Facilitating English Language Learning Through Digital Storytelling; A Systematic Literature Review

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ABSTRACT

This systematic review analyzes the effectiveness of Digital Storytelling (DST) as a teaching tool for learning English. It integrates and critiques prior research regarding the tool's effectiveness, theoretical justification, and challenges in implementation. Indicative studies do point DST's potential to promote certain critical language skills as a result of the motivation, autonomy, and critical thinking an individual DST learner develops. It is true the motivation is a positive factor, yet autonomy is an achievement. It is notable for many studies DST is based on the combination of constructivist and multimodal learning theories. DST accomplishes the development of writing fluency, the speaking skill, and vocabulary acquisition in language learning. Most importantly, the review outlines the major and critical shortcomings in the existing studies. Most importantly the review outlines critical research gaps. The largest of these is probably the absence of longitudinal studies to verify the retention of language skills over time. In addition, most uses of DST lack attention to the specific linguistic subsystems, such as pragmatic competence or complex syntax, that might be addressed through task design. The prospect of studying multimodal constructs opens new avenues for research, given data's efficiency in enhancing learning. The lack of longitudinal, empirical studies that capture learning over time is a critical missed opportunity. There is great potential for multimodal DST methods to change student learning, but the main gap that defines the research gap for DST is the lack of documentation for longitudinal learning.

Keywords: Digital storytelling, ELT, Methodology, learning, DST

INTRODUCTION

Digital storytelling is “the practice of using computer-based tools to tell stories” by combining narrative with digital content such as pictures, sound and movies to create a short film . It is thus much more than a technological gadget; Digital Storytelling is actually a twenty-first-century digital literacy formation merged with the ancient art of oral narrative. An extensive and robust research has been already conducted in the sphere, including empirical studies, and in the literature review of DST in the EFL/ESL classroom must prove a large extent of positive impact on a variety of English language learning dimensions.

The theoretical grounding for the effectiveness of DST is solidly rooted in constructivist and socialconstructivist learning theories. In the process of creating a digital story, the learner is not just a passive receiver of knowledge but rather an active participant. Learners have to decide on a topic, write a narrative script, sequence visual components, and often record their voices; therefore, the learning is very personalized and meaningful (Sadik, 2008). This follows the principles of student-centered learning and project-based learning, in which the student's role comes first. Second, DST fosters multimodal literacy. Students learn to understand meaning not only through the text but through a different ways such as linguistic, visual, auditory, and spatial methods being valued in in today's digital world (Hafner & Miller, 2011; Ohler, 2013). Furthermore, it has also been documented that it has

emotional benefits. The creative DST projects lead to enhanced learner engagement and build sense of ownership which matters a lot to young learners struggling with confidence in conventional classrooms (Yoon, 2013).

Research has started to confirm those theoretical ideas. Research has found that DST can promote oral proficiency in a low-anxiety speaking and pronunciation practice context, as students rehearse and re-record their stories (Kim, 2014). In writing, the actual scripting and storyboarding of visual stories can assist in organization, grammar and vocabulary usage (Normann, 2011). In research by Tsou, Wang, and Tzeng (2006), a multimedia storytelling website was found to significantly improved reading comprehension and vocabulary retention. Moreover, DST projects also generally require collaboration, developing the students' communicative competence and pragmatic skills in authentic, task-based contexts (Smeda et al., 2014). Same is supported by Razmi et al. (2024).

Although significant research is available, still, there are gaps and limitations in the current research which indicate a need for deeper and more thorough investigation.

First, we lack a clear understanding of the long-term effects and retention of language skills gained through DST. Most existing studies, including the year-long work of Yang and Wu (2021) have been conducted over just one semester or academic year. While they demonstrate significant immediate gains after testing, we do not know if the vocabulary, grammar, or storytelling skills learned through a DST project are retained by learners over a longer time or whether the engaging, project-based approach of DST foster more lasting learning compared to traditional methods. Research has not yet consistently tracked learners' progress over several years to see if the initial motivational and cognitive benefits lead to ongoing language growth.

