research was conducted to see the effect of using creativity in presenting stories in order to improve speaking ability. From the second to the tenth sessions, the researcher in the experimental group asks the students to change the story, which is presented by the researcher on the session, from the moment of the climax of the story by using their own creativity and innovation. On the other hand, the same procedure has done in control group except the part of changing stories by creativity, and participants are just supposed to retell the story which is presented every session.

At the end, after the treatment sessions which last about two months, the participants take a posttest, which resembles the pretest in as every aspect as possible. The posttest scores are computed in order to see whether there is any significant difference between students' scores on

retelling performance, i.e. before and after treatment. Finally, the results of both pretest and posttest were compared for data analysis.

Oral language samples were collected by audio recorder from all participants. Pre-test samples were collected first session; post-test samples were collected after the final story. The pre and post tests were transcribed and analyzed using language sample measures five components: pronunciation, fluency, grammar, vocabulary and comprehension, as demonstrated by Oral English Rating sheet proposed by Harris (1996) (See Appendix 7). The data were computed through SPSS statistics software version 24.

Chapter IV:

Results

4.1. Overview

In this chapter, the findings and analysis which are related to the research questions are presented.

The research question is:

What is the effect of creative presentation of stories on oral proficiency of EFL learners?

In evaluating the students' speaking scores the Oral English Rating sheet proposed by Harris (1969) was used (See Appendix 7). Based on the Oral English Rating sheet, there were five components to test oral proficiency of the learners, namely: pronunciation, fluency, grammar, vocabulary and comprehension. The rating sheet scores 1-5 for each item based on the quality of items. In this case, the researcher made an equation of making students' oral tests. The scores multiplied by four, so, the highest score would be 100.

With a surface looking at the statistics we can understand there is significant changes in pre-test and post-test scores of two groups. But it can be said that post-test average scores are more than pre-test for both. You can see the resulted data of two groups in appendix 8 and 9.

4.2. Reliability Indexes of the Research Instruments

4.2.1. *OPT Test Reliability – KR-21*

Before utilizing the research instruments in the current study, their reliability indexes were estimated. The reliability of OPT test is based on KR-21. This method is homogeneity test (consistency between questions) that consider the ratio of correct answers to each question or test, and are useful for tests whose answers are correct and incorrect, and is applied if code zero is given to wrong answers and code one is given to correct answers. In this method the test is accepted when the reliability coefficient of the Richardson box is at least 0.64. As you can see in the Table 4.1 the index is 0.83 which is standard.

Table 4.1. OPT Test Reliability – KR-21

Test	Items	KR- 21
OPT	40	0.83

4.2.2. Pre/Post Test Reliability - Cronbach's Alpha

Cronbach's Alpha indicates the proportion of a group of items that measure homogeneity, and it is a way to calculate internal consistency based on the average internal correlation of the questions. Cronbach's alpha provides the reliability coefficient of the test and it is useful when questions on a tool are not correctly-misclassified and are used to measure the internal consistency of questions on a Likert scale. The alpha value must remain at least 0.7 in one tool.

The results are shown in tables 4.2, 4.3, and 4.4. The reliability index of pre and post-test of control group, and post-test experimental group is more than 0.7 which is acceptable.

Table 4.2. Reliability Statistics - control group pre-test

Scale: Pre-test Control group		
Case	number	%
	Valid	28
	Excluded	0
	Total	100

Reliability Statistics	
Cronbach's Alpha	N of Items
0.701	5

Table 4.3. Reliability Statistic - control group post-test

Scale: Post-test Control group		
	number	%
Case	Valid	28
	Excluded	0
	Total	28

Reliability Statistics		
Cronbach's Alpha	N of Items	
0.790	5	

The reliability index of pre and post-test of control group is 0.70 and 0.79, in order. It can be said that the reliability of questions in control group either in pretest or posttest are

Table 4.4. Reliability Statistic - experimental group pre-test

Scale: Pre-test Experimental group		
	number	%
Case	Valid	29
	Excluded	0
	Total	29

Reliability Statistics		
Cronbach's Alpha	N of Items	
0.820	5	

Table 4.5. Reliability Statistic - experimental group post-test

Scale: Post-test Experimental group		
Case	number	%
	Valid	29
	Excluded	0
	Total	29

Reliability Statistics	
Cronbach's Alpha	N of Items
0.737	5

The reliability index of pre and post-test of experimental group is 0.82 and 0.73, in order. The result of Cronbach's Alpha test shows that reliability of pretest in experimental group is great. This indicates the high internal consistency based on the average internal correlation of the questions.

4.3. Descriptive Statistics of the Tests

To answer the research question of the study, descriptive statistics of all tests were calculated. Items of measure of central tendency are shown in tables 4.6 and 4.7. It provides the information about average of data in control and experimental groups' pre and post-test scores.

Table 4.6. Statistic - control group

Statistics - Control group			
N	Valid	28	
	Missing	2	
		Pre-test	Post-test
Mean		69.5238	70.8571
Median		72.0000	76.0000
Mode		72.00	76.00
Std. Deviation		19.77781	19.35532
Variance		391.162	374.629
Skewness		-.801	-.781
Std. Error of Skewness		.501	.501
Kurtosis		.543	.457
Std. Error of Kurtosis		.972	.972

Table 4.6 shows the valid number in control group which is 28. The mean, which is founded by adding all of the numbers together and dividing by the number of items in the set, in pre-test is 69.52 while in posttest is 70.85. The median is 72 which is founded by ordering the set from lowest to highest and finding the exact middle, in pretest is 72 and in posttest is 76. The median is just the middle number. And the mode which is the most common number in a set is the same number as

median. All these shows the difference between numbers of pretest and post test scores in control group.

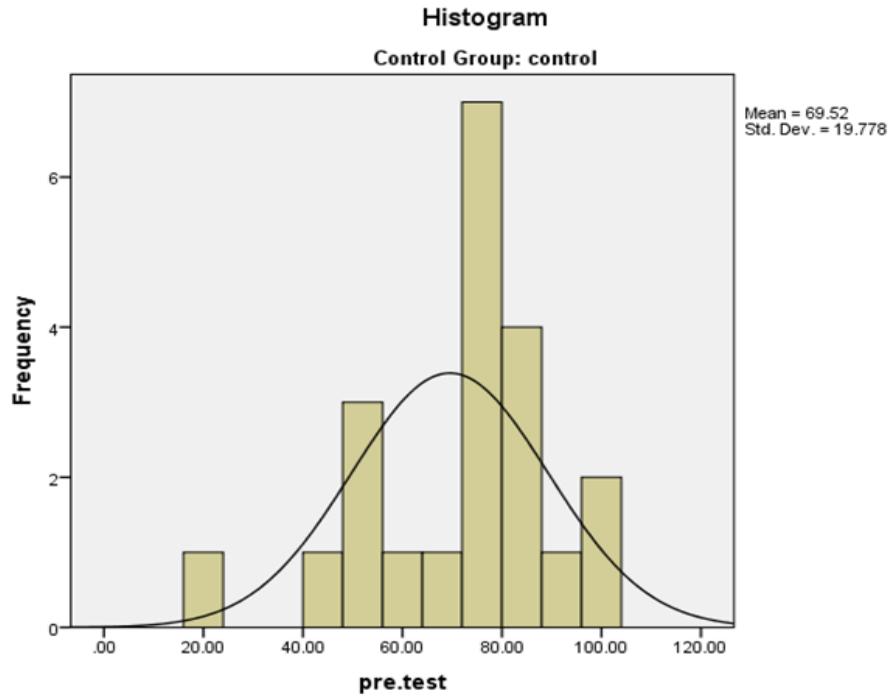


Figure 4.1. Histogram control group – pretest

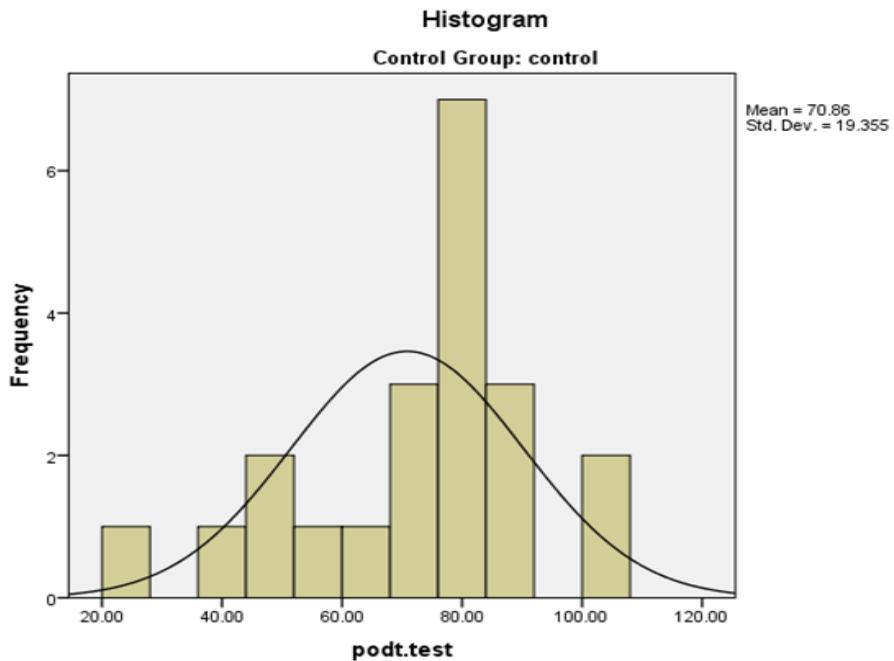


Figure 4.2. Histogram control group – post-test

Figure 4.1 is the histogram graph of pretest in control group, and Figure 4.2 is the histogram graph of posttest in control group. The display indicates the frequency of specified ranges of continuous data values on a graph in the form of immediately adjacent bars. An interval is a range of data in a data set. The range of a data set is the difference between the smallest value and the greatest value in the data set. Both figures have the same shape that indicates normality of the range of data.

Table 4.7. Statistic - experimental group scores

Statistics - Experimental group			
N	Valid	29	
	Missing	1	
		Pre-test	Post-test
Mean		70.9565	78.5217
Median		72.0000	80.0000
Mode		72.00	80.00
Std. Deviation		11.00198	6.03678
Variance		121.043	36.443
Skewness		-.175	.432
Std. Error of Skewness		.481	.481
Kurtosis		.663	-.190
Std. Error of Kurtosis		.935	.935

Table 4.7 shows the valid number in experimental group which is 29. The mean in pre-test is 70.95 while in posttest is 78.52. The median and mode are 72 in pretest and they are 80 in posttest. Data in experimental group indicate significant difference between scores of pretest and posttest.

The initial comparing of the statistics in the tables 4.6 (Statistic of control group scores) and 4.7 (Statistic - experimental group scores) revealed significant differences in posttest scores of two groups. The distance of mean scores, as the main important index in central tendency, in control group is about 1.5, while this distance in experimental group is about 8 scores which is significant. It is somehow true about other resulted scores in our descriptive statistics analysis.

