

Enhancing Digital Writing Instruction through Project-Based Learning: Evidence from the Lebanese University

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Abstract

This study examines the impact of a project-based teaching framework within the "Writing and Digital Means" MA course at Lebanese University, which was introduced in the 2020 curriculum and fully implemented in 2023. The course utilizes Shabbir's six-step project-based learning (PBL) methodology to teach students various digital writing models, including blogs, e-articles, visual storytelling, and storyboards, guided by Carroll's digital writing techniques. The research investigates two primary questions: how this project-based framework contributes to fostering digital communication, collaboration, critical thinking, and creativity, and students' perceptions of their improved technological proficiency and digital tool mastery. Employing a qualitative research design, the study uses PBL as an instructional design alongside reflective observation and content analysis as data collection using pre-and post-questionnaires and analysis tools. Findings reveal that the pedagogical approach significantly enhanced students' collaboration, communication, critical thinking, and creativity through hands-on engagement with real-world digital projects. The structured PBL environment clarified misconceptions about informal online

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writing, emphasizing the rigor required for digital communication. Students also reported a notable increase in their confidence and ability to effectively use digital platforms like Blogger, Storyboard That, Google Docs, and Padlet for content creation and collaborative review. The study concludes that the thoughtful integration of PBL, clear rubrics, collaborative processes, and Multimedia use makes digital writing a powerful pedagogical tool, preparing students for both academic success and the demands of the modern workplace.

Keywords: Project-Based Learning (PBL), digital writing, digital skills, reflective observation, content analysis, higher education.

1. Introduction

1.1. Context of Digital Writing in Lebanon

The Lebanese University has been using English as a medium of instruction in some programs, particularly in the fields of sciences and engineering. While Arabic is the dominant language in some faculties such as education and Law and political sciences, English is increasingly used to align with global academic standards and facilitate access to international research and opportunities. This shift towards English medium instruction (EMI) is a response to the growing importance of English in various fields and the need to prepare students for global engagement (Orr & Annous, 2018, pp.79-91; Zakharia, 2010, pp.157-184). The integration of digital skills into higher education curricula in Lebanon presents a unique set of opportunities and challenges, particularly within public institutions like Lebanese University. While internet penetration and social media usage are high in Lebanon, deep digital literacy, especially in academic and professional contexts, remains an evolving area (Jackson, 2013, pp.293-306; Karakas, 2017, pp.1-14). Lebanese students, especially those from diverse socio-economic backgrounds often found in public universities, may encounter specific tensions and constraints related to digital composing. These can include inconsistent access to reliable internet, varying availability of personal computing devices, and differing levels of prior exposure to formal digital tools beyond social media. The widespread use of informal digital communication can also lead to misconceptions, where students might perceive online writing as devoid of the academic rigor expected in traditional contexts.

However, these challenges are accompanied by significant affordances. Digital composing provides unparalleled opportunities for collaborative learning, global communication, and multimodal expression, which are crucial for preparing students for the 21st-century workforce. For Lebanese students, digital platforms offer avenues to transcend geographical limitations within the country and engage with international audiences, fostering a broader perspective and enhancing their English communication skills. For a public institution like Lebanese University, integrating digital skills into the curriculum democratizes access to these essential competencies, ensuring that a wider range of students, regardless of their prior background, can become competitive in the digital economy.

1.2. Course Background

This research is designed based on the author's MA's given course "Writing and Digital Means". The course was introduced into the Lebanese University curriculum in 2020 as part of a broader initiative to modernize higher education and respond to global shifts in communication practices. Officially implemented in 2023, the course was designed to familiarize graduate students with the principles and techniques of digital composition across multiple genres, including blogs, e-articles, visual storytelling, and storyboards. Rooted in project-based learning (PBL), the course encourages students to actively engage in the writing process, from topic selection and drafting to publishing and receiving feedback. By integrating digital platforms and emphasizing multimodal expression, the course aims to bridge traditional academic writing with emerging digital literacies, equipping students with the skills needed to communicate effectively in academic, professional, and global contexts. This background is the foundation in understanding the specific context and rationale for digital writing education at Lebanese University underpins the pedagogical approach discussed in this paper.

1.3. Statement of the problem

In today's digital era, traditional approaches to teaching academic writing are no longer sufficient to prepare students for the demands of modern communication. While Lebanese Universities have made strides in integrating English-medium instruction, many curricula still lack structured methods for teaching digital composition. Students often view online writing platforms—such as blogs, social media, and digital storytelling—as informal spaces where academic conventions and critical thinking are unnecessary. This misconception hinders their ability to write effectively for diverse audiences and adapt to evolving workplace expectations. Within public institutions like

the Lebanese University, students come from varied socio-economic and educational backgrounds, often with unequal access to digital tools and instruction. These disparities contribute to uneven levels of digital literacy, limiting students' ability to engage in multimodal communication and collaborative learning. Therefore, there is an urgent need to implement pedagogical strategies that combine academic rigor with real-world digital practices to enhance students' communication, critical thinking, and creativity.

1.4. Purpose of the Study

The primary purpose of this study is to evaluate the effectiveness of a project-based teaching framework in enhancing digital writing skills among MA students enrolled in the “Writing and Digital Means” course at Lebanese University. The study investigates how the integration of digital writing tools—such as blogs, e-articles, visual storytelling, and storyboards—fosters students’ abilities in digital communication, collaboration, critical thinking, and creativity.

By analyzing students’ work, social media engagement, and reflective feedback based on pre and post-questionnaires, the study aims to demonstrate how structured, project-based instruction can transform student perceptions of digital writing from informal and unstructured to academically rigorous and professionally relevant. The findings intend to inform future curriculum development and teaching strategies that prepare students for academic and workplace success in a digitally connected world.