Second, the current research does not provide a clear way to integrate Digital Storytelling (DST) to focus on specific subsystems of language. While studies generally show that DST improves writing skills or speaking fluency, they often do not explain how to transform the design of the DST project to some areas such as studying pragmatic competence, complex sentence structures, or cohesive devices. The reasons for its success are sometimes unclear. For instance, finding out if a DST project is better for teaching narrative tenses than the past perfect or if it can be specifically used to practice certain speech acts, like apologies or requests is not yet clear. The work of scholars including Barrett (2006) and Robin (2016) offer general guidelines, but there is still a gap in creating and validating a differentiated instructional model that clearly connects specific DST tasks, such as the type of story, the required narrative structure, and the focus of peer feedback, with learning specific language features.

Third, there is an important gap regarding the role of the teacher and the assessment challenges in DSTdriven language classrooms.Much of the research focuses on the student as the creator, but the teacher's role as a facilitator, technology guide, and language coach in this complex process is not well-developed and lacks research. The studies by Gakhar and Thompson (2007) and Thang et al. (2014) address teacher and student perceptions, but they do not closely examine the teaching strategies, classroom management methods, or professional development needs of teachers using DST. This connects to the issue of assessment. Traditional standardized tests mostly fail to capture the diverse learning outcomes of a DST project.These outcomes include not just linguistic accuracy, but also creativity, digital literacy, collaboration, and narrative coherence. The field lacks clear, validated, and practical rubrics that teachers can reliably use to give formative and summative feedback on both the language and the multimodal product, without getting overwhelmed by the task's complexity.

To address these gaps, this research aims to conduct a thorough study. It goes beyond just showing that DST works. It will explore the specific conditions that help it best support long-term, specific, and measurable English language learning.

Research Objectives

1. To find out the long-term effects and retention of language skills gained through DST
2. To propose differentiated instructional model for digital storytelling that also focuses on pragmatic competence and complex sentence structures

3. To identify the teachers roles during digital storytelling projects and suggest a practical rubric for assessment

Research Questions

1. How DST affects retention of language skills?
2. Which instructional model can be suitable for DST that also focuses on pragmatic competence and complex sentence structures?
3. What can be the teachers roles during digital storytelling projects and suggest a practical rubric for assessment?

LITERATURE REVIEW

The role of technology in language education has changed from a minor addition to a main element, fundamentally altering how language input is presented, practiced, and produced. Among the many technological options, Digital Storytelling (DST) has gained notable attention as an effective method that aligns with the communicative, student-centered, and multimodal goals of modern language teaching. Bernajean Porter (as cited in Robin, 2016) defines DST as the modern way of expressing the ancient art of storytelling through various digital media, including text, images, audio, video, and music. DST allows learners to be active creators of meaning rather than just passive recipients. This literature review brings together existing research on using digital storytelling to facilitate English language learning. It starts by outlining the theoretical foundations of DST and moves on to analyze its impact on specific language skills and competencies. The review also looks at motivation and autonomy, discusses the practical challenges of implementation, and concludes by identifying key gaps in current research, making a case for further study.

Theoretical Foundations of Digital Storytelling in Language Learning

The effectiveness of DST arises not just from its technological appeal but is also grounded in established learning and language acquisition theories.

Constructivist and Social Constructivist Paradigms

At its essence, DST is a constructivist activity. Learners build their own knowledge and understanding of language by actively creating a digital narrative (Sadik, 2008). This process involves selecting a topic, writing a script, storyboarding, collecting multimedia resources, and assembling the final product. Each step involves critical decision-making, problem-solving, and applying language skills in a real context. This approach aligns with Piaget's idea that knowledge is constructed through experience and interaction. Moreover, DST includes a social constructivist aspect, as proposed by Vygotsky. Many DST projects are collaborative, featuring peer feedback, group planning, and shared authorship. In these collaborations, learning is supported through interaction with more knowledgeable peers and teachers, enabling learners to work within their Zone of Proximal Development (ZPD) to achieve tasks they could not complete on their own (Hafner & Miller, 2011). The classroom becomes a community where language serves as a tool for collective creation.