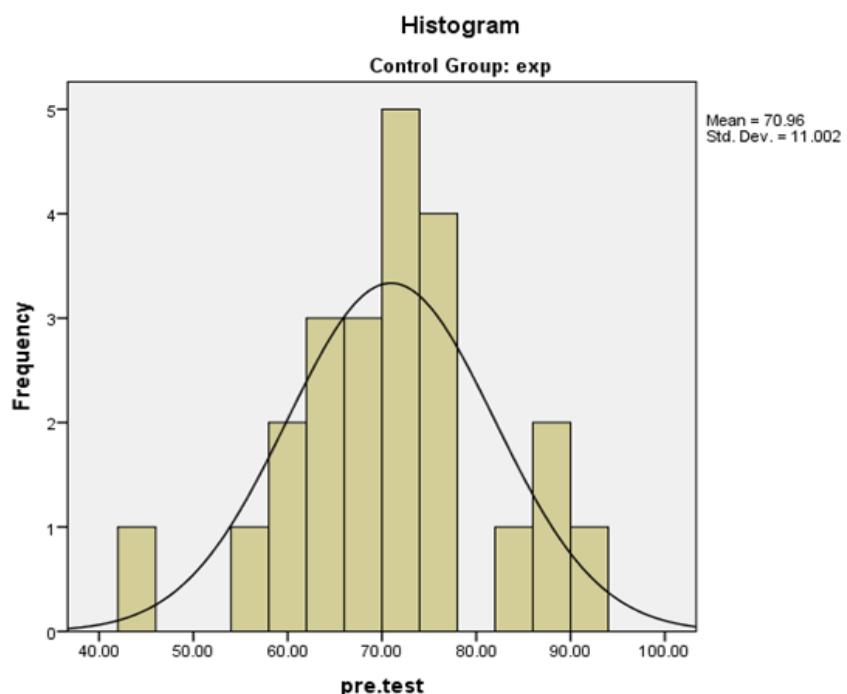


Figure 4.2. Histogram experimental group – pre- test

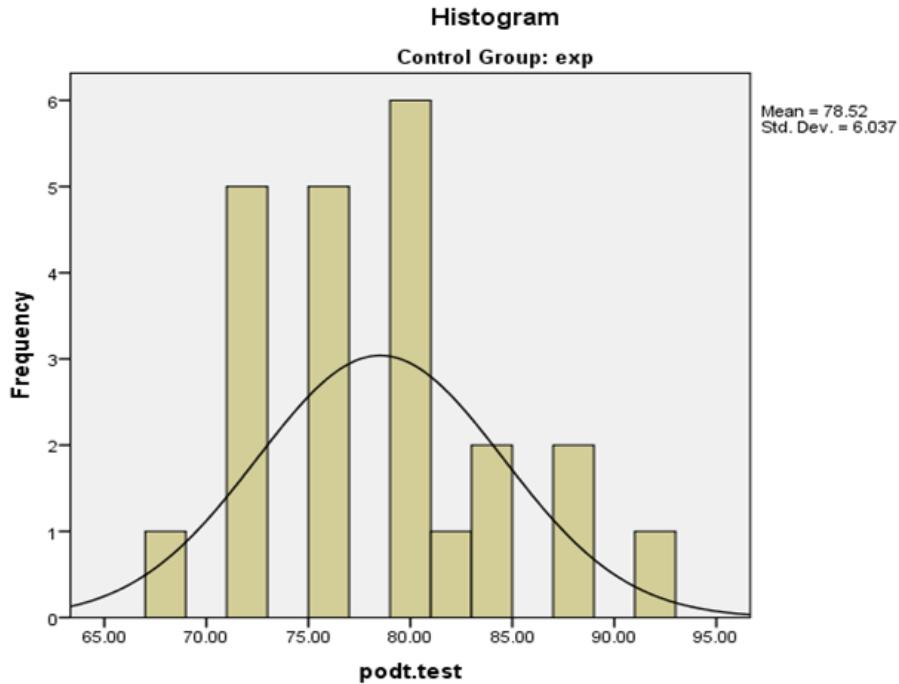


Figure 4.4. Histogram experimental group – post-test

Moreover, Figures 4.3 and 4.4 illustrate pretest and post test scores of experimental groups. Both the figures represent a bell-shaped distribution, which have a single peak and tapers off to both the left and to the right of the peak. The shapes appear to be symmetric about the center of the histogram. The single peak indicates that the distribution is unimodal. The highest peak of the histogram represents the location of the mode of the data set. The mode is the data value that occurs the most often in a data set. For a symmetric histogram, the values of the mean, median, and mode are all the same and are all located at the center of the distribution.

4.4. Normality test

The Kolmogorov-Smirnov test was used to test when testing the data normality, we test the null hypothesis that the data distribution is normal at the %5 error level. Therefore, if the test statistic is greater than 0.05, then there would be no reason to reject the null assumption that the data is

normal. In other words, the data distribution will be normal. To test the normality, the statistical assumptions are set as follows:

H0: The distribution of data for each variable is normal.

H1: Data distribution for each variable is not normal.

Therefore, in this study, parametric tests are used if the distribution of data is normal in the community and non-parametric tests are used if the data distribution is non-normal.

The results of normality analysis in the experimental group showed that the level of significance in the pre-test scores in the control group was 0.011 which was less than 0.05 and the distribution was abnormal.

Table 4.8. One-Sample Kolmogorov-Smirnov Test – control group

One-Sample Kolmogorov-Smirnov Test			
		Pre-test	Post-test
N		28	28
Normal Parameters	Mean	69.5238	70.8571
	Std. Deviation	19.77781	19.35532
Most Extreme Differences	Absolute	.216	.176
	Positive	.100	.093
	Negative	-.216	-.176
Test Statistic		.216	.176
Asymp. Sig. (2-tailed)		.011	.088
a. Control Group = control			

Post-test of control group has a significant level of 0.088 which is more than 0.05 so the null hypothesis is confirmed, i.e. distribution of post-test scores is normal.

Table 4.9. One-Sample Kolmogorov-Smirnov Test – experimental group

One-Sample Kolmogorov-Smirnov Test			
		Pre-test	Post-test
N		29	29
Normal Parameters	Mean	70.9565	78.5217
	Std. Deviation	11.00198	6.03678
Most Extreme Differences	Absolute	.149	.142
	Positive	.149	.142
	Negative	-.103	-.118
Test Statistic		.149	.142
Asymp. Sig. (2-tailed)		.200	.200
a. Control Group = exp			

The results of the normality analysis in the experimental group show that the level of significance in the experimental group in the pre-test and the significance level is 0.200 which is greater than 0.05.

The post-test of the experimental group has a significant level of 0.200 which is greater than 0.05 so the null hypothesis is confirmed that the distribution of post-test scores of the experimental group is also normal.

4.5. Paired Samples Test

4.5.1. Comparison of scores in the experimental group

H0: Mean pre-test and post-test scores are equal in the two experimental groups (creative presentation does not affect oral proficiency)

H1: Mean pre-test and post-test scores are not equal in the two experimental groups (creative presentation affects verbal oral proficiency)

Table 4.10. Paired Samples Statistics – experimental group

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	70.9565	29	11.00198	2.29407
	Post-test	78.5217	29	6.03678	1.25876
a. Control Group = exp					

Mean pre-test and post-test scores are not equal in both groups. Examination of upper and lower bound indicates that mean scores in pre-test are lower than post-test because both upper and lower bound are negative.

Table 4.11. Paired Samples Test – experimental group

Paired Samples Test		
	Pre-test	Post-test
Paired Differences	Mean	-7.56522
	Std. Deviation	8.35478
	Std. Error Mean	1.74209
	95% Confidence Interval of the Difference	Lower
		-11.17810
		Upper
T		-4.343
Df		22
Sig. (2-tailed)		.000
a. Control Group = exp		

Significance level is 0, so the null hypothesis is rejected and one assumption is confirmed.

4.5.2. Comparison of scores in the control group

Assumption Zero: Mean pre-test and post-test scores are equal in the two control groups.

Assumption One: Mean pre-test and post-test scores are not equal in the two control groups.

Table 4.12. Paired Samples Statistics – control group

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	69.5238	28	19.77781	4.31587
	Post-test	70.8571	28	19.35532	4.22368
a. Control Group = control					

Table 4.13. Paired Samples Test – control group

Paired Samples Testa		
	Pre-test	Post-test
Paired Differences	Mean	-1.33333
	Std. Deviation	6.61312
	Std. Error Mean	1.44310
	95% Confidence Interval of the Difference	Lower
		-4.34359
		Upper
T		-.924
Df		20
Sig. (2-tailed)		.367
a. Control Group = control		

Significance level is 0.367, so the null hypothesis is not rejected and one assumption is not confirmed. The mean pre-test and post-test scores are equal in both groups.

4.6. ANOVA test (comparing post-test scores between experimental and control groups)

ANOVA or one-way analysis of variance is used to compare the mean of a quantitative variable between more than two independent groups. In fact, this generalized test is the same as the two-sample T-test and has the same assumptions. The only difference is that the mean of the quantitative variables is compared in more than two independent groups.

In this section, post-test scores are compared between the control and experimental groups.

Assumption Zero: Post-test scores were not significantly different between the control and experimental groups.

Assumption One: Post-test scores were significantly different between the control and experimental groups.

Table 4.14. ANOVA Test

ANOVA					
post. Test					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	644.871	1	644.871	3.265	.078
Within Groups	8294.311	42	197.484		
Total	8939.182	43			

Since the significant area is 0.078 and the error level is greater than 0.05, so we have no reason to reject the null hypothesis that the post-test scores of the control and experimental groups were

not significantly different. Of course, instead of the above test, we can also use the comparison test of the two groups as follows.

Precedent: Variance Equality Test (Levin)

Hypothesis 0: The variance of the two post-test scores is equal to the control and experiment groups.

Assumption One: The variance of the two post-test scores is not the same for the control and experiment groups.

The results show that the significance level of the Levin test is 0.001 which is less than 0.05, thus assuming a confirmation (with 95% confidence) that the variance of the two groups is not equal.

Table 4.15. Groups Statistics

Group Statistics					
	Control Group	N	Mean	Std. Deviation	Std. Error Mean
Post-test	control	28	70.8571	19.35532	4.22368
	exp	29	78.5217	6.03678	1.25876

4.7. Supplementary assumption:

Hypothesis 0: The mean of post-test scores is equal to the control and experimental groups.

Assumption 1: Mean post-test scores are not equal between the control and experimental groups.

Table 4.16. Independent Samples Test

		Independent Samples Test	
		Post-test	
		Equal variances assumed	Equal variances not assumed
Levine's Test for Equality of Variances	F	14.186	
	Sig.	.001	
t-test for Equality of Means	T	-1.807	-1.739
	Df	42	23.542
	Sig. (2-tailed)	.078	.095
	Mean Difference	-7.66460	-7.66460
	Std. Error Difference	4.24149	4.40726
	95% Confidence Interval of the Difference	Lower .89507	Upper -16.22427 1.44092

The results show that the significance level of the Levin test is 0.095 which is higher than 0.05 so one hypothesis is rejected and the null hypothesis is accepted (with 95% confidence) i.e. the mean post-test scores are equal in the control and experimental groups.

