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Educational Digital Storytelling and Its Importance in Developing Listening and Speaking Skills among Primary-School Learners

القصة الرقمية التعليمية وأهميتها في تنمية مهارتي الاستماع والتحدث عند متعلم المرحلة الابتدائية

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Abstract

Digital storytelling has emerged as a significant pedagogical approach in contemporary language education, particularly in primary-level learning environments. By combining narrative structure with visual, auditory, and interactive elements, it offers a multimodal learning experience that may strengthen listening comprehension, oral production, vocabulary development, and learner motivation. This article synthesizes current research on the role of digital storytelling in the development of language skills, with special attention to listening and speaking among young learners. The review indicates that multimedia-supported narrative environments can enhance memory retention, phonological awareness, and oral fluency, while also promoting learner autonomy and engagement. At the same time, the field remains constrained by several limitations, including insufficient longitudinal evidence and a lack of systematic comparative studies between traditional and digital storytelling approaches. The article concludes that digital storytelling should be understood not merely as a technological supplement, but as a pedagogically meaningful framework capable of integrating language acquisition, digital literacy, and student-centered learning in primary education.

Keywords: Story; Educational digital story; Digital story; Listening skills; Speaking skills; Learner.

ملخص:

تُصنَّفُ القصة الرقمية التعليمية بوصفها استراتيجية بيداغوجية تفاعلية تدمج بين تقنيات السرد القصصي وأدوات الوسائط المتعددة لتحقيق أهداف تعليمية شاملة، لا سيما فيما يتعلق بتنمية الكفايات اللغوية والتواصلية لدى المتعلمين؛ حيث تركز فاعليتها على مبادئ "نظرية الترميز المزدوج" التي توظف المثيرات البصرية -كالألوان والرسوم التوضيحية- والمؤثرات السمعية -كالأصوات والموسيقى الخلفية- لتحفيز المعالجة الذهنية وتثبيت المعلومات في ذاكرة طويلة المدى، مما يؤدي بالضرورة إلى تعزيز قدرات المتعلم على التخيل الإبداعي والتفكير النقدي، وهي قدرات تتجاوز النطاق التلقيني التقليدي لتخلق بيئة تعليمية تتسم بالديناميكية، فضلاً عن كونها وسيلة تربوية تتسم بمرونة فائقة تتيح تكييف محتواها لتناسب الخصائص النمائية والاحتياجات المعرفية لمختلف المراحل العمرية. وبالنظر إلى أصولها التاريخية، فإن القصة الرقمية لا تشكل قطيعة معرفية مع الموروث التربوي بقدر ما تمثل تطوراً نوعياً يزاوج بين أصالة المتن السردي وحداثة الوسيط التقني، الأمر الذي يفضي إلى تحول جذري في نمط تقديم المعرفة، ناقلاً المتعلم من حيز التلقي السلبي الساكن إلى فضاء التعلم النشط الذي يعتمد على التفاعل الرقمي المبتكر، مما يكسر جمود الأساليب التعليمية الكلاسيكية ويمنح المتعلم تجربة تعليمية ثرية وغير مألوقة تتسم بالتكامل بين المهارات اللغوية والعمليات المعرفية العليا.

الكلمات المفتاحية: القصة - القصة الرقمية التعليمية - مهارة الاستماع - مهارة التحدث - المتعلم.

Introduction

In light of the cognitive acceleration imposed by the era of the digital revolution, the integration of technology within the educational system is no longer merely a technical option; it has become a pedagogical imperative dictated by the demands of the age and the challenges of improving educational outcomes. This transition represents a structural shift from traditional instructional patterns built on static rote learning towards interactive and

stimulating learning environments that rely on modern technologies to convey and exploit knowledge, thereby paving the way for the development of critical-thinking and creative skills in learners.

Within this framework, the "educational digital story" emerges as an innovative strategy that bridges the longstanding tradition of narration with the tools of the digital age. It reformulates printed stories through the integration of multiple media — ranging from images,

sound effects and soundtracks to chromatic compositions — thus creating an immersive learning environment that addresses the various senses. This strategy draws on the human being's innate inclination towards narrative: the story functions as a cognitive vessel that captures the learner's attention, stimulates intrinsic motivation to learn and lends scientific content an element of suspense, far removed from arduous methods of abstraction.