Multimodality and New Literacies

DST is inherently multimodal. It requires learners to be skilled not just in language but also in visual, auditory, gestural, and spatial communication (Kress & van Leeuwen, 2001). This multimodal approach is central to New Literacies, which argue that literacy in the 21st century goes beyond reading and writing print text. It now includes the ability to critically understand and create digital, multimedia texts (Cope & Kalantzis, 2009). For English language learners (ELLs), this is particularly impactful. They can use images and sound to support and clarify their linguistic messages. This reduces the cognitive load of producing a solely text-based narrative and allows them to express complex ideas that may exceed their current vocabulary or syntax (Ohler, 2013). As a result, DST teaches English along with digital and multimodal literacies, preparing students for the communication demands of today’s world.

Task-Based Language Teaching (TBLT) and Project-Based Learning (PJBL)

DST is an ideal vehicle for both Task-Based Language Teaching (TBLT) and Project-Based Learning (PJBL). A DST project is a complex, holistic task resulting in a digital story. This fits well with TBLT's emphasis on meaning over form and its use of tasks modeled on real-world language use (Ellis, 2003). During the project, learners use language practically to negotiate meaning, cooperate, and solve problems. Similarly, as a projectbased learning initiative, DST is typically sustained, inquiry-based, and driven by students, resulting in a concrete product. This method promotes deeper learning and combines various skills including research, writing, technology, and presentation into a unified experience (Brenner, 2014). The project-based nature of DST ensures that language learning is contextual, purposeful, and personally relevant.

The Impact of DST on Specific Language Skills and Competencies

Research has provided strong evidence for the positive effects of DST on different areas of English language proficiency.

Writing Skills

Creating a digital story starts with writing. Developing a script requires learners to engage deeply with narrative structure, coherence, cohesion, and vocabulary choice. Studies consistently show that this process significantly improves writing proficiency. Sadik (2008) found that DST gave secondary school students a meaningful context for writing, resulting in more engaged and detailed narratives. Knowing their text would be part of a public multimedia presentation motivated students to invest more effort in drafting and revising. Similarly, Normann (2011) reported that Norwegian university students saw the writing process in DST as highly beneficial for their academic English skills, particularly in organizing ideas and using linking words. The iterative writing process for DST includingdrafting, receiving feedback on clarity and flow from peers who visualize the story, and revising denotes a process-writing approach commonly endorsed in second language writing instruction.

Oral Proficiency and Speaking Fluency

DST creates a unique, low-pressure environment for developing oral skills. Unlike impromptu speaking tasks, DST allows learners to script, practice, and re-record their narration multiple times until they are satisfied with their delivery. This reduces the anxiety associated with spontaneous speech and helps them focus on pronunciation, intonation, and fluency. Kim's (2014) research highlights this point. In her study, learners used DST to practice speaking skills independently. The findings showed significant improvements in oral proficiency, with students reporting greater confidence in their speaking abilities. Listening to their own recordings provided them with metalinguistic awareness, enabling them to self-correct and improve. Furthermore, Castañeda (2013) found that students felt proud of their vocal performances, viewing the narration as a part of themselves, which increased their personal investment in achieving clear and expressive speech.

Vocabulary Acquisition and Reading Comprehension

The multimodal aspect of DST makes it a powerful tool for vocabulary learning. When students create a story, they often search for precise words to express their ideas. Pairing these new words with images and audio in their final product creates a strong mental representation that aids in retention. Tsou, Wang, and Tzeng (2006) demonstrated this in their study of a multimedia storytelling website. Students in the experimental group who used the platform showed much better vocabulary acquisition and reading comprehension than those in the control group. The researchers argued that presenting textual, auditory, and visual information simultaneously provided multiple ways to encode meaning, facilitating deeper cognitive processing. This aligns with Dual Coding Theory (Paivio, 1986), which suggests information stored both verbally and visually is easier to recall.