In comparison of post-test scores in the two groups, we used ANOVA test. Because the significant area is 0.078 and the error level is greater than 0.05, so the post-test scores of the control and experimental groups were different. Still, to be surer, in comparison of post-test scores in control and experimental groups we tested Variance Equality Test (Levin). It demonstrates, against ANOVA, significantly different with 95% confidence. The results show that the significance level of the Levin test is 0.001 which is less than 0.05, thus assuming a confirmation that the variance of the two groups is not equal, so the post-test scores of the control and experimental groups were significantly different.

Comparison of scores in the experimental group indicates that mean pre-test and post-test scores are not equal in the two experimental groups, so creative presentation affects verbal expression skills. Examination of upper and lower bound indicates that mean scores in pre-test are lower than post-test because both upper and lower bound are negative.

Comparison of scores in the control group indicates that mean pre-test and post-test scores are equal in the two control groups, so there is no significant difference between two groups.

Both groups have differences in the average scores of pre-test and post-test within group. As in the Table 8 has shown, the average scores of pre-tests in control group is 69.52, and post-test is 70.85. On the other side, the average scores of pre-tests in experimental group is 70.95, and post-test is 78.52. This was demonstrated by a statistically significant effect on the production of oral language proficiency in experimental group.

4.8. Results for the Oral English Rating sheet

In evaluating the students' speaking scores, the researcher, used the Oral English Rating sheet proposed by Harris (1969) (See Appendix 7). Based on this, the results of English oral proficiency after controlling for the number of vocabularies, rate of fluency, improvement in pronunciation, correctness of grammar, and power of comprehension measured by post-test indicated that there are significant changes in control and experimental group.

In analysis scores separately, we can understand that there is no regularity in acquired data, however, we can say there is a significant difference among the scores of both groups of control and experimental groups in the part of pre and post-test. Here to have a clear observing, we check the average score of both groups separately.

4.8.1. Results for the OERS grammar part

To score grammar, items were marked as: Five for few (if any) noticeable errors of grammar, four for occasionally makes grammatical, three for frequent errors of grammar which obscure meaning, two for grammar and word orders make comprehension difficult, one for errors in grammar as to make speech virtually unintelligible.

The grammar average scores of pre-test and post-test (in order) in experimental group were 3.39 and 3.86, while in control group is 3.85 and 3.57. We can admit that there is no big effect by the kind of story telling in the field of grammar too. As it is observed, no big difference was found between control group and experimental group regarding grammar average scores.

In the part of grammar, the most noticeable problems related to the use of tenses. In one part of the test, participants were asked to describe a picture. Let's check one of the participant's pre-test and post-test transcription. The mistakes or missing/extra words (in parentheses) are bolded.

Pre-test:

*"This picture (is) about helping (to) birds. I saw a daughter in this. **He** said to father I can **built** a house for birds. And after that the father build a house with wood and daughter helped (to) father and she paint(s) the house and they put in in three...."*

As you can see, there are some ungrammatical use of extra words in the transcribed voice. The tenses used wrongly, and the third person "s" missed. In addition, the wrong use of pronunciation and sentence structure is clear. The score of this participant based on items for scoring grammar, is 2. Now let's see post-test mistakes of the same participant:

*“I think it’s a elementary school. There are some students (**who are**) painting. I guess the class starts (**at**) 11. The teacher like(s) teaching in this class. Students are happy and drawing different pictures.”*

The participant score increases to 3 in post-test, but again we can see similar mistakes such as missing of the third person “s”, proposition missing.

4.8.2. Results for the OERS pronunciation part

To score pronunciation, some items were marked. Score five for who has few traces of foreign accent, four for always intelligible though one is conscious of a definite accent, three for pronunciation problems necessitate concentrated listening and occasionally lead to misunderstanding, two for very hard to understand because of pronunciation problems, and one for pronunciation problems so severe as to make speech virtually unintelligible.

The pronunciation average scores of pre-test and post-test (in order) in experimental group are 3.60 and 3.78, while in control group is 3.23 and 3.47. It seems there is no big effect by the kind of story telling in pronunciation and it is to fractional in statistic science.

This picture about helping to birds. I saw daughter in this.

It is very difficult to score pronunciation because of variety of pronunciations and different accents and tone. However, some mistakes are so bold to ignore. Look at this participant mispronunciation of the words which are considered here. It has shown in phonetic symbols in front of the words. He/she is talking about future plan:

“Future plan is very important part of my life. I thought (/tɔ:t/ instead of /θɔ:t/) about that many times. And now I want to be a teacher at school or college. Family is very important for me, too. I love to have a big family (/’fæm.il.i/

instead of /'fæm.əl.i/) and a good life and a daughter(/'dei:.tər/ instead of /'dɔ:.tər/). But honestly in Iran you don't have any future”

Or another participant:

“I think (/sɪŋk/ instead of /θɪŋk/) this picture show(s) this man go the top he want (/vɒnt/ instead of /wɒnt/) help to the friend. He has a kind heart (/hɜ:t/ instead of /ha:t/). But he is very stupid.”

It seems many of mispronunciations refer to /v/ and /w/ and /θ/ and /t/ or /s/. Maybe they rooted in differences of two languages, Farsi and English. In Farsi all /v/ pronounce the same, or although there are three /s/, they pronounce the same.

4.8.3. Results for the OERS vocabulary part

To score vocabulary, items were marked as: Five for using of vocabulary and idioms are virtually that of a native speaker. Four for sometimes using inappropriate terms and/or must rephrase ideas because of lexical inadequacies. Three for frequently use the wrong words. Two for misuses of words and very limited vocabulary make comprehension quite difficult. One for vocabulary limitation so extreme as to make conversation virtually impossible.

The vocabulary average scores of pre-test and post-test (in order) in experimental group are 3.56 and 3.91, while in control group is 3.52 and 3.80. Although the increases of average score in vocabulary part is observable, there is no big changes between control and experimental group.

Although most of the participants were in intermediate level, most of them try to use more basic words to prevent probable errors. Let's see one of the participants' pre and post-test transcribed voice who is introducing him/herself.

Pre-test:

“Im....Im 23years old. I’m originally from Shahrood. I studied engineering in Payam Noor University. And I studied English for more than 10 years. I love English and teaching.”

Post-test:

“I was born on September 20th, in Shahrood. I was born and raised in Shahrood. You know I live in a small family, only 2 sisters. And I studied industrial engineering. I have a bachelor degree. I started to learn English when I was 7 or 8. Actually I fell in love with English. It’s my favorite subject. I love teaching. I love to be an English teacher....”

As you can see, in post-test we have more explanation with more details. There are more “high frequency/multiple meaning” which are underlined. Rather pre-test we have a completer and more comprehensible introduction. More ever we can see some expression such as “fall in love” which make the speaking more charming.

4.8.4. Results for the OERS fluency part

Maybe fluency is very important item in this study because of focus on oral proficiency. The items which were scale of scores are as below: Five for speech as fluent and effortless as that of a native speaker. Four for speed of speech seems to be slightly affected by language problems. Three for speed and fluency are rather strongly affected by language problems. Two for usually hesitant, often forced into silence by language problems, and at last one for speech as so halting and fragmentary as to make conversation virtually impossible.

The fluency average scores of pre-test and post-test (in order) in experimental group are 3.43 and 3.91, while in control group is 3.28 and 3.57. The difference average of pre-test and post-test

of experimental group in fluency is noticeable. Of course, the difference can be seen in control group, too.

4.8. 5. Results for the OERS comprehension part

And finally, the last item is comprehension which are scored by the below items: Five for understanding everything without difficulty. Four for understanding nearly everything at normal speed although occasional repetition may be necessary. Three for understand most of what is said at lower than normal speed with repetitions. Two for having great difficulty following what is said. And one for students who are not able to understand even simple conversation of English.

The comprehension average scores of pre-test and post-test (in order) in experimental group are 3.65 and 4.21, while in control group is 3.04 and 3.33. The difference average of pre-test and post-test of experimental group in comprehension is significant.

A comprehensible part of speak is that to be understandable. In fact, because of level of participant, their presentations were undesirable, but on the way of scoring, more understandable presentation has more score up to 5. Let's have some examples of participant's presentations in the view on comprehensibility. In these examples which are chosen from storytelling during the project, participants are talking about a story which is presented to them:

Example number1:

“When Emily think she looking at mirror and he getting younger, a night he look and sleep. When he woke up he look at the mirror again. He saw she is a child and he has a think that she can married with Rajer again. And he go to school and selected for the queen of beauty. She married with Roger again.”

Example number2:

“When she see her in mirror she was younger and when she be child and she again continue her life and in university she became queen and then married another person and they decide to kill Roger and his family.”

Example number3:

“After she saw herself in the mirror, she saw she was very younger. she liked it and she looked at herself every day. And she didn’t eat healthy food anymore and didn’t check on herself. She thought she has beauty. And thought I can go to be queen of the world and going to registered. They said you are too ugly. And she was so depressed and tried to change herself.”

All three examples were chosen from experimental group. Against the grammatical problems, all three are completely comprehensible. The scores of them based on items to score comprehension, were, in order, 4, 3, and 5. There were examples of different scores, but it is valuable to say more presentation were at least comprehensible.

However, there is a big surprise in experimental group, especially in the part of critical thinking of students, because of power of creativity in different meaningful ending of the stories in just some minutes. Some of them resisted to make the end of the stories happy, though it can be realistic or fictional; For example, one of the participants change the story *“The Gift of the Magi”* by *O. Henry* as below:

“... after Jim came home, he was so shocked. But Della told him she sold her hairs to buy a watch chain. But John got sad and said why do you sell your hairs to buy chain, and both were sad. Della had an idea, they went and sold the chain of watch and they sold it a lot more expensive and they opened a small business and grow it and they were rich and happy.”

Another example who tried to make a happy ending:

“... when Jim came back home and saw Della he shocked and asked Della why did you that? But after a while he told Della that was a good idea because all the time I had to collect your hair from all over the house but now your hairs are short and that is good. I bought you this collection of brush. We can turn it back and take my watch and use of your chain for my watch. And they were so happy.”

On the other hand, others tried to make it fun and ignored the main idea of the story. Such as this participant which changed the story of “*The Magic Pool*” by *Nita Berry*:

“....After Maolean pain dragon, it eat king. Maolean get the magic and draw one lion, and the lion attack the dragon and fail the dragon and become big and eat all of the people of the village. It wants to eat Maolean. He paint again a dragon and lion again eat dragon and Maolean and the village destroyed.”

All in all, in analyzing the data separately, after 10 sessions presenting of stories, we can see the changes in both control and experimental group. There is a positive point in experimental group rather than control in all skills. As it is clear, the most significant change is in comprehension in experimental group. Totally there is noticeable differences in two groups, and it can be accepted which is difference in pre-test and post-test of all skills in two groups i.e. post-tests, as it is expected, has higher scores rather pre-tests.

On the other side, created stories by the participants were wonderful. There are many worth hearing new stories which are created in just some minutes. The result has shown creative presentation makes more excitement and eagerness to the students rather than just retelling.

Chapter V:
Discussion, Conclusion and Pedagogical Implications

5.1. Overview

Chapter Five begins with the discussion, conclusion, pedagogical implications, and ends with suggestions for further research.

5.2. Discussion

The present research explored whether creative presentation of stories had any significant effect on EFL learners' oral proficiency. The findings revealed that using creativity in presenting stories, instead of just retelling a story, had a positively significant effect on EFL learners' oral proficiency.