1.5. Significance of the Study

This study is significant for several reasons. First, it addresses a critical gap in digital literacy and academic writing pedagogy within Lebanese higher education, particularly in public institutions such as Lebanese University. As the demands of the 21st-century workforce evolve, there is an increasing need for students to develop not only traditional academic writing skills but also digital communication competencies. This research highlights how a project-based learning framework can effectively bridge this gap, offering students a structured and practical approach to digital writing through blogs, e-articles, visual storytelling, and storyboards.

Second, the study contributes to the growing body of research on the integration of digital tools in second language education, particularly within multilingual and multicultural contexts like Lebanon. By examining the implementation of the “Writing and Digital Means” course, it provides evidence of how digital pedagogy fosters critical thinking, collaboration, creativity, and active

learning. These are essential competencies for students navigating both academic and professional landscapes increasingly shaped by digital technologies.

Finally, this study holds broader implications for curriculum developers, educators, and policymakers seeking to modernize writing instruction. By demonstrating the pedagogical effectiveness of digital writing models combined with project-based learning, it offers a replicable framework that can be adapted across various disciplines and educational settings. The findings also emphasize the emotional and social benefits of engaging students with real-world audiences through digital platforms, promoting both digital citizenship and cross-cultural communication.

1.6. Research Questions

This paper seeks to answer the following research questions:

- How does the implementation of a project-based teaching framework and integrating various digital writing models, contribute to fostering digital communication, collaboration, and emotional impact among MA students at Lebanese University?
- What are students' perceptions of their improved technological proficiency and digital tool mastery after engaging with the project-based "Writing and Digital Means" course?

2. Literature Review

The pedagogical approach of the "Writing and Digital Means" course is fundamentally rooted in established theories of learning and digital literacy. This section reviews the key theoretical frameworks and previous research that inform the implementation of project-based learning (PBL) and the specific digital writing models employed. It also establishes the theoretical underpinning for assessing digital communication, collaboration, critical thinking, creativity, and students' perceived technological proficiency.

The main teaching and learning method followed in "Writing and Digital Means" is Shabbir's (2025) project-based instruction, a teaching method in which students learn by actively engaging in real-world and personally meaningful projects. It is a student-centered pedagogy used in classrooms where students acquire real-world in-depth knowledge and skills by solving challenges.

2.1. PBL's Steps in "Writing and Digital Means"

According to Shabbir (2025), the implementation of Project-Based Learning (PBL) consists of six steps: identification of a problem or an opportunity, project planning, scheduling to monitor progress, and assessment. As a leading step, students identify a problem from their surroundings. The problem can be related to the school curriculum, community, city, or country. The next step is to design a learning plan for the project. Teachers assess how the problem or opportunity connects with the standards he/she is intending to teach. The best approach is to involve the students in this process so that they can feel included.

The third step of the PBL involves setting a timeline and schedule for the project activities. Students should be given a set date or time frame in which they have to present their final project work. In PBL, teachers play the role of facilitators in monitoring the progress of students' writing from draft to final version. Students' writing projects are assessed based on a rubric that assesses the learning of the course outcomes in the evaluation assessment, the final exam, and the oral presentation, as well as the written format and content of the final project.

The last step of implementing PBL in "Writing Digital Means" consists of students reflecting on what worked with them in the writing process or the course in general and what obstacles they faced in selecting the topic, collecting the data, and linking the ideas to find solutions to the increased problem.

2.2. PBL's Benefits

Shabbir (2025) presented some benefits of using (PBL) in teaching digital writing. It enhances teamwork and collaboration between the team members working on the projects. When students work cohesively as a unit to solve a real-world problem, their interpersonal and communication skills are enhanced. It supports and enhances problem-based learning and helps students to think critically, developing by that the 21st-century skills of collaboration, problem-solving, critical thinking, and creativity.

PBL instills self-confidence in the students by engaging them in the learning process and voicing their opinions during the phases. Students gain a deeper understanding of the technological tools that help them to achieve their intended learning objectives. Project-based learning also enhances the decision-making skills of the students because they have to make critical decisions during projects regarding the research path and tools that should be used to reach an effective outcome.

PBL helps teachers to judge the students' abilities, strengths, and weaknesses which are often overlooked in the other assessment methodologies. Thus, PBL supplements the lifelong learning of the students. These benefits directly inform the study's first research question, exploring how PBL fosters digital communication, collaboration, critical thinking, and creativity, and the second research question, regarding students' perceived technological proficiency (Shabbir, 2025).

2.3. Digital Writing Means

Caroll (2010) offered a comprehensive overview of digital writing types: blogs, e-articles, virtual short stories, storyboards, and the common steps to be followed by students to write a draft, edit, and publish. Each of these formats engages students in unique ways, blending traditional writing skills with digital competencies. The four digital models in this study are blogs, e-articles, storytelling, and storyboards.

2.3.1. Blog

According to Barney (2024), a blog, short for weblog, is a frequently updated web page used for personal commentary or business content. Blogs are usually interactive and include sections at the bottom of individual blog posts where readers can leave comments (pp.75-89). Blogs provide a platform for students to share their ideas, reflections, and analysis with a broader audience. The informal and interactive nature of blogs encourages creativity and personal expression while still requiring adherence to coherent writing structures. Educators can use blogs to foster discussions on literature, current events, or personal experiences (Saad, 2023, pp.319-333).