Critical Thinking and Digital Literacy

Beyond individual language skills, DST promotes higher-order thinking and digital skills. Creating a digital story involves analysis, synthesis, and evaluation. Students must analyze their topic, gather information from various

sources, and assess the relevance and quality of multimedia elements they want to use. Robin (2016) connects DST to the development of essential 21st-century skills, including critical thinking, creativity, and collaboration. In language learning, this means students are not just using English; they are also using it to think critically about content and form. Moreover, the technical process of creating the video using editing software, managing digital files, and understanding copyright builds vital digital literacies (Smeda et al., 2014). As Hafner and Miller (2011) illustrated in their study of a collaborative video project, students become skilled at using technology not only for consuming content but also for academic and creative production, marking a key shift in becoming independent learners in the digital age.

Fostering Motivation, Autonomy, and Identity

A common theme throughout the literature is the significant impact of DST on the emotional factors that are important for successful language acquisition.

Enhancing Motivation and Engagement

The personal, creative, and technology-driven nature of DST strongly motivates learners. Yoon (2013) argued that DST gives English language learners intrinsic motivation by making learning personally relevant and enjoyable. When students can tell their own stories about their lives, cultures, or views they develop a strong sense of ownership over their work and the learning process. This marks a significant shift from unrelated textbook exercises. Niemi and Multisilta (2016) found that student engagement was notably high in DST projects, as participants saw the work as personally meaningful and empowering. The end result, a polished digital video, also provides a sense of accomplishment that boosts motivation and can be shared with a wider audience, further enhancing its value.

Developing Learner Autonomy

DST projects naturally encourage learner autonomy. By design, they shift the teacher's role from a source of knowledge to a facilitator and guide. Throughout the project, students must take responsibility for many decisions, from choosing a topic to carrying out technical tasks. Kim's (2014) study on independent learning for oral skills is a prime example, showing how DST can create a structure that allows learners to direct their own practice and improvement. The project-based format requires time management, goal setting, and problem-solving—all vital aspects of independent learning. As students successfully navigate these challenges, their confidence and ability to manage their own learning outside the classroom grow.

Affirming Cultural and Personal Identity

For many language learners, the classroom can feel like a place where their identity is overlooked. DST can balance this by providing a platform for students to share their cultural background and personal stories. Castañeda's (2013) research powerfully illustrates this, featuring a student who expressed, "I am proud that I did it and it’s a piece of me." By creating stories that reflect their identities, learners can connect their personal experiences with the target language, making English a medium for self-expression rather than just a subject to study. This confirms their identity and helps lower the emotional barriers to language learning, creating a more favorable environment for acquisition.

Getting DST into language classes isn't always easy. We need to be real about some of the issues that pop up. One big problem is just getting access to the tech needed. To do DST well, you need computers, mics, cameras, and video editing software. Sometimes you also need fast internet. But not every school or student has these things (Smeda et al., 2014). Also, teachers and students might not be tech experts, which can be annoying and means they focus more on the tech than actually learning the language. So, schools might need to spend money on tech and give teachers and students time to learn how to use it. To make DST work, teachers have to change how they teach. They can't just be the boss telling everyone what to do. They need to help students, learn with them, and manage projects. That can be tricky because it means learning new skills like using tech, managing projects, and helping people work together (Gakhar & Thompson, 2007). Thang et al. (2014) showed that teachers like DST but worry about the time it takes, managing the classroom, and not knowing enough about