The data found in this study is in line with those of Trostle and Hicks' study (1998) in which the results indicated that learners scored significantly higher on both comprehension and vocabulary i.e. proficiency by presenting stories orally. In another study, Walker (2001) concluded that learners in the storytelling group attained higher scores in comprehension and as a result retelling than learners in the other groups.

The findings of this study also revealed that story telling has an important effect on oral proficiency especially when creativity is activated. In this way, this study concurs with Isbell et al. (2004) in which storytelling group performed better on the retelling when they are asked to tell their own stories by using of pictures. This is the role of creativity, which plays a very important role in oral proficiency. It could be used as an efficient strategy of teaching English and specifically speaking skill.

This study confirms Ahmadi, Mozaffari, and Iranmehr (2017) who have investigated the role of visualization on creative writing. By visualizing, teachers can help the learners to be more creative and to perform better in different English skills. They can teach short stories in their

classes and instruct students in how to communicate their message through visual imagery. It helps them to talk easily and more excitedly.

The findings are also consistent with the results of the Pearce (2003). He found that retelling stories could help to develop children's sense of story structure. Francis, Fine, and Tannock (2001); and Morrow (1985) stated that learners use story structure to discover sequences of events, relationships among them, and decide what to expect and what is important to remember in stories. Knowing story grammar within narratives increase the ability to comprehend stories from a critical and interpretive point of view, and make the learners able to speak fluently. Han (2005) added oral narrative ability included story retelling would not increase over the time spontaneously and stress on the grammar, oral skills are matter of importance especially during the early school years. Also, the findings of this study supported Allen, Kertoy, Sherblom, & Pettit (1994); Merritt & Liles, (1989); Westerveld et al. (2004). Their results indicated that compared to spontaneously produced stories, story retellings of EFL learners were much longer, containing more story grammar elements and more complete episodes, and based on these results, story retelling recommended to increase oral proficiency.

The findings are also parallel with many studies conducted by researchers who emphasize the interactive effect of oral proficiency on other skills (Ana, 2008; Leinonen et al., 2000; Cummings, 2009) to create a coherent, informative story, we need many different linguistic and pragmatic skills. The data were collected of this study revealed the importance of relation of oral proficiency and other skills. In this study it is found that there is a big chain of relation in English skills. As we can see in last chapter, the average scores of the participants are near; it means, if one participant scores 5 out of 5 in grammar, he/she surely gets a score more than 3 in fluency or other skills which have been tested. For example, the participant x-22's scores (see Appendices 13) in

order are 5-4-4-4-4, and participant x-2's scores are 2-3-3-3-3 which is related to pronunciation, fluency, grammar, vocabulary, and comprehension respectively. More interesting point is that these scores change with the same format in pre and posttest. For instance, x-6's scores (see Appendices 14) in pretest are 3-2-2-2-3, and the same participant's scores in posttest are 3-3-2-3-3, which shows an enhancement of the scores in all skills.

This study confirms Just and Carpenter (1987), Bransford and Johnson (1972), and Bower, Black, and Turner (1979) who have investigated the role of prior knowledge and schema in a variety of ways. Their results prove that stories are presented in narrative form and are episodic by nature; they have a basic, temporal structure that consists of a setting and an episode, and typically an obstacle or conflict that must be overcome. This is cognitive schemata which is helpful in the initial comprehension and general memory of the event, schemata can also interfere with the actual recollection of the story, as information is added or omitted.

In addition, the findings are also allied with the research conducted by Timpson (1979) who mentioned that it is important to inform learners of background knowledge to get it in use. One way of adding information to these knowledge structures is by making the reader or listener aware of the connection between prior knowledge and reading text.

Finally, what makes this study unique is creativity. Although the importance of creativity in oral language proficiency is recognized, most research on speaking skill has been performed on retelling of short stories (Morrow, 1985; Searfoss, Readence, & Mallette, 1994; Farrell & Nessell, 1982; Maguire, 1985), few studies have been performed on creativity and new method to teach short story (Isbell, 2004; Malo & Bullard, 2000). The findings of this study demonstrate that creativity in teaching and learning short story could benefit greatly if taught new strategies for retelling. Here, it is used a new method to retell stories in the way of improvement of oral

proficiency to fill the gap which had not been filled up to now. To cover this goal open-ended story was examined and the results in some parts were fascinating. Participants were asked to complete the story by their own creativity. Comparing the results obtained in pretest and posttest is in control and experimental group are the best evidences. Analyzing the data shows that there are significant changes in scores of experimental groups. Moreover, as a researcher in the class, the improvement of the learners' oral proficiency was so bolded. The recorded voices of the participants declare the enhancement of the learners not only in oral proficiency, but also in other aspects such as creativity, excitement, and their participation in the class.

5.3. Conclusion

The present study attempted to answer the question related to oral language proficiency, for students engaged in two months practice. It is tried to test creativity item and its effect on oral language proficiency which makes story creation. We tried to show the effect of story creation rather than story retelling. Either storytelling or story creation is recognized as instructional tools of cognitive approaches, but story creation is a stronger mind practices with great benefits for oral language proficiency.

Findings were reported, in order to compare differences in just retelling stories which were presented, and telling stories through creativity. Statistically differences were found, and it was noticeable. Based on data analysis results, the differences of two groups were observable. On the other hand, experimentally, as a researcher in the class, oral proficiency of the students who were presenting stories by their own creativity were so observable. They were excited to tell their own stories rather than who were just retelling stories. Participants in experimental group are free to use creativity and are allowed to become independent learners.

To make the story short, in spite of its limitations, the evidence in this study suggests that the retelling is a great strategy to improve oral proficiency as well as other skills. In addition, it will be an aid to growth confidence of English language learners to show themselves in EFL classes. But the secret for the greatest success is to add some new technique to catch the highest benefit of retelling. We try at least one of them: creativity. Creativity as a useful technique seemed encourage the English language learners to move forward in their literacy learning by enhancing their language performance.

5.4. Pedagogical Implications

The results of this study can play a role in teaching of academic lessons such as oral production by considering carrying out narrative tasks and communication improvement. It may have contributions to language schools by theory and the practice of language communication particularly to the theories of oral production as both a skill and ability in language learners.

Besides, it can be helpful through suggesting new techniques and methods of teaching oral production courses especially through creative presentation of stories. Moreover, it is supposed to be beneficial for syllabus designers who are interested in the most up-to-date techniques, which have been tested before.

Finally, the finding of the study may be presented as the basic help for hard-working teachers, teaching courses and all the English Institutes.

5.5. Suggestions for Future Research

Further research is needed to measure creativity in story retelling for different English levels. Also, there have been limited empirical studies on the effect of creative presentation on oral proficiency; therefore, longitudinal research addressing the effect of story retelling on EFL oral proficiency by

the new way such as creativity, innovation, and etc. is much desired to fill in such a research gap. Moreover, a study utilizing creativity in story retelling in isolation with a larger sample and EFL languages learners would greatly benefit the overall body of research on this topic.

REFERENCES

Ahmadi, H., Mozaffari, F., Iranmehr, A. (2017). Creativity in EFL Learners' Writing Through the Use of Poetry and Visualization. *Journal of humanities And Social Science*, 22 (3), 62-65.

Allen, M. S., Kertoy, M. K., Sherblom, J. C., & Pettit, J. M. (1994). Children's narrative productions: A comparison of personal event and fictional stories. *Applied Psycholinguistics*, 15, 149–176.

Amato, T., & Ziegler, E. (1973). The effectiveness of creative dynamics and storytelling in a library setting. *Journal of Educational Research*, 67 (61), 162-181.

Ana, M. C. (2008). Structured story reading and retell related to listening comprehension and vocabulary acquisition among English language learners. *Journal of Research in Reading*, 23, 54. DOI: 10.1571/j.5467-9817.2008.01472

Ana, M. C., Lara-Alecio. S., & Tong, F. (2012). The effect of a structured story reading intervention, story retelling and higher order thinking for English language and literacy acquisition. *Journal of Research in Reading*, 35(1), 87-113. DOI: 10.1111/j.1467-9817.2010.01472

Anderson, C. M. (2001). Communication in the medical interview team: An analysis of patients' stories in the United States and Hong Kong. *The Howard Journal of Communications*, 12, 61–72.

Anderson, M. C., Anderson, R. C., & Spiro, R. J. (1977). Schemata as scaffolding for the representation of information in connected discourse. *American Educational Research Journal*, 15(3), 433-440.

Anderson, R. (1994). Role of reader's schema in comprehension, learning, and memory. *Newark, DE: International Reading Association*, 437- 473.

Anderson, R. C., & Pichert, J. W. (1978). Recall of previously unrecallable information following a shift in perspective. *Journal of Verbal Learning & Verbal Behavior*, 17, 1–12.

Anderson, R. C., Reynolds, R.E., Schallert, D.L., & Goetz, E.T. (1977). Frameworks for comprehending discourse. *American Educational Research Journal* 14, 367-381.

Anderson, V. & Roit, M. (1998). *Reading as a gateway to language proficiency for language-minority students in the elementary grades*. New York: Wadsworth, 42–54.

Ary, D., Jacobs, L. C., Sorensen, Ch., & Razavieh, A. (2006). *Introduction to Research in Education Eighth Edition*. Wadsworth, Cengage Learning. Cengage Learning products. 307 308.

Bartlett, F.C. (1961). A study in experimental and social psychology, 201. Retrieved from <http://www.jstor.org>

Becker, C. Roos, J. (2016). An approach to creative speaking activities in the young learners' classroom. *Education Inquiry*, 7(1), 27. DOI: 10.3402/etui. v7.27613.

Bostrom, R. N. (1996). Memory, cognitive processing, and the process of “listening”. *Human Communication Research*, 22, 298–305.

Bower, G. (1976). Experiments on story understanding and recall. *Q J Exp Psychol*, 28, 511–534.

Bower, G. H., Black, J. B., & Turner, T. J. (1979). Scripts for memory in text. *Cognitive Psychology*, 11, 177–220.

Bransford, J. D., & Johnson, M. K. (1972). Contextual prerequisites for understanding: Some investigations of comprehension and recall. *Journal of Verbal Learning & Verbal Behavior*, 11, 717–726.

Brown, A. (1975). Recognition, reconstruction and recall of narrative sequences of preoperational children. *Child Development*, 46, 155-156.

Brown, H. D. (1988). *Principles of language learning and Teaching (2nd ed)*. Portsmouth, NH: Heinemann.

Brown, H. D. (2007). *Teaching by principles: An interactive approach to language pedagogy*. White Plains, NY: Longman.322.

Brown, H. D., & Cambourne, B. (1987). *Read and retell*. Portsmouth, NH: Heinemann.

Calderón, M., August, D., Slavin, R., Duran, D., Madden, N., & Cheung, A. (2005). *Bringing words to life in classrooms with English-language learners*. Mahwah, NJ: Lawrence Erlbaum Associates.115-136.

Chafe, W.L. (1980). *The development of consciousness in the production of a narrative*. The Pear stories: Cognitive, cultural, and linguistic aspects of narrative production. (pp. 9–20) Norwood, NJ: Ablex Publishing Corp.

Colon-Vila, A. (1997). Storytelling in an ESL classroom. *Teaching PreK-8*, 27(5), 58–59.