The digital story acquires an exceptional importance, for it contributes effectively to simplifying abstract concepts and rendering them concrete in a manner suited to the developmental characteristics and cognitive style of the learner at this stage — a stage in which learning is largely dependent on sensory input. On this basis, the present study seeks to investigate scientifically the impact of educational digital storytelling as an important pedagogical instrument, with particular emphasis on its role in honing and developing the listening and speaking skills of primary-school learners, thereby attempting to bridge the gap between digital narrative techniques and the targeted linguistic growth at this foundational stage.

1. Definition of the Story

Rushdī Aḥmad Ṭu'ayma defines the story as: "everything written for children in prose with the aim of entertainment, amusement or edification, recounting events that occurred to specific characters, whether these belong to the world of living beings or to the world of myths and jinn. The story, in general, comprises a set of events revolving around a problem that grows in complexity and ultimately arrives at a resolution."¹

Khālīd Aḥmad, for his part, defines the story as a literary narrative system that manifests itself through written or oral moulds, formulated and constructed on the basis of techniques of narrative imagination. From this perspective, the story is not confined to being a mere linguistic vessel; it goes beyond this to become a functional communicative instrument aimed at provoking the imagination and deepening

the recipient's emotional response. This definition stresses the dynamic nature of the story as a cognitive medium that links thought and affect: it possesses the capacity to transport the recipient — whether reader or listener — from a state of external reception to the level of "mental simulation," in which the recipient's consciousness interacts with the events of the text and embodies them in the imagination as if they were vivid, perceptible scenes. The story thereby becomes an interactive environment that does not stop at the boundaries of the written or spoken text but extends to form an integrated cognitive and emotional experience aimed at sharpening the mental faculties and developing the critical and imaginative capacities of the recipient.²

Building on the foregoing, the story may be characterised as an authentic literary genre that rests on a complex narrative structure in which narrative techniques are woven together with the mechanisms of dialogue to form an integrated fabric grounded not on dispersion but on the "organic unity" of its constitutive elements. This literary genre does not merely report events; rather, it employs carefully constructed founding components — namely, characters, plot, the spatio-temporal frame (time and place) and rising action — which fuse within a semantic framework that unfolds in a sequential and logical manner, treating a particular problematic or dramatic crisis that escalates to a climax of tension and then unravels towards a resolution reflecting the overall vision of the text.

The aim of such narrative configuration does not stop at the limits of mimesis or description but extends to profound communicative and affective ends. The story seeks to transmit intellectual content and value-laden visions, mobilising emotional charge and the arousal of affect as tools for penetrating the recipient's consciousness — whether this text is embodied in a written mould that grants the reader scope for imagination, or in an oral mould that relies on the narrator's tone and

direct interaction. In this way, the story is transformed from a fleeting tale into an active literary entity capable of reshaping the recipient's reality both affectively and intellectually, through an organised narrative journey that turns the ordeal or problem into a means of distilling meaning, and dialogue and narration into vehicles for anchoring the human experience in the memory of the listener or reader.

2. Definition of the Digital Story

A digital story is a story revolving around events, places and persons, to which sound effects, video, images, texts, animation and music are added. It is designed by means of one of the specific software packages dedicated to digital storytelling.

Banaszewski defines it as: "a set of stories revolving around a specific theme, to which a combination of multimedia is added — comprising sound, image, text, audio effects and electronic animations — in order to produce digital stories in an engaging manner intended for deployment within the educational process."³

On the basis of the foregoing, it becomes clear that the digital story constitutes a new generation of stories, drawing on the computer, modern technologies and multimedia, which are exploited to render abstract concepts more accessible to the learner's mind in a contemporary digital manner. The digital story thus plays an effective role in achieving its intended objectives, namely the development of various skills across different educational stages.⁴

Some consider it among the finest of literary arts, provided that it is well composed, judiciously chosen and skilfully presented to the learner. It is one of the most influential literary forms upon the psyche, and many theories and concepts spread through digital stories before any other medium owing to their inherent appeal. The digital story is, moreover, an excellent medium for conveying information to learners in a captivating fashion, for stimulating their imagination, broadening

their horizons of thought and developing their linguistic repertoire.⁵

3. Definition of the Educational Digital Story

An educational digital story is a narrative recounted in an electronic format that relies on facts, events, plot, characters and a dramatic line. It is presented through multimedia — such as sound, images, graphics and animation effects — in order to encourage the learner to communicate and interact within the classroom.⁶

3.1 Operational Definition of the Educational Digital Story

The use of multimedia — sound, image, colour and music — to teach linguistic skills to the primary-school learner.