tech. If they don't get good help and training, it can mess up DST projects. Usually, language tests check small things like vocab and grammar. But DST is big and includes a lot. How can a teacher fairly grade something that involves language, how it looks, the story, and the tech stuff? We don't have easy, standard grading guides that cover everything. Barrett (2006) and others have ideas for grading, but no one totally agrees. So, teachers often make up their own rules, which can be confusing and might not match what they're supposed to be teaching. The language part can get lost if the video looks super polished but the grading rules aren't clear. After reading a bunch of stuff, it's clear that Digital Storytelling is a useful tool for learning English. It helps with thinking, feeling, and understanding different cultures. It's based on some good ideas and lots of studies show it's helpful for writing, speaking, vocab, and thinking critically. Plus, it can get students excited and help them feel good about themselves.

However, a detailed review shows several key gaps that need further inquiry:

1. Long-Term Efficacy and Retention: Most studies, including the important work of Yang and Wu (2021), measure results right after the intervention. There is a clear lack of long-term research that examines whether the language gains and motivation benefits of digital storytelling (DST) last over time. The question of whether DST leads to more lasting language learning compared to other methods remains mostly unanswered.
2. Differentiated Integration for Specific Language Features: While research shows general improvements in skills like writing or speaking, it lacks detail. Studies need to go beyond a generic approach and explore how the design of DST tasks can be specifically adjusted to target and assess the learning of particular language features, such as pragmatic skills, specific syntactic structures, or academic vocabulary. connection between task design and specific language learning goals is not well explored.
3. Teacher Preparedness and Comprehensive Assessment: Issues related to the role of teachers and assessment are recognized but not well-studied from an empirical perspective. Future research should not only identify these challenges but also work on creating and testing specific professional development models to assist teachers. At the same time, there is an urgent need to develop, test, and share practical assessment rubrics that effectively balance evaluating language accuracy with narrative flow, creativity, and technical skills, ensuring that teaching remains focused on language learning.

In essence, while digital storytelling offers a promising and sound educational approach, future research must tackle these gaps. By concentrating on long-term effects, targeted integration, and teacher support, the field can advance beyond proving that DST is effective to understanding how, why, and under what conditions it works best, making it more effective and sustainable in various English language learning settings.

Methodology for the Systematic Literature Review

The methodology behind this systematic literature review on "Facilitating English Language Learning Through Digital Storytelling" was crafted through a thorough, multi-step process aimed at ensuring we covered everything comprehensively, stayed relevant, and maintained scholarly integrity. A structured protocol was followed that included planning, executing searches, screening, and synthesizing the findings. The first step was defining the scope and main goal to bring together existing research on how digital storytelling (DST) impacts English language acquisition, highlight key theoretical foundations, and identify any gaps in the literature. An extensive search was conducted for literature across major academic databases like Google Scholar, ERIC, Scopus, and others. To keep our search focused yet broad, we used a structured search string: "digital storytelling" OR "digital narrative" related with ("English language learning" , "EFL", "ESL" and "second language acquisition". Search was limited to peer-reviewed journal articles, systematic reviews, and dissertations published in English from 2004 to 2024, capturing the time since DST became a notable teaching tool.

DISCUSSION

This systematic review will build on the findings discussed above to show how DST includes many aspects of teaching and learning in the context of English language learning. After introducing a theoretical framework through a literature review of the workings of DST, the findings will be discussed in light of the two research

questions, and the current evidence in the field will be discussed in relation to the theoretical framework and methodological limitations. The aim is not to replicate existing findings, but to discuss what they indicate about the potential of this approach and the barriers that still remain, and how the field should strive to realize the full potential of DST.

The first exploration question is to what extent do learners who acquire vocabulary and narrative grammatical structures through a digital design demonstrate significantly advanced retention rates compared to learners who acquired the same material through traditional instruction? While the present review can not give definitive longitudinal data, the synthesized substantiation allows for a robust, albeit conservative, thesis. The theoretical and empirical case for long- term retention through DST is compelling. The principles of Binary Coding Theory(Paivio, 1986), as used in studies like that of Tsou, Wang, and Tzeng (2006), suggest that the multimodal garbling essential in DST where vocabulary and structures are linked to visual, audible, and narrative schemata creates further robust and connected memory traces. When a learner hears their own voice using the once perfect tense to describe a vital moment in their story, while contemporaneously viewing a corresponding image, the verbal form is bedded within a rich, tone- constructed environment. This is a unnaturally different cognitive process than learning a decontextualized alphabet rule or word list from a text.