2.3.2. E-article

The second digital model is an e-article. Cole (2004) defined e-articles as scholarly journals or magazines that can be accessed via electronic transmission. Writing e-articles gives students the opportunity to engage with more formal journalistic or analytical writing. This type of writing is ideal for teaching research skills, as students must gather information, synthesize it, and present it clearly and compellingly. E-articles can also teach students how to write for online audiences, focusing on clarity, brevity, and engagement. Digital publication of articles presents more advantages than hard copy or printed and published articles. Digital articles enable many people to view an article within a collection at the same time. They procure instant delivery of the journal or article on the screen wherever the reader may be; they are free for further study; assume 24-

hour access for remotely available content. Third, digital articles enable a quick search for specific points, and to follow hyperlinks to other items of interest; and technological advances allow for additional information in a range of tile formats that can be incorporated into a published piece. Then, e-journals have a knock-on impact on not just serial publications, but monograph texts too as e-books that are nowadays the growth market in the 21st century for all groups of users. Technology cannot always be reliable in delivering the exact results a reader might want due to server problems and broken hyperlinks. A specific software is needed to read the articles. Article files might be corrupted or in hard-to-handle formats.

2.3.3. Visual Storytelling

The third digital writing model is visual storytelling. It is the art of communicating messages, emotions, narratives, and information that reaches viewers at a deep and lasting level (Staff, 2021). The benefits of stories are that they allow students to explore narrative writing in digital formats. Unlike traditional short stories, these may include hyperlinks, images, or videos that enhance the reader's experience. This format encourages students to think critically about how multimedia elements can complement their writing and help tell a more compelling story (Robin, 2011, pp.1-3). Popular techniques of writing a short story for Websites are first, 3D and 4D elements, before/after images, horizontal scrolling timelines, show and hide content, and video scroll. These techniques provide ideal interaction for visualizing mapping key events in timelines and grouping related content pieces. They provide a refreshing break from traditional vertical experiences and engage readers with elements that appear or disappear on click. Finally, students make sure readers see your most engaging content by triggering videos to play on scroll telling sections (Kiraz, 2024).

2.3.4. Storyboard

The last digital writing model is a storyboard. According to Kiraz (2024), storyboarding is a series of ordered drawings, with camera direction, dialogue, or other pertinent details. It sketches out how a video will unfold, shot by shot. Storyboarding is a visual form of pre-writing often used in film and video production. By creating a storyboard, students can map out the scenes of a video or written story, considering how different shots or sections of the narrative will unfold. This activity develops students' organizational and visual storytelling skills. Writing video scripts teaches students how to write for performance. Students must think about dialogue, pacing, and tone in ways that differ from traditional essay writing. The scriptwriting process also involves technical considerations, such as timing and scene transitions, that enhance students' attention to detail.

Video creation allows students to turn their scripts and storyboards into a finished product. This activity requires collaboration and technical proficiency, as students must work together to film, edit, and present their ideas in a polished and engaging format. It also provides an authentic way for students to practice public speaking and presentation skills. All in all, the selection and implementation of these specific digital models are crucial for examining students' engagement with digital communication and the tools themselves, directly addressing both research questions.

3. Methodology of Research

Building on Shabbir's (2025) principles of PBL, this study employs a qualitative, project-based teaching methodology with a focus on assessing the pedagogical efficacy of integrating project-based instruction and digital writing tools into the MA course "Writing and Digital Means" at the Faculty of Letters and Human Sciences-Deanship, Lebanese university. The methodology involved both instructional intervention and reflective observation, utilizing a combination of content analysis of final projects, student project evaluation, and students' informal feedback to assess the learning outcomes in class and on social media. This multi-faceted approach is designed to provide comprehensive data to answer both research questions.

3.1. Theoretical Framework Guiding the Pedagogy

This paper uses Shabbir's (2025) project-based learning (PBL) as the overarching teaching framework. In PBL, learning is conceptualized as an active, collaborative, and student-centered process, which was crucial for developing the target digital skills. The course "Writing and Digital Means" was designed to engage students in the following digital writing models: blogs, e-articles, virtual short stories, and storyboards. PBL instruction was scaffolded to introduce each digital form sequentially over the semester, accompanied by technical demonstrations and genre-specific writing guidelines derived from Carroll's (2010) digital writing model. Each writing model included the following instructional components: exploration of digital affordances and rhetorical characteristics, and the use of exemplar texts or videos to identify structural and stylistic features. Students used the Blogger website to create their blog and the Storyboard That software to create the storyboard. Students also used Google Docs or Padlet to interact with their colleagues and review online the published posts. This pedagogical framework directly informed the structure of the course and the activities students undertook, providing the context for observing and assessing

the development of skills addressed in the research questions. The selection of these specific tools (Blogger, Storyboard That, Google Docs, Padlet) was deliberate to facilitate the practical application of digital writing skills, directly allowing for the assessment of students' perceived technological proficiency.

3.2. Research Method

This study is a qualitative research that combines PBL as an instructional design, reflective observation of students' performance in projects' oral presentations and content analysis as tools to teach digital writing models, collect data using an oral presentation rubric and pre-post-questionnaires to answer the two research questions. Inge (2025) defined reflective observation as a process that involves reviewing and reflecting on the experience and forming abstract concepts based on the reflection. It is a structured process that involves specific steps. The first step is detailed recall of experience. The second is reflection on the experience from different perspectives. This step involves questioning why things happened the way they did and what would have been done differently. The last step is to draw conclusions and from new understandings based on the reflection. This step transforms the reflection into achievable knowledge. The insights gained through reflective observation are applied in future situations enhancing learning and growth. Reflective observation is essential for gathering students' perceptions of their learning, including their growth in technological proficiency and their engagement with the digital tools, thus directly informing the second research question.