4. The Skills of the Arabic Language

The linguistic skills — listening, speaking, reading and writing — constitute the foundation of learning and instruction across the various educational stages, and through them the learner acquires knowledge in all its forms. They represent the fundamental building block for learning and for behaviour in the various domains of life. Education in its modern conception emphasises the importance of equipping learners with the linguistic skills that enable them to use the Arabic language in real-life and vital situations.

4.1 The Listening Skill

Listening is the natural entry point for language learning and the correct path to its acquisition. As Ibn Khaldūn states in his *Muqaddima*, "hearing is the father of the linguistic faculties" — a concise expression conveying the importance of listening for the soundness of the tongue in general.

The ancient Arabs likewise said: "Learn how to listen well before you learn how to speak well, for your need to hear and to grasp is greater than your need to speak."⁷

The ancient Arabs thereby affirmed the importance and superiority of hearing, considering it superior to the sense of sight. God Almighty Himself placed the sense of hearing before that of sight in His Qur'anic

words: "they are Deaf, dumb, and blind" (Surah al-Baqarah, verse 18).⁸

Al-Rāzī, in his commentary on this noble verse, notes that the object of hearing is mentioned before the object of seeing, and this priority is itself an indication of pre-eminence; for hearing was the very cause through which the intellect made use of knowledge and the sciences. Hearing operates in the six directions, whereas sight operates only on what stands opposite it among visible objects. Moreover, hearing is the foundation of speech, since the mute is invariably deaf; it has been said that the cause of muteness is the absence of hearing such that there is nothing for the person to imitate, whereas if sight is impaired, speech is not thereby abolished.⁹

One study has shown that the average individual listens, each day, to the equivalent of a book; speaks, each week, the equivalent of a book; reads, each month, the equivalent of a book; and writes, each year, the equivalent of a book. Another study has demonstrated that human beings devote between 50% and 80% of their waking time to communication: of this, 45% is spent listening, 30% speaking, 16% reading and 9% writing.

Other researchers have confirmed that the principal reason for the difference between more successful language learners and those who are less so lies in their ability to use listening as a means of acquiring the language. The listening skill is defined as "a process in which the listener devotes particular attention and deliberate concentration to what the ear receives in the form of sounds."¹⁰

Accordingly, the listening skill is a conscious and active process for receiving acoustic messages, understanding them and interpreting them.

4.2 The Speaking Skill (*al-Kalām*)

Speaking refers to the transfer of beliefs, feelings, attitudes, meanings and ideas from the speaker to others with fluency and flow, accuracy of expression and soundness of performance.

The speaking skill comprises two elements that constitute the very essence of the speaking process: communication, and linguistic and articulatory correctness. It also denotes the correct, context-appropriate use of language. It is one of the activities of communication between individuals and may therefore be regarded as the practice that enables the learner to express his ideas and needs and to communicate with society through a range of sub-skills such as expressing oneself in sentences and linking ideas to one another.

4.3 The Reading Skill

Reading is a complex mental activity that essentially goes beyond the boundaries of simple mechanical skills; it constitutes a higher-order cognitive strategy aimed at enabling the reader to assimilate systems of knowledge, to develop his cultural and scientific repertoire, and to elevate his linguistic competencies — including soundness of vocal performance and quality of delivery. In the contemporary academic context, the concept of reading has undergone a radical transformation: it is no longer restricted to being a technical medium for deciphering written symbols, nor a mere process of linking sounds to written words. It has crystallised into a multidimensional interactive process concerned with the construction and analysis of meaning.