Craik, F. I. M., & Lockhart, R. S. (1972). Levels of processing: A framework for memory research. *Journal of Verbal Learning and Verbal Behavior*, 11, 671–684.

Crais, E. R., & Lorch, N. (1994). Oral narratives in school-age children. *Top Lang Disord*, 14(3), 13–28.

Culatta, B., Judith L., Ellis, J. (2009). Story Retelling as a Communicative Performance Screening Tool. *Storytelling Magazine*, 6, 37-45.

Cummings, L. (2009). *Clinical pragmatics*. Cambridge: Cambridge University Press.

Donato, R., & Brooks F. B. (2004). Literary discussions and advanced speaking functions: Researching the (dis)connection. *Foreign Language Annals*, 37(2), 1-12.

Duinmeijer, I., de Jong, J., & Scheper, A. (2012). Narrative abilities, memory and attention in children with a specific language impairment. *International Journal of Communication and Language Disorders*, 47, 542–55.

Dujmovic, M. (2006). *Storytelling as a method of EFL teaching*. Available online. Retrieved on <https://hrcak.srce.hr/file/17682>

Ellis, B. F. (1997). Why tells stories? *Storytelling Magazine*, 9, 21–23.

Farjami, H. (2006). *English through Retelling Short Stories*, Iran: Semnan University Press.

Farrell, C. H., & Nessell, D. D. (1982). *The effects of storytelling: An ancient art for modern classrooms*. Report No. ISBN-0- 936434-04-X. San Francisco, CA.

Ferrara, K. W. (1994). *Therapeutic Ways with Words*. New York: Oxford University Press.

Francis, S., Fine, J., & Tannock, R. (2001). Methylphenidate Selectively Improves Story Retelling in Children with Attention Deficit Hyperactivity Disorder. *Journal of child and adolescent psychopharmacology*, 11(3), 217-218.

Gambrell, L.B., Koskinen, PS., & Kapinus, BA. (1991). Retelling and the reading comprehension of proficient and less-proficient readers. *J Educ Res*, 84(6), 356–362.

Garcia, E. (2010). *Education and achievement: A focus on Latino immigrant children*. Washington, DC: The urban institute.

Gatbonton, E., & Segalowitz, N. (1988). *Creative Automatization: Principles for Promoting Fluency within a Communicative Framework*. TESOL Quarterly, Oxford press.

Geva, E., & Olson, D. (2006). Children's story retelling. *First Lang* 4(85), 109.

Goodman, Y.M. (2001). Retelling of literature and the comprehension process. *Theory into Practice*, 21, 301–307.

Graesser, A. C., Singer, M., & Trabasso, T. (1994). Constructing inferences during narrative text comprehension. *Psychological Review*, 101, 371–395.

Griffith, PL., Ripich, DN., Dastoli, SL. (1986). Story structure, cohesion, and propositions in story recalls by learning-disabled and nondisabled children. *J Psycholinguist Res* 15(6),539–555.

Han, J. (2005). Retelling as an effective reading comprehension strategy for young ESL learners. *Theses and Dissertations*. Iowa State University, MA: Retrospective Theses and Dissertations, 230. <https://lib.dr.iastate.edu/rtd/16269>

Harris, D P. (1969). *Testing English as a Second Language*. New York: McGraw Hill Book Company, 84.

Haworth, A. (2001). The Re-Positioning of Oracy: “A Millennium Project?”. *Cambridge Journal of Education*, 31(1), 22.

Hibbin, R. (2016). Oral Storytelling, Speaking and Listening and the Hegemony of Literacy: Non-Instrumental Language Use and Transactional Talk in the Primary Classroom. *Changing English Journal*. 23(1), 52-64. DOI: 10.1080/1358684X.2015.1121774

Holquist, M. (1981). *The dialogic imagination: Four essays by MM Bakhtin*. Austin: University of Texas Press. 34.

Irwin, P. A., & Mitchell, J. N. (1983). A procedure for assessing the richness of retellings. *Journal of Reading*, 26(5), 391.

Isbell, R., Sobol, J., Lindauer, L., & Lowrance, A. (2004). The Effects of Storytelling and Story Reading on the Oral Language Complexity and Story Comprehension of Young Children. *Early Childhood Education Journal*, 32(3), 4-6.

John, V. P., Horner, V. M., & Berney, T. D. (2009). Story re-telling: Predicting reading comprehension in early elementary school: The independent contributions of oral language and decoding skills. *Journal of Educational Psychology*, 101, 765–78.

Johnston, P., & Pearson, P. D. (1982). Prior knowledge, connectivity, and the assessment of reading comprehension. *Technical Report*, 245.

Joyce, M., Bruce, S., & Marsha, W. (1996). Models of Teaching. USA: *Allyn & Bacon, A Simon & Schuster Company, Needham Heights*.

Just, M. A., & Carpenter, P. A. (1987). *The psychology of reading and language comprehension*. Needham Heights Jersey: Allyn & Bacon.

Katie, L., Glonek, A., & Paul, E. (2014). Listening to Narratives: An Experimental Examination of Storytelling in the Classroom. *International Journal of Listening*, 28(1), 32-46, DOI: 10.1080/10904018.2014.861302

Kim, M. (2004). Literature Discussions in Adult L2 Learning. *Language and Education*, 18(2), 145-166.

King, D. J. (2005). On the accuracy of written calla scaling and factor analytic study. *Psychological Communication Monographs*.10, 113-122.

Kunnari, S., Välimaa, T., & Laukkanen-Nevala, P. (2016). Macrostructure in the narratives of monolingual Finnish and bilingual Finnish–Swedish children. *Applied Psycholinguistics*, 37, 123–44.

Lawrence, S. (2002). Once upon a time Applied Psycholinguistics. *International Journal of Speaking*, 27-28.

Leinonen, E., Letts, C., & Smith, R. B. (2000). Children's pragmatic communication disorders. *London: Whurr*.

Lipson, M. Y. (1982). Learning new intonation from text: The role of prior knowledge and reading ability. *Journal of Reading Behavior*, 13, 243-262.

Maguire, J. (1985). *Creative storytelling: Choosing, inventing, and sharing tales for children*. New York: The Phillip Lief Group, Inc.

Malo, E., & Bullard, J. (2000). *Storytelling and the emergent reader*. Auckland, New Zealand: The 18th International Pres.

Mantero, M. (2001). *The Reasons We Speak: A Sociocultural Discourse Analysis of Text- based talk in a university level foreign language classroom*. [Unpublished doctoral dissertation], The Florida State University.

Marleen, F., Westerveld, & Gail, T., Gillon. (2010). Oral narrative context effects on poor readers' spoken language performance: Story retelling, story generation, and personal narratives. *International Journal of Speech-Language Pathology*, 12(2), 132–141.

May, R. (1975). *The courage to create*. Newyork: WW Northon and Company, 39(3), 253-260.
<http://dx.doi.org/10.1080/08873267.2011.594332>

McLaughlin, B., Rossman, T., & Mcleod, B. (1983). Second Language Learning: an information processing perspective. *Language learning Journal*, 33,138-160.

McVee, M., Dunsmore, K., & Gavelek, J. (2005). Schema theory revisited. *Review of Educational Research*, 75, 531-566.

Merritt, D.D., & Liles, B.Z. (1989). Narrative analysis: Clinical applications of story generation and story retelling. *Journal of Speech Hearing Disorder*, 54(3), 429–447.

Meyer, B. J. F., & McConkie, G. W. (1973). What s recalled after hearing a passage? *Journal of Educational Psychology*, 65, 109-117.

Myers, P. (1990). Preventing reading difficulties in young children. *Language Arts Journal*, 67, 824–831.

Morrow, L. M. (1985). Reading and retelling stories: Strategies for emergent readers. *Read Teacher*, 38(9), 870–875.

Morrow, L. M. (1988). Young children's responses to one-to-one story readings in school settings. *Reading Research Quarterly*, 23(10), 89-137.

Morrow, L. M. (1996). Story retelling: A discussion strategy to develop and assess comprehension. *Read Teacher*, 267-269.

Morrow, L. M. (2015). Retelling Stories: A Strategy for Improving Young Children's Comprehension, Concept of Story Structure, and Oral Language Complexity. *The Elementary School Journal*, 85(5), 646-661. URL: <http://www.jstor.org/stable/1001518>

O'Malley, J. & Chamot, A. (1990). *Learning Strategies in Second Language Acquisition*. New York: Cambridge University Press.

Palmer, B. C., Harshbarger, S.J., & Koch, C.A. (2001). Storytelling as a constructivist model for developing language and literacy. *Journal of Poetry Therapy*, 14(4), 199–212.

Parker, T. S., & Wampler, K. S. (2006). Changing emotion: The use of therapeutic storytelling. *Journal of Marital and Family Therapy*, 32, 155–166.

Pearce, W. M. (2003). Does the choice of stimulus affect the complexity of children's oral narratives? *Advances in Speech Language Pathology*, 5, 95–103.

Pearson, P. D., Hansen, J., & Gordon, C. (1979). The effect of background knowledge on young children's comprehension of explicit and implicit information. *Journal of Reading Behavior*, 11, 201-209.

Pelenkahu, N. (2017). Improving Speaking Skill through Joyful, Active, Creative, Effective Approach (JACEA): Classroom Action Research at Fourth Grade Student. *World J. English Lang*, 7(4), 31-44.

Phillips, D. (2001). *Oxford complete course for the TOEFL test: Preparation for the computer and paper tests*. White Plains, N.Y: Longman.

Peregoy, S. F., & Boyle, O. F. (1997). *Reading, writing, & learning in ESL*. New York: Longman Publishers.

Price, J.R., Roberts, J.E., & Jackson, S.C. (2006). Structural development of the fictional narratives of African American preschoolers. *Language Speech and Hearing Services in Schools*, 37, 178–190. Doi:10.1044/0161-1461

Puchta, H. (2007). More than little parrots. *Developing young learners' speaking skills*. http://www.herbertypuchta.com/wp-content/files_mf/1337800529YL

Reason, M., & Heinemeyer, C. (2016). Storytelling, story-retelling, story knowing: towards a participatory practice of storytelling. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 21(4), 558-573. DOI: 10.1080/13569783.2016.1220247.

Rhodes, L., & Shanklin, N. (1993). *Windows into literacy: Assessing learners K-8*. Portsmouth, NH: Heinemann.230-232.

Richards, J. (2013). *Creativity in Language Teaching*. USA: Cambridge University Press.

Richards, J. C., & Willy A. Renandya. (2002). *Methodology Language Teaching*. USA: Cambridge University Press.

Roberts, G., Good, R., & Corcoran, S. (2005). Story retell: A fluency-based indicator of reading comprehension. *School Psychology Quarterly*, 20, 304–317. Doi:10.1521/scpq

Rog, L. (2003). *Guided reading basics: organizing, managing, and implementing a balanced literacy program in K-3*. Portland, ME: Stenhouse Publisher, 123.

Romaine, S. (1983). *Syntactic change as category change by reanalysis and diffusion: Some evidence from the history of English*. Current Topics in English Historical Linguistics (pp. 9-27), Odense, Odense Univ. Press.

Roney, R. C. (1996). Storytelling in the classroom: Some theoretical thoughts. *Storytelling World*, 9, 7–9.