Elo and Kyngäs (2008) defined qualitative content analysis as a flexible method for making valid inferences from data in order to provide new insight, describe a phenomenon through concepts or categories, and develop an understanding of the meaning of communications with a concern for intentions, consequences, and context. This methodological approach is vital for systematically analyzing student digital artifacts and feedback to identify patterns in the development of digital communication, collaboration, critical thinking, and creativity, addressing the first research question. The combination of these three qualitative research tools provides a robust framework for both pedagogical implementation and empirical investigation.

3.3. Research Design

This study is designed to address the research questions concerning the contribution of the project-based framework to student skill development and their perceived technological proficiency, data

were primarily collected through analysis of student artifacts and their engagement with the course design.

3.4. Participants' Background

The students enrolled in the "Writing and Digital Means" MA course at Lebanese University are 103. This study is conducted successively over 2 Fall semester 2023-2024 and 2024-2025. The participants are second year of Master (M2) in the Faculty of letters and Human Sciences-English department-Deanship, Lebanese University. They belong to diverse linguistic, cultural, socio-economic backgrounds and regions in Lebanon. The Master's program is of two tracks: Research and professional; the first is either linguistics or Literature. These students reflect the pluralistic nature of Lebanon's higher education landscape. The heterogeneous composition of the student sample reflects the authentic Lebanese higher-education context, enhancing the ecological validity of the study. Most of them have prior experience with informal digital communication (e.g., social media platforms), but limited exposure to formal digital writing tools and structured online publishing. This diversity presents both challenges and opportunities for instructional design, particularly in ensuring equitable access to digital resources and cultivating shared academic standards across a heterogeneous student population. Their varied backgrounds also enhance the course experience by fostering cross-cultural collaboration and dialogue in digital environments. Understanding their baseline digital literacy is crucial for interpreting the perceived improvement in technological proficiency.

3.5. Instructional Design

The instructional design, consistent with the pedagogical framework, required students to follow a structured process in writing their digital models, which also served as the process for data generation:

- **Topic Selection:** Students identified a "proven topic" by researching highly searched subjects using Google.
- **Angle Development:** To ensure uniqueness among millions of daily posts, students focused on creating a novel angle for their content, considering personal experience, expert interviews, crowdsourced opinions, data-backed claims, or contrarian viewpoints.
- **Outline Creation:** Students developed outlines for their blogs, e-articles, or storyboards, using templates for list-style posts, which helped organize their ideas and overcome writer's block.

- **Drafting:** The first draft was written using Google Docs, allowing students to convert outline headings into actual headings for easy navigation and collaborative review.
- **Polishing and Editing:** A seven-step editing process was emphasized, including using Grammarly, reading drafts aloud, breaking up long sentences, adding formatting (images, GIFs, bullets, bold/italic), incorporating "flow" and cliffhangers, and focusing on compelling introductions. Students were advised to self-edit after a two-day break.
- **Peer and External Feedback:** After self-editing, students sought feedback from colleagues, peers, or an editor.
- **Publication:** The final digital model was polished, uploaded to platforms like WordPress, and then published.

This structured instructional design, incorporating specific digital tools and collaborative steps, is directly relevant to assessing the development of digital communication, collaboration and creativity research question1(RQ1), as well as students' mastery of these digital tools, research question 2(RQ2).

3.6. Data Collection

Data were systematically collected from the following sources, which directly reflected the students' engagement with the pedagogical framework and provided insights to answer both research questions.

3.6.1. Course Materials

The syllabus, PowerPoint course presentation notes were prepared by the course lecturer, the author of this paper, based on Shabbir (2025) and Carroll (2010) definition of digital writing: its types, structures and content that served as contextual data on the pedagogical design (see Appendix A).

3.6.2. Questionnaires' Design and Administration

3.6.2.1. Pre-and Post-Questionnaires Design

To examine changes in students' perceptions and self-reported competencies, a pre- and post-questionnaire design was employed. These were designed based on established principles of questionnaire construction in applied linguistics and education research (Dörnyei & Taguchi, 2010; Creswell & Creswell, 2018, pp.21-30). Item content was informed by Shabbir's (2025) project-based learning framework and Carroll's (2010) digital writing model to ensure alignment

with digital communication, collaboration, creativity, emotional engagement, and technological proficiency. The use of Likert-scale items allowed for descriptive comparison of student perceptions across time, while open-ended questions supported qualitative triangulation (Elo & Kyngäs, 2008).

3.6.2.2. Reliability Statement

Although the present study adopts a qualitative-dominant research design, the pre- and post-questionnaires provide structured perceptual data to support the qualitative findings. Internal consistency reliability can be examined using Cronbach's alpha for each questionnaire section (digital communication and collaboration, critical thinking and creativity, and technological proficiency). An alpha value of 0.70 or higher is generally considered acceptable for exploratory educational research. The use of parallel pre- and post-items further strengthens reliability by enabling direct comparison of student perceptions over time.

3.6.2.3. Validity Justification

The questionnaires demonstrate content validity through direct alignment with the study's research questions and theoretical framework. Items were derived from Shabbir's (2025) project-based learning outcomes and Carroll's (2010) digital writing competencies, ensuring systematic coverage of digital communication, collaboration, creativity, emotional engagement, and technological proficiency.

The questionnaires were administered at two points: at the beginning of the semester, prior to students' engagement with the project-based digital writing activities, and at the end of the course, following the completion and oral presentation of their final digital projects. The instruments consisted of Likert-scale items and open-ended questions aligned with the study's two research questions.

The questionnaires were designed to measure students' perceptions of digital communication, collaboration, critical thinking, creativity, emotional engagement, and technological proficiency. Item construction was informed by Shabbir's (2025) project-based learning framework and Carroll's (2010) digital writing model to ensure content relevance and theoretical alignment. Quantitative responses were analyzed descriptively through percentages and mean comparisons between pre- and post-questionnaires, while open-ended responses were subjected to thematic analysis to triangulate and enrich the quantitative findings. This mixed-use of structured perceptual

data and qualitative reflection enhanced the credibility of the research findings and provided deeper insight into students' learning experiences.