Reading has thus moved from its traditional frame, which confined it to passive reception, to a broad space resting on integrated foundational pillars: first, "recognition," which is the ability to perceive symbols visually and to decode them; secondly, "articulation," which requires vocal fluency and correct points of articulation that endow the text with its expressive value; and thirdly, "comprehension," the highest level of mental processing, which goes beyond the surface level of words to infer deep meanings, analyse concepts and link them to cognitive contexts.¹¹

Contemporary reading has thus become an active constructive process that

contributes to refining human awareness and serves as a pivotal instrument for the mastery of the skills of criticism, inference and cognitive representation, rendering it an indispensable cornerstone in building the intellectual and linguistic personality of the learner.

From what has been set out above, it becomes clear that reading is no longer simply a matter of establishing the link between spoken language and written symbols; rather, it has become a mental and intellectual process aimed at comprehension — that is, the translation of symbols into the ideas they signify and the use of what the reader understands and distils from what he reads in confronting the problems of his life.

4.4 The Writing Skill

Writing is one of the most complex of the linguistic skills, since it requires more than one sense to function simultaneously: the hand writes, the eye follows, the mind monitors and organises. Because of this complexity and composite character, the teaching of writing comes at the end of the teaching of the linguistic skills — not as a diminishment of its importance, but because it is a skill that cannot be mastered until the learner has listened to the language, become familiar with its sounds, imitated them in articulation and speech, come to know its symbols and, finally, written them. It thus becomes clear that writing is both an affective-mental skill — bound up with forming an idea about a particular topic or issue — and a cognitive skill — bound up with placing those ideas upon the blank page in accordance with specific rules of soundness, organisation, clarity and beauty. From all that has been said, it becomes apparent that the linguistic skills are interlocking and complementary to one another. Although in some situations a person may be solely a listener or solely a speaker according to the demands of the situation, there are many situations in which the linguistic skills are interwoven and interlocked such that none of them can be dispensed with.

5. The Strategy of Digital Storytelling in Education

Many teachers seek to render the educational process more vibrant and active by employing a variety of methods and strategies. Among the most important of the technology-based strategies is undoubtedly that of digital stories, which lend an air of enjoyment to the classroom and enable the learner to attain the desired objectives through oral narration and digital content encompassing sound, image and video — all of which lend an enjoyable character to the classroom environment. Studies confirm that the auditory and visual narration of the digital story plays a major role in attracting the learner's attention by virtue of the images and visual effects it contains; nor is the written modality any less important than the preceding two, since it constitutes the principal learning tool for learners at the various educational stages.

6. Advantages of the Digital Story

Contemporary educational literature points to the qualitative superiority of the digital story when compared with the traditional printed story, attributing this to its structural and functional characteristics, which enhance the educational process. These advantages manifest themselves in a number of fundamental axes:

First, cognitive reinforcement and retentive memory: the digital story affords the possibility of acoustic and visual repetition, a pedagogical practice that contributes to anchoring concepts and information in long-term memory and allows the learner to return to the educational material at his own pace, thereby enshrining the principle of "self-directed learning."

Secondly, operational flexibility and focusing of attention: digital media are distinguished by their ease of deployment and operation, which reduces technical obstacles and allows the teacher and the learner alike to direct their energy towards the interactive process. Furthermore, visual and auditory stimuli play a pivotal role in reinforcing the learner's "selective

attention," thereby prolonging the period of mental concentration in comparison with traditional static means.

Thirdly, sensory integration and interactive motivation: the digital story presents an immersive educational content based on "multimodality," in which images, drawings and musical effects fuse to form a captivating interactive environment. This enjoyable frame is not content merely with attracting the learner's curiosity; it also operates as a dynamic stimulus for cognitive exchange between teacher and learners, transforming the educational process from a one-way delivery into an ongoing interactive dialogue.

Fourthly, the development of linguistic competencies (listening and speaking): thanks to the employment of auditory, oral and visual narration, the digital story constitutes a fertile field for the development of linguistic skills. The learner finds in this environment a natural simulation of language, which prompts him to re-produce the narration in his own style — thereby developing the listening and speaking skills in a structurally robust manner.