Safford, K., O'Sullivan, O., & Myra, B. (2004). *Effective Teaching to Promote Boys' Literacy Learning and Achievement at Key Stage Two: A Summary Research Report for the Esmee Fairbairn Foundation*. London: Centre for Literacy in Primary Education.

Sarbin, T. (1986). *Narrative: The storied nature of human conduct*. New York, NY: Praeger.

Schneider, P. (1996). Effects of pictures versus orally presented stories on story retellings by children with language impairment. *Journal of Speech-Language Pathology*, 5, 86–96.

Searfoss, L.W., Readence, J. E. & Mallette, M. H. (2001). *Helping children learn to read: creating a classroom literacy environment (4th ed.)*. Needham Heights, MA: Allyn& Bacon.

Schneider, P., Dube, RV., & Hayward, D. (2005). *The Edmonton Narrative Norms Instrument (ENNI)*. Edmonton, AB: University of Alberta. Available at: <http://www.rehabmed.ualberta.ca/spa/enni>

Schoenbrodt, L., Kerins, M. & Gesell, J. (2003). Using narrative language intervention as a tool to increase communicative competence in Spanish-speaking children. *Language, Culture and Curriculum*, 16(1), 48–59. Doi:10.1080/0790831030866656

Sepahvand, H. (2014). The Effect of Oral Reproduction of Short Stories on Speaking Skill in Iranian High School Students. *Licensed Under Creative Commons Attribution*, 3(7), 2319-7064.

Shiffrin, R. & Schneider, W. (1977). Controlled and Automatic Human Information Processing: II. *Perceptual Learning Automatic Attending and a General Theory. Review*, 84, 127-90.

Sjogren, D., & Timpson, W. (1979). Framework for comprehending discourse: A replication study. *American Educational Research Journal*, 16, 341-346.

Sobol, J. D. (1992) Innervisions and inner text: Oral traditional and oral interpretive modes of story performance. *Oral Tradition*, 7(1), 66–86.

Tannen, D. (1980). *A comparative analysis of oral narrative strategies: Athenian Greek and American English*. Norwood, NJ: Ablex

Thornbury, S. (2005). Awareness, appropriation and autonomy. *English Language Teaching Professional*, 40, 55-63.

Trostle, S., & Hicks, S. J. (1998). The effects of storytelling versus story reading on comprehension and vocabulary knowledge of British primary school children. *Reading Improvement*, 35(3),127–136.

Vansina, J. (2006). *Oral tradition: A study in historical methods*. New Brunswick, NJ: Transaction Publishers.

Verhullen, M. J., Bus, A. J., Adriana, G., & de Jong, M. T. (2006). The promise of multimedia stories for kindergarten children at risk. *Journal of Educational Psychology*, 98, 410–419.

Walker, V. L. (2001). Traditional versus new media: Storytelling as pedagogy for African-American children. *Dissertation Abstracts International*, 62, 820-824.

Westby, C. E. (2005). *Assessing and remediating text comprehension problems*. Boston, MA: Pearson Education.

Westerveld, M. F., Gillon, G. T., & Miller, J. F. (2004). Spoken language samples of New Zealand children in conversation and narration. *Advances in Speech-Language Pathology*, 6, 195–208.

Zafeiriadou, N. (2009). Drama in language teaching: a challenge for creative development. 23, 4-9.

Zwaan, R. A., Langston, M. C., & Graesser, A. C. (1995). The construction of situation models in narrative comprehension. *Psychological Science*, 6, 292–297.

APPENDIX

Appendix 1- Lesson Plan A

SUBJECT	GRADE LEVEL	TIME DURATION	DATE
Oral Reproduction of Stories	Upper-Intermediate+	75 '	00/00/18

TOPIC	GROUP	NUMBER OF STUDENT	-
Short Story No.1	Controlled Group - A	30	-

1. Objectives:

Terminal objectives:

- Development of oral proficiency
- To encourage learners to reproduce what they did listen

Enabling objectives:

- Students will be able to speak more relax.

2. Subject matter:

Lesson: Origami (Paul Stewart) – No.1

Material: Textbook

Reference: English through retelling short stories

Purpose: Increase knowledge of oral reproduction in English

3. procedure:

Review: There is no need to review

Motivation: Warm up the students by asking question about the story if they know (5')

Activities:

- Before telling the story, make the students familiar with the theme and characters of the story (5 ')
- Tell the plot of the story to the end (15 ')
- Ask the students whether all of them did understand or not (5 ')
- Ask them to find out the plot of the story (10 ')

Abstraction: Discuss the next story for the next session in short (5 ')

Application: let the students to think and analysis the story by themselves (5 ')

4. Assessment:

- Ask the students to write a summary of the story (10 ')
- Ask the students to retell the story (30 ')
- Observe and record the student's activities

5. Assignment:

There is no need for assignment

Appendix 2- Lesson Plan B

SUBJECT	GRADE LEVEL	TIME DURATION	DATE
Oral Reproduction of Stories	Upper-Intermediate	75 '	00/00/18

TOPIC	GROUP	NUMBER OF STUDENT	-
Short Story No.1	Experimental Group - B	30	-

1. Objectives:

Terminal objectives:

- Development of oral proficiency
- To make learners used to creativity as a great learning strategy

Enabling objectives:

- Students will be able to speak more creative and motivated.

2. Subject matter:

Lesson: Origami (Paul Stewart) – No.1

Material: Textbook

Reference: English through retelling short stories

Purpose: Increase knowledge of oral reproduction in English

3. procedure:

Review: There is no need to review

Motivation: Warm up the students by asking question about the story if they know (5')

Activities:

- Before telling the story, make the students familiar with the theme and characters of the story (5 ')
- Tell the plot of the story up to climax and let them to finish the story by their own creativity (15 ')
- Ask the students whether all of them did understand or not (5 ')
- Ask them to find out the plot of the story (10 ')

Abstraction: Discuss the next story for the next session in short (5 ')

Application: let the students to think and analysis the story by themselves (5 ')

4. Assessment:

- Ask the students to write a summary and create a new ending for the story (10 ')
- Ask the students to retell their own stories (30 ')
- Observe and record the student's activities

5. Assignment:

There is no need for assignment

Appendix 3- OPT Test

OPT Test	
Total score	Level
1 – 20	Pre-Intermediate
21 – 40	Intermediate

It helps to know whether they would qualify for using the Intermediate Course.

Straight =forward Pre-intermediate and Intermediate Placement test Grammar

1 There are _____ French speakers in Montreal
 a too much
 b a lot of
 c a little
 d not much

2 She _____ with her friends on Facebook™ everyday
 a is communicating
 b communicates
 c will communicating
 d —

3 More and more people _____ divorced every year.
 a are wanting
 b wanting
 c getting
 d are getting

4 Many, but not all, people _____ get married in a church.
 a want to
 b are wanting to
 c wanting to
 d used to want

5 Would you like _____ to the theatre tonight?
 a go
 b to go
 c going
 d to going

6 I _____ to Peru on holiday next month.
 a am flying
 b flying
 c am go flying
 d will flying

7 Oh! It _____. I'll take an umbrella with me.
 a raining
 b will raining
 c rains
 d 's raining

8 Do you have any plans for tonight? Yes, we _____ to the cinema.
 a will go
 b going
 c go
 d are going

9 I plan to _____ two weeks by the beach.
 a bring
 b spend
 c spending
 d making

10 The fast food restaurant was _____ dirty. We didn't eat there.
 a extreme
 b extremely
 c bit
 d very much

11 This restaurant is _____ the one over there.
 a traditional
 b traditionaler
 c more traditional than
 d traditionaler than

12 My coffee was _____ yours. I almost burned by mouth.
 a hotter than
 b more hot than
 c hotter as
 d as hot

13 The _____ coffee in the world comes from indonesia.
 a expensive
 b expensivest
 c more expensive
 d most expensive

14 I _____ sushi.
 a eaten
 b have eat
 c have ever eaten
 d have never eaten

15 She has _____ finished this week's report.
 a yet
 b already
 c ever
 d never

16 I don't think you _____ them.
 a should to email
 b should email
 c should emailing
 d —

17 In the future there _____ cures to the world's worst diseases.
 a might be
 b is going to being
 c will being
 d might have

18 The space tourists _____ certainly need to be very fit.
 a won't
 b will
 c —
 d going to

19 If my new company is successful, I _____ employ people to help me.
 a will
 b be able to
 c will be able to
 d will able to

20 The first reality TV show _____ in Sweden in 1997.
 a showed
 b shown
 c is shown
 d was shown

21 The film Avatar was directed _____. James Cameron.
 a by
 b from
 c for
 d with

22 I've had my cat _____ 4 years.
 a since

b for
c with
d it

23 Her horse is lovely. She _____ it since she was a teenager.

Unit 10A

a had
b has had
c had
d is had

24 I've received 33 emails _____.
a on Friday
b yesterday
c two days ago
d this week

25 How often have you been to the doctor _____.
a one year ago?
b in the last twelve months?
c yesterday?
d last week?

26 I was saving up _____ a new computer.
a for buying
b to buy
c to buying
d —

27 You _____ wear a suit to work, but you can if you want.
a must
b mustn't
c could
d don't have to

28 I had to _____ a uniform to school when I was younger.
a have
b wearing
c wear
d having

29 Cecilia knows someone _____ went to the carnival in Rio de Janeiro.
a who
b which
c she
d where

30 Oxfam is a charity _____ tries to find lasting solutions to poverty.
a who
b which
c it
d —
c contribute
d affect

40 He _____ off his holiday until after the winter.
a took
b put
c called
d logged

Vocabulary

31 A lot of _____ came to Ireland in the 1990s.
a immigrants
b emigrants
c invaders
d colonies

32 There was a nice meal and a band at the wedding _____.
a ceremony
b reception
c speech
d group

33 I mostly _____ my friends via email.
a get on well with
b have in commun
c keep in touch with
d see each other

34 Bob has had a very interesting _____. He has had jobs in many countries and industries.
a carrier
b job
c career
d work

35 She's very successful. Her _____ has risen a lot in the past few years.
a money
b salary
c job
d earnings

36 I am very _____ in old cars.
a keen
b interesting
c interested
d fond

37 He _____ his exam because he didn't study.
a failed
b passed
c missed
d fell

38 The house will look cleaner when you have finished the _____.
a home
b housewife
c housework
d homework

39 Stress is not an illness, but it can _____ to many illnesses.
a get
b celebrate

Appendix 4- Cambridge English

Language Assessment



About the Cambridge English: Proficiency Speaking test

The Speaking test is 16 minutes long and consists of three parts. The standard test format is two candidates and two examiners. One examiner (the interlocutor) conducts the test, providing you with the necessary materials and explaining what you have to do. The other examiner (the assessor) will be introduced to you, but then takes no further part in the interaction.

Part 1 (2 minutes)

The interlocutor first asks you and your partner a few questions which focus on information about yourselves.

Part 2 (4 minutes)

In this part of the test you and your partner are asked to talk together. The interlocutor places a set of pictures on the table in front of you. There may be only one picture in the set or as many as seven pictures. This stimulus provides the basis for a discussion. The interlocutor first asks an introductory question which focuses on two of the pictures (or in the case of a single picture, on aspects of the picture). After about 1 minute, the interlocutor gives you both a decision-making task based on the same set of pictures.