3.6.3. Digital Writing Project Evaluation

a. Students' artifacts (drafts and final versions) and oral presentations were assessed through a multi-faceted approach. Informal evaluation was conducted by local peers or followers and global members and viewers of social media applications through their online reviews of students' posts. This provided real-world feedback mechanisms integral to the pedagogical design and contributed to understanding communicative and collaborative processes since projects were created and presented by one or two students.

b. Formal assessment of students' final digital writing projects and oral presentations was conducted using a designed rubric (see Appendix B). This rubric's criteria were gathered from Brown and Hyland (2004) principles of language assessment as Oral presentation, Content; Language, Grammar & Structure, Creativity and in-text- citations & references and disciplined discourses that underpins the academic and visual literacy elements. These criteria are common and applicable to all digital models, ensuring a standardized evaluation.

c. Before presenting their digital mean project, the lecturer asked every project presenter about the emotional and socio-economic and technical reasons behind choosing this topic and the digital mean (blog, e-article, visual story, video and podcast). The feedback was noted down and used to partially grade the projects.

Finally, the rubric criteria were designed to evaluate the explicit outcomes related to digital communication, creativity, and the effective use of digital tools, directly contributing to answering both research questions. Following their oral presentation, students were also prompted to reflect on the problems they faced in selecting the topic, identifying the problem, collecting data, and writing the selected digital model. This qualitative feedback contributed to understanding the student experience within the pedagogical framework, offering valuable insights into their learning process and perceived mastery of tools. The systematic collection and analysis of these data sources allowed for a comprehensive understanding of how the project-based framework fostered the specified digital skills and how students perceived their development in technological proficiency.

4. Results & Discussion

4.1. Project oral presentation Results

The findings of this study are presented as answers to the two research questions with one example on each type of digital writing. I have selected the projects that scored high 18-20 over 20 during the two teaching academic years 2023-2024-2025 because not all screen scripts and digital writing means' projects can be presented in this paper. Also, in Appendix C, only some samples of students' projects are provided. The first question aligns with the effectiveness of a project-based teaching framework in cultivating essential digital skills among MA students in Lebanese University context. Some students preferred to collaborate with other students to prepare the digital mean and creatively design and present it using Artificial Intelligence's tools provided by the lecturer as Cap cut to create videos and podcasts. Students who chose to adapt a poem or a play into a movie or podcast have to prepare the screen script of the movie based on the lecturer instructions and tips in class on how to write a screen script. The screen script is checked and approved by the lecturer to create the video. Fifty percent of students chose to create videos on poems, Freedom, advertisements, quotes from favorite Read Books in 2023 and podcasts. These videos were based on lived personal experiences that communicated the students' ideas and emotions. For instance, one student chose to create a video on her father who suffers from Alzheimer using "The Mountain" poem by Elizabeth Bishop. Two students collaborated to create a video story "Take me back" in memory of their dead friend and an advertisement "Breathe with Breeze" that was taken by Pepsi company as an ad. Before showing the video, students share with their colleagues the reasons behind the content of the video and the emotions or feelings that made them choose the poem and create the video. Two students chose to turn Grade 3-4 children story of the Rabbit and the Tortoise titled "He who laughs last, laughs Best" to a video. Before creating a podcast, students wrote the screen script that is checked and approved by the course instructor. For instance, a student created an individual film podcast wherein he chose his favorite movie and showed some scenes from the film and background music focusing on the relationship between the father and his son and the challenges that the child faced after his parents got divorced. As for blogs' writing, 40% of students chose them. One student wrote a blog "From Balcony to Paper: Simile and Metaphor in Romeo and Juliet". Another student wrote a blog "Become a Fast Reader in Just Five Steps". 10% of students wrote e-articles. The choice of the topic is based on

their interest to share their experience with their colleagues in the workplace, health, education and find solutions to them. For example, a student wrote an e-article titled “Impact of Cartoons on Children’s Values” that was published in Al Nahar newspaper after passing the course (see Appendix C). Thus, in their projects, the students followed successfully the structure, content and objectives of writing screen scripts for videos and podcasts, blogs, and e-articles with online versions of each illustrated with pictures to appeal to global audiences (see Appendix C for samples of students’ screen scripts, blogs and e-articles). The percentage of students’ project distribution is in Table 1 below:

Table 1

Distribution of Students’ Digital Writing Projects by Type (2023–2025)

Type of Digital Writing Project	Description of Student Work	Percentage (%)
Videos and Podcasts (Screen Scripts)	Students adapted poems, plays, advertisements, personal narratives, children’s stories, or films into videos or podcasts. Projects required writing lecturer-approved screen scripts and using AI-supported tools. Content reflected lived experiences and emotional engagement.	50
Blogs	Students wrote blogs focusing on literary analysis, reading strategies, and academic or personal interests.	40
E-Articles	Students produced e-articles addressing workplace, educational, and social issues, sharing professional experiences and proposing solutions.	10
Total		100
Note. Percentages are based on high-scoring student projects (18–20/20) selected from the academic years 2023–2025.		

4.2. Results of the Pre- and Post-Questionnaires

The pre- and post-questionnaires (Appendices D and E) were administered to examine changes in the students’ perceptions of digital communication, collaboration, creativity, emotional engagement, and technological proficiency before and after completing the project-based “Writing and Digital Means” course. Responses were analyzed descriptively through percentages and comparative trends between pre- and post-administration.