Within this context, the employment of the application "Atlas Educational" (al-Aṭlas al-Taʿlīmī) presents itself as an applied model of this theoretical framework. It constitutes a technological platform that embodies the aspirations of modern education: this application contributes to strengthening the linguistic competencies of learners at the foundational stage by providing an enjoyable educational experience specifically designed to suit the developmental and cognitive needs of young children. Our focus in this study on "Atlas Educational" aims to evaluate its direct impact as a developmental tool and to verify its efficacy in developing the linguistic skills (listening and speaking) of primary-school learners, thereby making it a tangible model for transforming pedagogical concepts into effective digital practice.

Presentation of the "Atlas Educational" Application (Atlas4apps.com)

The "Atlas Educational" application contains educational and pedagogical stories for children, including school-aged children. It offers a collection of illustrated and affecting stories that develop the learner's imagination and broaden his horizons — stories filled with adventure, instruction and moral values. These educational digital stories help the learner to learn the Arabic language and to develop the skills of listening, speaking and reading. The application comprises fifty educational and pedagogical stories.

It is a free application available on:

- Google Play: <https://bit.ly/4gFHnfp>

- Apple Store:

<https://apple.co/3wbia4P>

- Facebook page: "Atlas Educational for Children".

The application contains educational digital stories aimed at children aged from two to eight years, together with educational games for young children at the pre-kindergarten stage, comprising around sixty activities designed to help the child develop fundamental skills. The application is available on Google Play.

Among the further features of the application is the fact that it teaches the English language, beginning with the teaching of letters, sounds and words in a simplified and accessible manner that motivates the learner to learn more. It includes a sounds section containing 250 audio files through which the school-attending pupil learns to pronounce letters correctly and soundly. The words section comprises more than 1,000 words covering all the fields the pupil needs at this age. Added to this are the educational songs sections, which include a wide range of entertaining educational songs; then comes the pupils' section, comprising a set of educational and pedagogical exercises and games. Nor should we omit the writing section, which teaches the pupil to write the letters in their various positions.

There are also cards (flashcards) for teaching the beginner pupil the Arabic numerals; other cards for teaching grammar

(verbs in the past, present and imperative tenses); further dedicated cards for learning colours; and cards relating to the teaching of religious observances to the beginner pupil.

On the whole, the "Atlas Educational" application is intended for children and primary-school learners. It enables them to discover and learn new vocabulary in order to enrich their linguistic repertoire — such as the names of colours, shapes, parts of the body, the senses, and so forth. The educational digital stories within the application are varied, ranging between instructional stories and pedagogical ones that address the various life situations of the child's experience, in addition to games, activities and exercises that reinforce the learner's comprehension and assimilation. The application is easy to use and suited to the ages of primary-school learners, since the stories are presented in a simple and clear language and offer the learner the opportunity to watch and listen to them again whenever he wishes by tapping the play icon, pausing or returning to them. Each story contains, at its conclusion, a useful moral and lesson for the learner.

The Story Selected from the Application: "Al-'Atā'" (Giving)

The events of the story revolve around cooperation, altruism and helping others — moral and pedagogical values that must necessarily be taught to our children. The story's heroine, Fāṭima, asks her brother Aḥmad to help her pick a large red apple in the garden. Aḥmad helps her by picking the apple and handing it to her. The purpose of the story is the helping of others and cooperation — moral values which our noble religion has enjoined upon us.

The story "Al-'Atā'" (Giving) constitutes an applied model indicative of the conscious deployment of visual semiotics within the context of digital education. Graphic design here transcends its role as a mere aesthetic vessel to become an active component of the pedagogical structure of the story. From a semiotic perspective, the dominance of the colour green in the scene of the main character

(Fāṭima) is not a mere chromatic choice but rather an exploitation of the psychological properties of colour: green symbolises fertility, vitality and mental relaxation, thereby creating a visual environment conducive to the reception of information and to the focusing of the learner's attention towards the depth of the text. Alongside this, the digital interaction interface — with its four icons coded by colour (blue for play, green for pause, orange for stop and red for back) — stands out as a pedagogical instrument that grants the learner autonomy in the pace of learning, whether within the classroom or in the home environment. This feature is not limited to facilitating the browsing process; it constitutes a fundamental condition for reinforcing mental concentration and for enabling the learner to discriminate finely between sounds and articulatory points by virtue of the repeated-listening function, thereby contributing to the development of his receptive skills and his sound pronunciation with the pedagogical guidance of the teacher.