Part 3 (10 minutes)

You are each given the opportunity to talk for 2 minutes, to comment after your partner has spoken and to take part in a more general discussion.

The interlocutor gives you a card with a question written on it and asks you to talk about it for 2 minutes. After you have spoken, the interlocutor asks you both another question related to the topic on the card, addressing your partner first. This procedure is repeated, so that your partner receives a card and speaks for 2 minutes and a follow-up question is asked.

Finally, the interlocutor asks some further questions, which leads to a discussion on a general theme related to the subjects already covered in Part 3.



How the Cambridge English: Proficiency Speaking test is assessed

What the examiners are interested in

As you do the test, the **assessor** focuses on these areas of your English:

Grammar – Are you using a wide range of grammatical structures? Are you using these structures correctly? Are you showing that you can be flexible in your use of grammar?

Vocabulary – Are you using a wide range of vocabulary? Is the vocabulary appropriate for the subject you're talking about? Are you using this vocabulary correctly? Are you showing that you can use suitable vocabulary to discuss topics that are abstract and unfamiliar to you, as well as topics you are used to talking about?

Discourse Management – Are you showing that you can give both long and shorter answers? Are you able to speak fluently? Is what you're saying relevant to the subject of the discussion? Are you able to discuss a subject in detail and at a more general level too? Is what you're saying clear and well organised? Are you using a wide range of words and phrases to connect your ideas and organise what you are saying?

Pronunciation – You don't need to have a perfect English accent, but you need to be clear at all times. Are you pronouncing individual words clearly? Is your voice going up and down at the right times? Are you stressing the right parts of words, and the right words in sentences? Does your pronunciation help you to communicate what you mean in a clear and effective way?

Interactive Communication – Are you able to interact with the other candidate easily and effectively? Are you listening to the other candidate and answering in a way that makes sense? Are you able to start and develop a discussion? Are you able to manage the discussion so that you and the other candidate come to an agreement about a decision?

The **interlocutor** focuses on your **Global Achievement**. This is about your general performance. How well are you speaking about the topics you're given? Are your answers clear and fluent? Are you using language that is right for the *Cambridge English: Proficiency* level?

When your test is complete, the examiners give you marks for each of these things – Grammar, Vocabulary, Discourse Management, Pronunciation, Interactive Communication and Global Achievement. The marks are for what you do over the whole Speaking test, not for each part of the test. The examiners give you marks for your own performance – they don't compare you with the other candidate.

Speaking Proficiency examination - CPA TEAT

Speaking Part One: Interview - Cambridge Proficiency examination

2 minutes

Good morning/afternoon. My name is _____ and this is my colleague _____.

*And your names are?
Can I have your mark sheets please?
Thank you.*

*Where are you from, (Candidate A)?
And you, (Candidate B)?*

(General questions will be asked, selected from the following)

Could you describe your family home to me?

Do you plan to take up a new sport in the future?

Are there good quality TV programmers in your country?

Do you find it hard to relax?

What was a memorable holiday when you were a child?

Speaking Part Two: Collaborative Task 4 minutes

Now, in this part of the test, you're going to do something together. Here are some pictures of people in different situations.

First, I'd like you to look at photograph one and discuss

what you think might be happening in this picture.

[Candidates speak for about one minute.]

Thank you, Now look at all the photographs.

I'd like you to imagine these photographs are going to be used in a book about security. I want you to talk together about what aspects of security are covered by each photograph and whether each would be an appropriate photo to use in such a book.

You have about three minutes for this, so don't worry if I interrupt you.

Speaking Part Three: Long Turn & Discussion 10 minutes

Now, in this part of the test, you're each going to talk on your own for about two minutes. You need to listen while your partner is speaking because you'll be asked to comment afterwards.

So (Candidate A), I'm going to give you a card with a question written on it and I'd like you to tell us what you think. There are also some ideas on the card for you to use if you like.

All right? Here is your card.

Please let (Candidate B) see your card. Remember (Candidate A), you have about two minutes to talk before we join in.

Is it better to work for a company or for yourself?

1. earnings
2. security

3. independence

[Candidate A talks for about 2 minutes]

Thank you.

(Then Candidate B is asked)

What type of company would you like to work for?

Now (Candidate B), it's your turn to be given a question. Here is your card.

Please let (Candidate A) see your card. Remember (Candidate B), you have about two minutes to tell us what you think, and there are some ideas on the card for you to use if you like. All right?

What do companies look for at a job interview?

1. clothes
2. opinions
3. intelligence

[Candidate B talks for about 2 minutes]

Thank you.

(Then Candidate A is asked)

Do you think a job interview is a good way of selecting someone for a position?

Now to finish the test, we're going to talk about jobs in general.

(Questions selected from below, addressed to both candidates, for about 4 minutes)

1. How far do you agree that job satisfaction is more important than the financial rewards?

2. What aspects of a job would make it a "dream job"?
3. Do you agree that computer aptitude is essential for every worker in today's world?
4. What are good ways that an employee can be incentivized to do better?

Appendix 5- Pre/Post-test Interview

Questions

Friends

- How many real good friends do you have?
- Friends are important for everyone - What do think about it?
- What is more important - the appearance or the character of a person?
- How much time do you spend together with your friends?

Shopping

- How much money do you spend on ...?
- What are your favourite clothes?
- Who do you take with you when you go shopping?
- How do you spend your pocket money?
- How much pocket money do you get?
- Girls like shoes and boys like computers - What do you think about it?

Home town

- What would you show a guest in your hometown?
- Tell something about the history of your hometown.
- How can young people spend their free time in your hometown?

Future

- What are your plans for the future?
- Where do you want to live?
- In what kind of job do you see yourself in the following years?

- What do you think about a family later?
- What will be the most important things for you in the future?

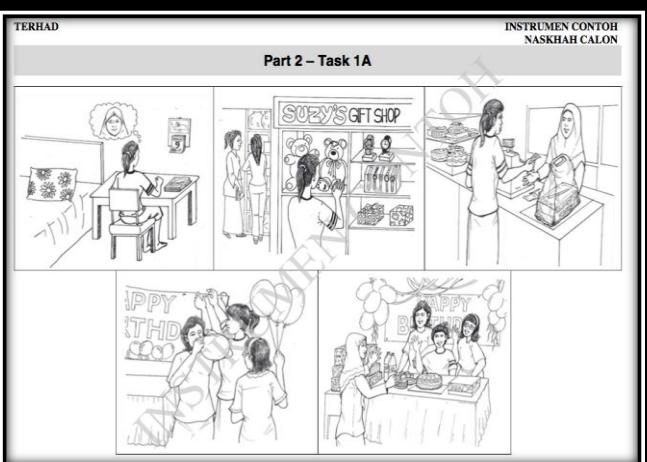
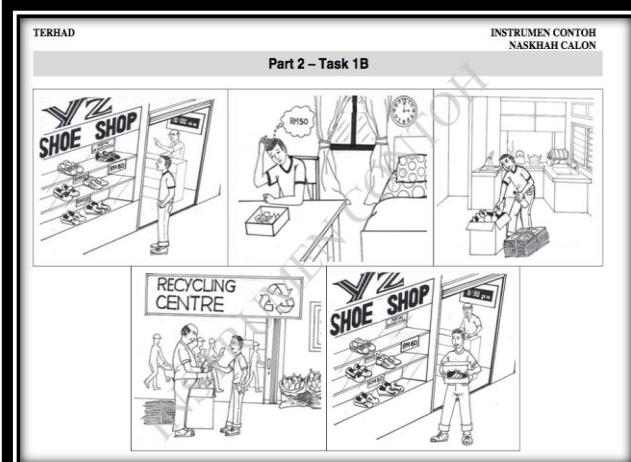
Free Time, Holidays

- What are your favourite free time activities?
- What kind of sports do you like?
- Tell about your holiday plans.
- Where would you like to be during your holidays?
- What country would you like to live in?

School, Job

- Tell something about your favourite subjects at school.
- Tell something about your work experience.
- What is your dream job?
- A good job - what does this mean to you?
- What would you change at your school to make it more attractive?
- **Family life**
 - Tell something about your family.
 - Tell something about your free time activities.
 - Speak about your hobbies.
 - Speak about your favourite pop-group/singer.
 - Tell something about your free time activities.
 - Tell something about your favourite TV programmes/radio programmes.
 - What kind of music do you like?
 - Describe your room.
 - Can children and their parents be good friends?

Appendix 6- Pre/Post-test pictures



Appendix 7- Oral English Rating sheet

The frame of Harris's oral English rating scale.

Pronunciation

- 5 Has few traces of foreign accent
- 4 Always intelligible though one is conscious of a definite accent
- 3 Pronunciation problems necessitate concentrated listening and occasionally lead to misunderstanding
- 2 Very hard to understand because of pronunciation problems. Student Must frequently asked to repeat.
- 1 Pronunciation problems so severe as to make speech virtually unintelligible

Grammar

- 5 Makes few (if any) noticeable errors of grammar or word order.
- 4 Occasionally makes grammatical and /or word order errors which do not, however, obscure meaning.
- 3 Makes frequent errors of grammar and word order which obscure meaning.
- 2 Grammar and word orders make comprehension difficult. Must often rephrase sentences and / or restrict him basic pattern.
- 1 Errors in grammar and word order so severe as to make speech virtually unintelligible.

Vocabulary

- 5 Uses of vocabulary and idioms are virtually that of a native speaker.
- 4 Sometimes uses inappropriate terms and/or must rephrase ideas because of lexical inadequacies.
- 3 Frequently use the wrong words: conversation somewhat limited because of inadequate vocabulary.
- 2 Misuses of words and very limited vocabulary make comprehension quite difficult.
- 1 Vocabulary limitation so extreme as to make conversation virtually impossible.

Fluency

- 5 Speech as fluent and effortless as that of a native speaker.
- 4 Speed of speech seems to be slightly affected by language problems.
- 3 Speed and fluency are rather strongly affected by language problems.

- 2 Usually hesitant, often forced into silence by language problems.

- 1 Speech as so halting and fragmentary as to make conversation virtually impossible. Comprehensible

- 5 Appears to understand everything without difficulty

- 4 Understands nearly everything at normal speed although occasional repetition may be necessary.

- 3 Understand most of what is said at lower than normal speed with repetitions.

- 2 Has great difficulty following what is said. Can comprehend only "social conversation" spoken with frequent repetition.

- 1 Cannot be said to understand even simple conversation of English.

In this case, the researcher made an equation of making students' oral tests. The score if each was multiplied by four, so, the highest score would be 100. For example, the score of students' grammar is four. The researcher multiplies four by four, so, the score of students' grammar is 16.

Here is the identification of the scores:

If a student gets 5, so $5 \times 4 = 20$

If a student gets 4, so $4 \times 4 = 16$

If a student gets 3, so $3 \times 4 = 12$

If a student gets 2, so $2 \times 4 = 8$

If a student gets 1, so $1 \times 4 = 4$

For example: A student gets 4 in grammar, 4 in vocabulary, 3 in fluency, 2 in comprehension and 2 in pronunciation. So, the student's total score will be:

Grammar $4 \times 4 = 16$

Vocabulary $4 \times 4 = 16$

Fluency $3 \times 4 = 12$

Comprehension $2 \times 4 = 8$

Pronunciation $2 \times 4 = 8$

Total = 60

It means he/she gets 60 in speaking.