4.2.1. Pre-Questionnaire Results

The pre-questionnaire results revealed that while 80% of students reported frequent use of digital platforms for personal and social communication, their exposure to formal digital writing practices was limited. Sixty percent of students indicated that their prior engagement with digital tools was largely informal and not guided by academic conventions. Eighty percent of students initially perceived online writing as requiring less planning, revision, and critical engagement than traditional academic writing. Regarding digital communication and collaboration, 20% of students expressed moderate confidence in sharing ideas online but demonstrated uncertainty about adapting writing for different audiences or collaborating through academic digital platforms. Responses also suggested that critical thinking and creativity were not consistently applied in students' prior digital writing experiences. In terms of technological proficiency, the pre-questionnaire showed varied levels of confidence. While 20% of students were familiar with basic digital platforms, 80% of students reported limited confidence in using blogging tools, storyboarding software, or collaborative applications such as Google Docs and Padlet for structured academic purposes. These findings confirm the presence of uneven digital literacy levels among students at the outset of the course (see Table 2 below)

Table 2

Pre-Questionnaire Results on Students' Digital Writing Practices and Digital Literacy Levels

Area of Digital Literacy	Description of Students' Responses	Percentage (%)
Use of Digital Platforms	Students frequently used digital platforms for personal and social communication.	80
Exposure to Formal Digital Writing	Students reported limited exposure to formal digital writing guided by academic conventions.	60
Perception of Online Writing	Students perceived online writing as requiring less planning, revision, and critical engagement than academic writing.	80
Digital Communication and Collaboration	Students showed moderate confidence in sharing ideas online but uncertainty in adapting writing for different audiences or collaborating academically.	20
Critical Thinking and Creativity	Critical thinking and creativity were not consistently applied in prior digital writing experiences.	—
Technological Proficiency	Students reported limited confidence in using blogging tools, storyboarding software, and collaborative platforms for academic purposes.	80
Basic Digital Platform Familiarity	Students were familiar with basic digital platforms.	20

4.2.2. Post-Questionnaire Results

The post-questionnaire results indicated a clear positive shift across all measured domains. Students reported substantial improvement in their ability to communicate ideas effectively through digital writing and to collaborate with peers using online platforms. 80 % of students acknowledged that participation in real-world digital projects enhanced their interaction, communication, and teamwork skills. Notably, 60% of students demonstrated increased awareness of the academic rigor required for digital writing. Ninety percent of respondents strongly agreed that digital writing necessitates careful planning, drafting, revision, and audience awareness, reflecting a marked change from their initial perceptions. With respect to critical thinking, creativity, and emotional engagement, 30% of students reported higher levels of confidence in expressing personal experiences, emotions, and social issues through digital formats. The integration of multimedia elements—such as images, videos, and sound—was widely perceived as enhancing both the creative and emotional impact of their writing. The most significant gains were observed in technological proficiency and digital tool mastery. Sixty percent of students reported increased confidence in using blogging platforms, visual storytelling and storyboarding tools, and collaborative applications. 50% students indicated that they were able to independently create, edit, and publish digital writing projects by the end of the course. Additionally, 30% of students acknowledged that exposure to AI-supported tools further strengthened their confidence and autonomy in digital content creation (see Table 3 below)

Table 3

Post-Questionnaire Results on Students' Digital Writing Skills and Perceptions

Domain	Indicator	Percentage of Students (%)
Digital Communication & Collaboration	Improved ability to communicate ideas and collaborate via online platforms	Positive shift reported (overall trend)
Real-World Digital Engagement	Enhanced interaction, communication, and teamwork through real-world digital projects	80%
Academic Awareness	Increased awareness of academic rigor in digital writing	60%
Writing Process Awareness	Strong agreement that digital writing requires planning, drafting, revision, and audience awareness	90%

Critical Thinking & Creativity	Increased confidence in expressing personal experiences, emotions, and social issues digitally	30%
Multimedia Integration	Perception that images, videos, and sound enhance creative and emotional impact	Widely perceived (qualitative gain)
Technological Proficiency	Increased confidence in using blogs, visual storytelling, storyboarding, and collaborative tools	60%
Independent Digital Production	Ability to independently create, edit, and publish digital writing projects	50%
AI-Supported Writing Tools	Increased confidence and autonomy through exposure to AI-supported tools	30%

4.3. Discussion of Questionnaire Findings

The questionnaire findings strongly support the effectiveness of the project-based teaching framework implemented in the “Writing and Digital Means” course. In relation to Research Question 1, the comparative results demonstrate that structured project-based instruction significantly fostered students’ digital communication, collaboration, creativity, and emotional engagement. The shift from viewing digital writing as informal to recognizing its academic rigor reflects the pedagogical impact of combining Shabbir’s (2025) project-based learning framework with Carroll’s (2010) digital writing models.

The improvement in students’ collaborative practices aligns with the core principles of project-based learning, which emphasize teamwork, peer interaction, and authentic problem-solving. Working collaboratively on blogs, e-articles, visual stories, and storyboards encouraged students to negotiate meaning, exchange feedback, and refine their ideas collectively. These findings reinforce previous research highlighting the role of PBL in enhancing communication and interpersonal skills in digital learning environments. Regarding critical thinking and creativity, the questionnaire results indicate that students became more reflective and purposeful in their digital writing practices. The opportunity to select meaningful topics and address real-world audiences fostered deeper emotional investment and creative expression. The integration of multimedia elements further supported students’ ability to convey meaning beyond written text, contributing to richer and more engaging digital narratives.