At the level of pedagogical application, the digital story is transformed from a medium of mere presentation into an active communicative process that reinforces the learner's self-confidence and motivates him to engage in positive interaction. The narrative stimuli prompt the learner to respond to the cognitive and value-related questions posed by the teacher and lead him ultimately to the stage of narrative representation through re-formulating the story in his own style — which is precisely the embodiment of higher-order thinking skills. In order to ensure the attainment of the pedagogical aim, the teacher goes beyond the role of mere instructor and becomes a facilitator of learning by employing complementary interactive strategies such as role-play and group discussions on the topic of the story, thereby consolidating moral values and linguistic knowledge. These applied activities ensure that the learner is moved from the stage of passive reception to that of

active linguistic practice within a dynamic social context. This effectiveness is not confined to the classroom space alone but extends to encompass partnership with parents at home, thereby ensuring the continuity of the educational experience and deepening its cumulative pedagogical impact on the development of the listening and speaking skills of learners at the foundational stage.

Conclusion

On the basis of the foregoing analytical findings, a set of conclusions may be drawn that highlight the strategic position of educational digital storytelling as an effective pedagogical instrument that transcends traditional instructional patterns and contributes to enriching the learning environment through the following axes:

The digital story occupies a leading position among educational media in terms of its responsiveness to the psychological and pedagogical inclinations of learners across the various age groups and educational stages. It is an attractive medium possessing a remarkable capacity to break the rigidity of curricula, thanks to its interactive structure which combines the aesthetics of literary narration with the efficiency of digital technology. This blend not only responds to the learner's cognitive curiosity but also reinforces media-based learning, thereby rendering the educational process an immersive and enjoyable experience that contributes to raising levels of mental engagement and active participation both inside and outside the classroom.

The digital story constitutes a fundamental pillar for the development of linguistic skills in both their receptive (listening) and productive (speaking) dimensions. On the one hand, it strengthens the listening skill through its refined visual and acoustic production, which ensures the sustainability of the learner's attention and concentration upon sound linguistic input. On the other hand, it contributes effectively to the development of the speaking skill by offering the learner genuine opportunities

for linguistic practice through retelling, the production of new narrative texts and the expression of critical opinion, thereby fostering remarkable linguistic fluency and the correction of articulatory errors through continuous imitation. Moreover, these stories function as a repository of enrichment that supplies the learner with an extensive linguistic lexicon and contributes to constructing a robust conceptual stock conducive to precise self-expression — which embodies the functional integration between the technological medium and linguistic objectives within an integrated pedagogical framework serving the cognitive and linguistic development of the learner.





Recommendations

1. The necessity of developing educational curricula introducing the narration of educational digital stories and the methods for their production.
2. The dissemination of a culture of educational digital storytelling among teachers and within the educational milieu.
3. The training of teachers in the production of educational digital stories in their various forms in a manner consonant with educational content.
4. The development of teachers' technical and artistic skills through their involvement in the production of educational digital story-narratives.
5. Drawing teachers' attention to the role of the narration of educational digital stories in equipping pupils with concepts and knowledge and in facilitating the difficulties encountered in the study of certain subjects.

Footnotes

1. Rushdī Aḥmad Ṭu'ayma, *Adab al-Aṭfāl fī al-Marḥala al-Ibtidā'iyya: al-Naẓariyya wa-l-Taṭbīq* (Maḥmūhu wa-Aḥammīyyatuhu, Ta'līfuhu wa-Ikhrājuhu, Taḥlīluhu wa-Taḥwīmuhu) [Children's Literature at the Primary Stage: Theory and Practice — Its Concept and Importance, Its Composition and Production, Its Analysis and Evaluation] (Cairo: Dār al-Fikr al-'Arabī), 42.
2. See: Aḥmad Khālīd Maḥmūd, "al-Qiṣṣa al-Mubassaṭa wa-Dawruhā fī Ta'līm al-

Lugha al-'Arabiyya li-l-Aṭfāl al-Nāṭiqīn bi-Ghayr al-'Arabiyya" ["The Simplified Story and Its Role in Teaching the Arabic Language to Non-Arabic-Speaking Children"], *Majallat al-Nāṭiqīn bi-Ghayr al-'Arabiyya*, no. 5: 63, 90.