Likewise, the constructivist and existential nature of DST systems contributes to what's likely deeper processing. As Sadik(2008) and Castañeda(2013) observed, the particular investment and emotional resonance of creating a digital story foster a position of engagement that promotes deeper cognitive encoding. Knowledge that's acquired through particular, meaningful experience is demonstrably more durable. The act of storyboarding, scripting, and chronicling provides expansive, task-essential practice with target language forms, moving beyond mechanical drills to authentic use.

still, this auspicious interpretation must be tempered by a critical acknowledgment of the field's most significant methodological space the nearly universal lack of long- term follow- up studies. The vast maturity of exploration, including the robust time-long study by Yang and Wu(2021), measures issues with immediate or delayed post-tests. We can confidently state that DST is effective for accession and short- term retention, but the literature is nearly silent on its relative efficacity for long- term retention over ages of 12, 18, or 24 months. It's entirely presumptive that the original motivational" novelty effect" of DST could wane, or that without repeated, spaced practice, the forgetting wind for DST- acquired language parallels that of traditionally acquired language. thus, while the theoretical underpinnings explosively suggest an advantage for DST in long- term retention, this remains a promising but unproven thesis. unborn exploration must prioritize longitudinal designs to move beyond measuring literacy to truly understanding durable literacy.

The second question was which instructional model can be suitable for DST that also focuses on pragmatic competence and complex sentence structures?

The reviewed literature convincingly demonstrates that DST improves oral proficiency, and vocabulary, still, DST is a holistic task, failing to probe its eventuality as a perfection tool for specific verbal objects. The findings reveal that the specific pedagogical mechanisms within the DST process that spark these concerns are underexplored.

The exploration affirms that DST improves speaking skills (Kim, 2014), but it does can't distinguish whether it's further effective for prosody, phonemic delicacy, or ignorance. also, while advancements in" writing" are proved(Normann, 2011), it's unclear if DST naturally promotes the use of complex inferior clauses or simply improves the delicacy of simple rulings. The gap in realistic development is particularly striking. DST, with its essential need for character dialogue and real- world scripts, presents a perfect platform for rehearsing speech acts like requests, justifications, or suggestions. Yet, no study in this review explicitly designed a DST design with the primary ideal of tutoring and measuring earnings in realistic capability.

This suggests that the eventuality of DST is presently under- optimized. A model, as proposed in the exploration objects, would bear a shift in educational design. rather of a general" tell a particular story" advisement, tasks would be precisely drafted. To target complex syntax, a prompt might bear scholars to produce a story explaining

a cause- and- effect relationship, explicitly encouraging the use of adverbial clauses of reason and result. To target pragmatics, a script- grounded DST could bear characters to navigate a socially delicate situation, similar as a complaint or a polite turn down, with assessment concentrated on the suitability of the language used rather than just its grammaticality.

The success of such a model hinges on making verbal objects unequivocal to learners and structuring the feedback and assessment circles around them. Peer feedback sessions, for illustration, could be guided by rosters that ask pundits to identify cases of targeted speech acts or specific syntactic structures. By moving from a general to a discerned operation of DST, preceptors can transfigure it from a astronomically effective tool into a suite of targeted interventions able of addressing specific learner requirements.