In response to Research Question 2, the findings reveal a notable increase in students perceived technological proficiency and digital tool mastery. The post-questionnaire results suggest that hands-on engagement with blogging platforms, storyboarding tools, and collaborative applications

shifted students from passive consumers of digital content to active digital producers. This transition is particularly significant in the Lebanese public university context, where students often enter higher education with unequal access to formal digital literacy training. Overall, the questionnaire results complement the qualitative findings derived from content analysis, reflective observation, and project evaluation. Together, they confirm that the project-based digital writing course not only enhanced students' technical skills but also transformed their perceptions of digital writing as a rigorous, creative, and socially meaningful academic practice. The convergence between questionnaire findings and qualitative data strengthens the credibility of the study by demonstrating consistent patterns of improvement across perceptual, behavioral, and artifact-based evidence.

5. Conclusion

This research study offered proof that collaboration, communication and creativity directly align with the documented benefits of Project-Based Learning (PBL) as described by Shabbir (2025). The pedagogical approach moved beyond theoretical instruction by immersing students in authentic digital writing tasks, demanding active engagement in real-world problem-solving, which is a hallmark of effective PBL. the explicit integration of Carroll's (2010) frameworks for various digital writing models proved instrumental in providing students with the necessary structure and understanding for different online genres. This structured approach, combined with the iterative process of drafting, self-editing, and seeking feedback, systematically addressed initial student misconceptions about the informal nature of digital writing. The process of receiving and critically reviewing comments on social media platforms stands out as a powerful mechanism for developing critical viewing skills, extending critical thinking beyond just content creation to content reception and analysis. This not only improved the linguistic and stylistic quality of their posts but also fostered a deeper understanding of audience engagement and rhetorical purpose in digital spaces.

The observed emotional and social benefits, such as increased engagement, motivation, and cross-cultural communication, highlight the transformative potential of digital pedagogies. These findings support the notion that when students are given agency over their learning (topic choice) and opportunities for authentic interaction (social media reviews), their intrinsic motivation and interpersonal skills are significantly enhanced. This contrasts with traditional, less interactive

writing instruction, which might not elicit the same level of emotional investment or social learning. The integration of the course “Writing and Digital Means” in the updated Curriculum of the Lebanese University in 2020, and the consistent use of Shabbir’s (2025) project-based learning method in teaching MA students at Lebanese University (LU), demonstrated clear positive outcomes regarding the development of key digital skills. The pedagogical framework effectively encouraged students to collaborate, both through individual and pair projects, and significantly developed their technology skills and creativity by using digital and AI tools in writing screen scripts, blogs and e-articles, and creating videos and podcasts.

The collaborative nature of project preparation was evident as students worked together on their digital writing drafts. Upon posting their digital writings on social media, the subsequent local and global audience reviews provided a unique critical feedback loop. Screenshots of positive and negative comments allowed students to engage in critical self-reflection, leading to linguistic and stylistic improvements in their subsequent posts. The formal oral presentation of the final course project, assessed via a designed rubric, further affirmed the students’ mastery of content and presentation skills.

From an academic perspective, the course, designed using Shabbir (2025) project-based learning and Carroll (2010) techniques for writing and orally presenting digital models, effectively clarified misconceptions students held about digital writing. Before taking the course, many students erroneously viewed online writing as “free language and style,” requiring no brainstorming, drafting, or multiple revisions. The structured pedagogical approach dismantled these notions, emphasizing the rigor required for effective digital communication.

From an emotional perspective, the shift from traditional to digital writing, facilitated by the project-based framework, significantly increased student engagement and motivation. The freedom to choose relevant topics and the structured steps provided by Carroll (2010) encouraged deeper personal investment and creative expression.

From a social perspective, the course effectively introduced platforms such as Google Docs and blogging sites, allowing students to share their work and receive real-time feedback. Students realized the power of multimedia elements (images, video, sound) in complementing and enhancing their written work. Crucially, the collaborative and publicly shared nature of the projects motivated students to interact and communicate in English as a common language, expanding their cultural knowledge and experience through engagement with diverse audiences.

Furthermore, qualitative insights gathered from students' informal feedback and post-questionnaire 's results revealed a strong perception of increased technological proficiency and mastery of digital tools. Many students, initially familiar only with informal social media use, reported in their project presentations and the digital outcome a significant feeling more confident in navigating and utilizing platforms like Blogger for content creation, Storyboard That for visual planning, and collaborative tools such as Google Docs and Padlet for peer interaction and review. Students frequently expressed how the structured assignments compelled them to move beyond passive consumption to active production of digital content, leading to a tangible sense of improved skill in digital publishing, incorporating multimedia, and understanding audience engagement metrics. They noted an enhanced ability to choose appropriate digital tools for different communication purposes and to troubleshoot technical issues more independently.

5.1. Limitations of the Study

No research is without its limitations, and acknowledging these provides a more complete and honest understanding of the study's scope and generalizability. The present study on the implementation of digital skills in writing at Lebanese University, while offering valuable insights into pedagogical efficacy, is subject to the following limitations:

- a. This study was conducted exclusively at Lebanese University, focusing on MA students enrolled in a specific course ("Writing and Digital Means"). As such, the findings may not be directly generalizable to other universities, educational systems, or student populations (e.g., undergraduate students, different disciplines, or institutions in other cultural contexts). Educational contexts vary significantly in terms of resources, technological infrastructure, curriculum design, and pedagogical approaches, which could influence the outcomes of similar interventions.
- b. The research primarily employs a qualitative, project-based teaching methodology with reflective observation and analysis of student artifacts and feedback in pre- and post- questionnaires. While this approach provides rich, in-depth insights into the students' experiences and the observed pedagogical benefits, it does not allow for quantitative statistical analysis or the establishment of direct causal relationships. The findings are descriptive and exploratory, highlighting observed pedagogical effectiveness rather than proving direct causality between the intervention and specific skill acquisition through controlled experimentation.
- c. Some data, particularly on emotional and social benefits and student reflections on challenges, relies on students' informal feedback and self-perception. Self-reported data can be subject to