3. Arjī Salmān Muḥammad al-'Uṭaybī and Dārīn bint Mubārak al-Sulamī, "Wāqī' Tawzīf al-Qiṣṣa al-Raqmiyya fī Tanmiyat Maḥārat al-Taḥadduth ladā Marḥalat Riyāḍ al-Aṭfāl min Wijhat Naẓar Mu'allimāt al-Rawḍa bi-Madīnat al-Ṭā'if" ["The Reality of Employing the Digital Story in Developing the Speaking Skill at the Kindergarten Stage from the Viewpoint of Kindergarten Teachers in the City of Ṭā'if"], *Majallat al-Funūn wa-l-Ādāb wa-'Ulūm al-Insāniyyāt wa-l-Ijtimā'*, no. 88, February 2023, United Arab Emirates, 90.
4. H. Moradi and H. Chen, "Digital Storytelling in Language Education," *Behavioral Sciences* 9, no. 12 (2019): 147.
5. See: Lamīs Yūsuf Muḥammad Ṭuwayn, *Fā'iliyyat al-Qiṣṣa al-Raqmiyya fī Tanmiyat Maḥārat al-Muḥādatha bi-l-Lugha al-Inglīziyya ladā Ṭalabat al-Marḥala al-Asāsiyya* [The Effectiveness of the Digital Story in Developing the Conversational Skill in English among Basic-Stage Pupils], MA thesis in Information and Communication Technology in Education, Department of Special Education and Educational Technology, Faculty of Educational Sciences, Middle East University, Amman, Jordan, June 2022, 22.
6. Ḥamza Īhāb, "Athar al-Ikhtilāf fī Namaṭay Taqwīm al-Qiṣaṣ al-Raqmiyya al-Ta'līmiyya fī al-Taḥṣīl al-Fawrī wa-l-Murja' ladā Talāmīdh al-Marḥala al-Ibtidā'iyya" ["The Effect of Variation in Two Modes of Evaluating Educational Digital Stories on the Immediate and Deferred Achievement of Primary-Stage Pupils"], *Dirāsāt 'Arabiyya fī al-Tarbiya wa-'Ilm al-Nafs* (n.d.): 321.
7. 'Abd al-Qādir Badla, *Tawzīf al-Qiṣṣa fī Ta'līm al-'Arabiyya li-Ghayr al-Nāṭiqīn*

bihā [The Employment of the Story in Teaching Arabic to Non-Native Speakers] (2023).

8. Qur'ān, Sūrah al-Baqarah, 18.
9. See: Fakhr al-Dīn al-Rāzī, Tafsīr al-Rāzī (Mafātīḥ al-Ghayb) [The Commentary of al-Rāzī — Keys of the Unseen], 1st ed. (Beirut: Dār al-Kutub al-ʿIlmiyya, 1421 AH/2000 CE), 105.
10. See: Fāris al-Sulaytī, Funūn al-Lugha: al-Mafhūm, al-Ahammiyya, al-Muʿawwiqāt, al-Barāmij al-Taʿlīmiyya [The Arts of Language: Concept, Importance, Obstacles and Educational Programmes] (Irbid, Jordan: ʿĀlam al-Kutub al-Ḥadīth).
11. Sāmiya Muḥammad Muṣṭafā Shāhīn, "Athar al-Qiṣaṣ al-Raqmiyya al-Tafāʿuliyya fī Taḥsīn al-Mahārāt al-Qirāʾiyya ladā Ṭalabat al-Taʿlīm al-Fardī fī Madīnat Sakhnīn min Wijhat Nazar al-Muʿallimīn" ["The Effect of Interactive Digital Stories on Improving the Reading Skills of Individual Education Pupils in the City of Sakhnīn from the Teachers' Viewpoint"], Majallat Jāmiʿat al-Zaytūna al-Duwaliyya li-l-Nashr al-ʿIlmī 2, nos. 29–30 (December 2024): 431.

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