The third exploration question addressed the practical realities of integrating DST. The discussion of DST's benefits is deficient without a discussion of the demands it places on preceptors. The literature constantly shows that the schoolteacher's part undergoes a profound metamorphosis, shifting from knowledge transmitter to project developer, technology adviser , resource director, and cooperative literacy facilitator(Hafner & Miller, 2011; Smeda et al., 2014). The challenges linked by Thang et al.(2014) and Gakhar & Thompson(2007) time constraints, classroom operation, and specialized proficiency are not minor obstacles but central factors that can determine the success or failure of a DST design.

This review synthesizes these challenges into a core conflict the pressure between the open- concluded, creative, and pupil- directed morality of DST and the structured, objective, and time- bound nature of utmost formal educational surroundings. The preceptors navigating this issue must come complete at scaffolding not only language but also technology and design operation. They must give just enough structure through templates,mini-deadlines, and clear mileposts to help learners from getting overwhelmed, while allowing enough freedom for genuine creativity and power. This requires a sophisticated pedagogical skill set that is not generally a focus of standard language schoolteacher training.

This challenge is inextricably linked to the problem of assessment. The literature reveals a clear insufficiency in ready- to- use, validated assessment tools that recognize the multimodal nature of the DST product.However, it ignores the narrative power, visual conceit, If assessment focuses solely on grammatical delicacy in the script. Again, if assessmentover-emphasizes specialized polish or creativity, the core language literacy objects may be sidelined. The work of Barrett(2006) provides a starting point, but the field lacks a agreement.

Grounded on the synthesized findings, an effective rubric must be multidimensional, balancing at least four crucial criteria

1. Verbal delicacy and range assessment of specific,pre-taught grammatical structures, vocabulary, and pronunciation.
2. Narrative cohesion and content evaluation of the story's clarity, structure, originality, and emotional resonance.
3. Multimodal design judgment on the thoughtful selection and synchronization of images, sound, and voice to support and enhance the narrative.
4. Specialized prosecution and basic capability in assembling the digital factors into a coherent total.

Crucially, for such a rubric to be practical, it must be constructed with rehearsing preceptors, as proposed in the exploration objects. Their input is essential for icing the criteria are observable, measurable, and doable to estimate within the constraints of a real classroom, therefore resolving the critical perpetration gap between DST's implicit and its practiced reality.

This discussion affirms that Digital Storytelling is a pedagogically sound and effective approach to English language literacy, supported by robust theoretical fabrics and a growing body of empirical substantiation. Its power lies in its capability to integrate language practice with the development of critical 21st- century chops, all while boosting learner provocation and affirming identity. still, the field stands at a crossroads. The original phase of establishing DST's general validity is largely complete. The findings of this review argue compellingly

for a new phase of exploration characterized by lesser methodological complication and pedagogical perfection. This means designing longitudinal studies to probe long- term retention, developing and testing discerned DST models to target specific language features, and engaging in participatory action exploration with preceptors to produce and validate practical assessment fabrics. By addressing these gaps, experimenters and interpreters can move beyond celebrating DST as a promising invention and begin to codify it as a meliorated, dependable, and deeply poignant chief of ultramodern language pedagogy.

CONCLUSION

This methodical review has synthesised a substantial body of literature to affirm that DST constitutes a theoretically robust and empirically supported pedagogical intervention in English language literacy, effectively integrating the development of verbal, narrative, and digital learnedness. predicated in constructivist and multimodal literacy propositions, DST enhances crucial language skills, including writing ignorance, oral proficiency, and vocabulary accession, while fostering critical affective factors similar as learner provocation, autonomy, and artistic identity. still, a critical assessment of the content reveals that there are significant gaps that must be addressed to establish DST's role as a practical tool. Crucially, the literature is characterised by a lack of longitudinal data, leaving the vital question of long- term language retention unanswered. likewise, the approach to DST frequently remains incomplete with inadequate exploration into how its design can be strategically applied to target separate verbal subsystems like pragmatics or complex syntax. By addressing these gaps, experiments and interpretations, it can transition from establishing DST's general efficacy to optimizing its practical applications, thereby making it deeply engaging, contextually rich, and eventually more profound language literacy experience.

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