The score of speaking based on the five components can be compared in the percentage as follows:

Grammar 20%

Vocabulary 20%

Fluency 20%

Comprehension 20%

Pronunciation 20%

Total = 100

Appendix 8- Experimental and Control groups scores

Row	Participant	Experimental Group												
		Pre -Test(1-5) * 4						Post -Test(1-5) * 4						
		Pronunciation	Fluency	Grammar	Vocabulary	Comprehension	Sum(100)		Pronunciation	Fluency	Grammar	Vocabulary	Comprehension	Sum(100)
1	X1	3	4	4	3	3	68		3	5	3	4	4	76
2	X2	2	3	3	3	3	56		3	4	4	4	4	76
3	X3	4	4	4	3	3	72		4	5	4	3	4	80
4	X4	5	5	4	4	3	88		5	4	4	5	4	88
5	X5	4	3	3	4	3	68		3	4	5	4	4	80
6	X6	3	4	4	3	3	68		4	4	4	5	4	84
7	X7	5	4	3	3	4	76		5	4	5	4	5	82
8	X8	4	3	4	5	5	84		4	4	4	5	4	84
9	X9	2	2	3	3	4	76		3	3	5	4	3	72
10	X10	5	3	3	3	2	64		4	4	3	4	3	72
11	X11	5	4	4	5	5	92		5	4	3	5	5	88
12	X12	3	3	4	4	5	72		3	3	4	5	5	80
13	X13	4	4	4	5	5	88		4	4	5	5	5	92
14	X14	1	2	2	3	3	44		2	4	3	4	5	72
15	X15	5	3	3	3	4	72		5	4	3	3	5	80
16	X16	2	2	3	4	4	60		2	3	4	3	5	68
17	X17	4	3	3	3	3	64		4	3	4	4	4	76
18	X18	3	4	3	4	4	72		4	4	4	4	4	80
19	X19	4	4	4	3	4	76		3	4	3	4	4	72
20	X20	2	3	3	4	4	64		3	4	4	3	5	76
21	X21	3	4	3	3	3	60		4	4	4	3	5	80
22	X22	5	4	4	4	4	76		5	4	3	3	3	72
23	X23	5	4	3	3	3	72		5	4	4	3	3	76
24	X24	4	3	4	5	5	84		5	4	3	5	5	88
25	X25	5	3	3	3	4	72		2	2	3	3	4	76
26	X26	3	4	4	3	3	68		2	4	3	4	5	72
27	X27	5	4	4	5	5	92		5	4	4	5	5	92
28	X28	4	4	4	3	4	76		5	4	3	5	5	88
29	X29	5	4	4	4	4	76		4	4	4	3	5	80
30	X30	-	-	-	-	-	-		-	-	-	-	-	-

Based on the Oral English Rating sheet, proposed by Harris (1974)

Row	Participant	Control Group												
		Pre -Test(1-5) * 4							Post -Test(1-5) * 4					
		Pronunciation	Fluency	Grammar	Vocabulary	Comprehension	Sum(100)		Pronunciation	Fluency	Grammar	Vocabulary	Comprehension	Sum(100)
1	X1	3	4	4	4	3	72		3	5	4	4	3	76
2	X2	4	4	5	4	3	80		4	4	5	4	3	80
3	X3	4	4	5	4	3	80		4	5	5	4	4	88
4	X4	3	4	5	4	3	76		4	4	4	4	3	76
5	X5	3	3	4	3	4	72		3	3	4	3	4	68
6	X6	3	2	2	2	3	48		3	3	2	3	3	56
7	X7	4	4	5	4	4	84		4	5	4	5	4	88
8	X8	2	1	3	3	3	48		2	1	2	3	3	44
9	X9	5	5	5	5	5	100		5	5	5	5	5	100
10	X10	3	3	4	4	4	72		3	3	4	3	4	68
11	X11	4	4	5	5	4	92		4	3	4	5	3	76
12	X12	4	3	4	3	4	72		4	4	4	4	4	80
13	X13	4	3	4	5	3	76		3	4	4	5	3	76
14	X14	3	4	3	4	3	68		4	4	4	4	4	80
15	X15	2	2	2	2	2	40		2	3	2	3	2	48
16	X16	1	1	1	1	1	20		1	2	1	1	1	24
17	X17	4	5	5	5	5	96		5	5	5	5	5	100
18	X18	1	2	3	3	3	48		1	2	2	3	2	40
19	X19	5	4	5	4	3	84		5	4	4	5	3	84
20	X20	3	3	3	2	3	56		4	3	3	3	3	64
21	X21	3	4	4	4	3	76		4	3	3	4	4	72
22	X22	3	3	4	3	4	72		4	4	4	4	3	76
23	X23	5	4	4	5	5	92		4	4	5	5	5	92
24	X24	3	3	4	4	5	72		2	4	3	4	5	72
25	X25	3	4	4	3	3	68		2	4	3	4	5	72
26	X26	4	4	3	4	3	72		4	4	5	5	4	92
27	X27	5	4	3	5	5	88		4	4	4	4	4	80
28	X28	3	3	4	5	5	80		5	4	4	5	3	84
29	X29	-	-	-	-	-	-		-	-	-	-	-	-
30	X30	-	-	-	-	-	-		-	-	-	-	-	-

Based on the Oral English Rating sheet, proposed by Harris (1974)

Appendix 9- Pre/posttest Experimental and Control groups' scores

Table 4.7. Pre-test control group scores

Pre-test - Control group					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20.00	1	3.6	3.6	3.6
	40.00	2	7.1	7.1	10.7
	48.00	3	10.7	10.7	21.4
	56.00	3	10.7	10.7	32.1
	68.00	2	7.1	7.1	39.2
	72.00	4	14.4	14.4	53.6
	76.00	4	14.4	14.4	68
	80.00	2	7.1	7.1	75.1
	84.00	2	7.1	7.1	82.2
	92.00	2	7.1	7.1	89.3
	96.00	2	7.1	7.1	96.4
	100.00	1	3.6	3.6	100.0
Total		28	100.0	100.0	

Table 4.9. Pre-test experimental group scores

Pre-test - Experimental group					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	44.00	1	3.4	3.4	3.4
	56.00	2	6.8	6.8	10.2
	60.00	2	6.8	6.8	17.8
	64.00	3	10.2	10.2	27.9
	68.00	4	13.6	13.6	41.5
	72.00	5	17.8	17.8	59.3
	76.00	4	13.6	13.6	72.9
	84.00	4	13.6	13.6	86.4
	88.00	2	6.8	6.8	93.2
	92.00	2	6.8	6.8	100.0
Total		29	100.0	100.0	

Table 4.11. Post-test control group scores

Post-test - Control group					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	24.00	1	3.6	3.6	3.6
	40.00	2	7.1	7.1	10.7
	44.00	2	7.1	7.1	17.8
	48.00	2	7.1	7.1	24.9
	56.00	2	7.1	7.1	32
	64.00	1	3.6	3.6	35.6
	68.00	3	10.8	10.8	46.4
	72.00	1	3.6	3.6	50
	76.00	5	17.7	17.7	67.8
	80.00	3	10.8	10.8	78.6
	84.00	2	7.1	7.1	85.7
	88.00	2	7.1	7.1	92.8
	100.00	2	7.1	7.1	100.0
Total		28	100.0	100.0	

Table 4.13. Post-test experimental group scores

Post-test - Experimental group					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	68.00	1	3.4	3.4	3.4
	72.00	5	18	18	21.4
	76.00	5	18	18	39.4
	80.00	6	21	21	60.4
	82.00	3	10.2	10.2	70.6
	84.00	4	13.6	13.6	83.2
	88.00	2	6.8	6.8	90
	92.00	3	10.3	10.2	100.0
	Total	29	100.0	100.0	

چکیده:

از آنجایی که توانایی گفتاری شفاف و با اعتماد به نفس، یک مهارت جذاب و با اهمیت به ویژه برای جوانان است، برای معلمان بسیار مهم است که از تکنیک ها و روش‌های سازگارتر با ذهن خلاق آنها، استفاده نمایند. فرآگیرانی که در کلاس‌های انگلیسی شرکت می‌کنند، علاوه براینکه میخواهند مهارت گفتاری خود را تقویت کنند، مایلند بجای بازگوکردن یک داستان، روایت خلاقانه خود را از آن داستان بیان کنند.

هدف مطالعه حاضر، تعیین چگونگی تاثیرگذاری ارائه خلاقانه داستان بر مهارت گفتاری فرآگیران انگلیسی بعنوان زبان خارجی میباشد. به این منظور تعداد شصت فرآگیر انگلیسی که همگی حداقل سطح مهارت متوسط انگلیسی را دارا بودند، در دو گروه آزمایش و کنترل در ده جلسه شرکت کردند و ده داستان کاملا مشابه برای آنها ارائه گردید. از شرکت کنندگان در گروه کنترل تنها درخواست شد تا داستان هایی که شنیدند را بازگو نمایند، و قالب داستان را دنبال نمایند. از طرف دیگر، از شرکت کنندگان در گروه آزمایش درخواست شد تا داستان را با استفاده از خلاقیت خود بازگو نمایند و هر طور که مایلند آن را تغییر دهند.

پیش آزمون و پس آزمون از دو گروه گرفته شد و با استفاده از آزمون معیار های مهارت گفتاری، نتایج مورد بررسی و تحلیل قرار گرفت. نتایج کلی بیانگر این بود که هر دو گروه از نظر مهارت گفتاری رشد کرده اند، اما مقایسه نتایج به دست آمده نشان دهنده تغییرات معنی داری در نمرات گروه آزمایش میباشد. براساس تجزیه و تحلیل داده ها، مهارت گفتاری فرآگیرانی که به واسطه خلاقیت خودشان داستان ها را ارائه دادند، تغییرات مثبت قابل ملاحظه میباشد. بوسیله ارائه خلاقانه، فرآگیران بسیار واقع نگر، سلیس و منعطف بوده و بدون حفظ کردن داستان را بیان نمودند.

نتایج این تحقیق میتواند نقش موثری در تقویت آموزش مهارت گفتاری با در نظر گرفتن نقش تکالیف گفتاری و بهبود ارتباطات داشته باشد. این امر با ارائه تکنیک ها و روش های جدید آموزش مهارت های گفتاری از طریق ارائه خلاقانه داستان مقدور خواهد بود.

واژه‌های کلیدی: مهارت گفتاری، خلاقیت، فرآگیران، معلمان انگلیسی بعنوان زبان خارجی، بازگوکردن داستان.



دانشگاه صنعتی شاهروود

گروه زبان انگلیسی

تأثیر ارائه خلاقانه داستان بر مهارت شفاهی زبان آموزان انگلیسی

پایان نامه ارائه شده به گروه زبان انگلیسی دانشگاه صنعتی شاهروود

جهت دریافت درجه کارشناسی ارشد در رشته آموزش زبان انگلیسی

نگارنده:

ابوالفضل مستغیث

استاد راهنما:

دکتر فاطمه مظفری

استاد مشاور:

دکتر سید علی استوارنامقی

۱۳۹۹ تیرماه