- d. social desirability bias, where students might present their experiences in a more positive light. While efforts were made through critical peer reviews on social media, direct, objective measures of emotional or social development are beyond the scope of this study.
- e. The study covers the implementation of the course over a specific period of two years. However, the systematic observation and data collection for this particular study's findings are confined to the duration of the course delivery and to the pre-and post-questionnaires. The long-term impact of digital skill implementation on students sustained critical thinking habits, career trajectories, or the lasting influence of the pedagogical approach beyond the course duration is not assessed. Longitudinal studies would be required to evaluate these extended effects.
- f. This study did not deeply explore or quantitatively account for how these diverse backgrounds or pre-existing levels of digital literacy might have systematically influenced their individual engagement and specific learning outcomes in the course. Some students might have entered the course with higher digital proficiency, potentially influencing the perceived benefits or challenges in ways not fully captured. The study focuses on specific tools (Blogger, Storyboard That, Google Docs, Padlet) and social media platforms (Facebook, Instagram, X) as integral to the pedagogical implementation. The observed effectiveness and perceived benefits might be tied to the functionalities and user-friendliness of these particular tools. Results could differ with the use of alternative digital platforms or applications, and rapid technological advancements mean the long-term relevance of specific tools can change quickly.

6. Ethical Considerations

This study adheres to ethical guidelines to ensure the integrity of the research and the well-being of the participants.

6.1. Plagiarism

All sources cited in this paper have been properly attributed, and the work presented is original. The researcher ensures that all instances of external information or ideas are clearly referenced, upholding the highest standards of academic honesty. Student work analyzed for this study was treated with respect for intellectual property, and no student work was presented as the researcher's own.

6.2. Confidentiality and Anonymity

The research involved observing and analyzing the work and feedback of MA students using pre and post- questionnaires. To protect the privacy and confidentiality of the participants, all student identities and specific personal information have been anonymized. Data collected from student projects, evaluations, and social media interactions were handled with strict confidentiality, ensuring that individual students cannot be identified from the reported findings. Ethical considerations regarding online privacy were also discussed with students within the course framework, emphasizing responsible digital citizenship.

6.3. Recommendations and Implications

The successful implementation of digital writing tools in English language instruction has broad implications for educators, curriculum developers, and policymakers. Based on the findings and classroom practices described, the following recommendations are proposed. To effectively teach digital writing, instructors must be familiar with the tools and platforms available. Regular professional development workshops should be organized to familiarize educators with emerging digital tools like blogging platforms (e.g., WordPress, Blogger), video editing software (e.g., iMovie, Adobe Premiere), and collaborative tools (e.g., Google Docs, Canva, Padlet). Teacher confidence and competence in using these tools will directly affect students' engagement and success. Curricula should be updated to include modules or units on digital composition, focusing on multimodal literacy and the integration of text, image, sound, and video. Flexibility in assessment methods is also essential—rubrics should account for creativity, collaborative engagement, and technological application, not only linguistic accuracy. For digital writing to be fully inclusive, institutions must ensure equitable access to technology. This includes providing computers, internet connectivity, and software licenses, particularly in under-resourced schools or regions. Universities and schools may also explore partnerships with tech organizations to support infrastructure development.

Digital writing often involves personal expression. It is crucial to establish a supportive and respectful classroom environment where students feel safe to share their ideas, stories, and creative projects. Clear guidelines on digital citizenship, online etiquette, and constructive feedback must be in place. Ongoing classroom-based research should be encouraged to track the efficacy of digital writing tools in enhancing student outcomes. Feedback loops involving students' reflections on their digital writing experiences can help refine instructional strategies and make learning more

student-centered. While this paper provides a strong foundation for integrating digital writing tools into the classroom, further research is needed in several key areas. First, longitudinal studies are needed to assess how digital writing impacts student writing development over time. Second, comparative studies across disciplines could explore how digital tools function in non-literary or STEM contexts. Finally, cross-cultural investigations into how digital writing is perceived and used in different educational systems would be valuable. Additionally, examining the role of AI-powered writing assistants (e.g., Grammarly, ChatGPT) in digital writing instruction could be a fruitful area of exploration, particularly in balancing technological support with academic integrity and original student thought.

Appendix A



Lebanese University
Faculty of Letters & Human Sciences
Deanery –English Department

2023-2024-2025

Master 2

Semester 3 (Track/ Common)

Course: Writing and Digital Means- LANG M 3100

Professor: Dr Doris Younes

Course Credits: 44 (5 credits)

Course Description

This writing course is obligatory for it introduces students to the means of digital composing, its qualities and different poetic, dramatic and narrative pattern. Through selected samples, students study the forms and designs of textual production, and identify related problems and their effects on paper and digital literature in general.

Course Objectives

By the end of this course, students should be able to:

Define digital writing means

Discuss key notions and principles related to digital writing

Write and review a digital writing mean

Course Methodology

Lectures

Task-based instruction (TBI): students analyze and write using various digital writing means

Appendix B

Master 2 (M2) Digital Writing – Oral Project Assessment Sheet

Criteria	Descriptor	Score /20
Oral Presentation (4)	Intonation, preparedness, eye contact	
Content (5)	Ideas, organization, word choice	
Language, Grammar & Structure (4)	Accuracy and coherence	
Visual Presentation (3)	Appealing, neat, readable, error-free	
Creativity (2)	Inventive and engaging visuals	
Citations & References (2)	Academic standards respected	

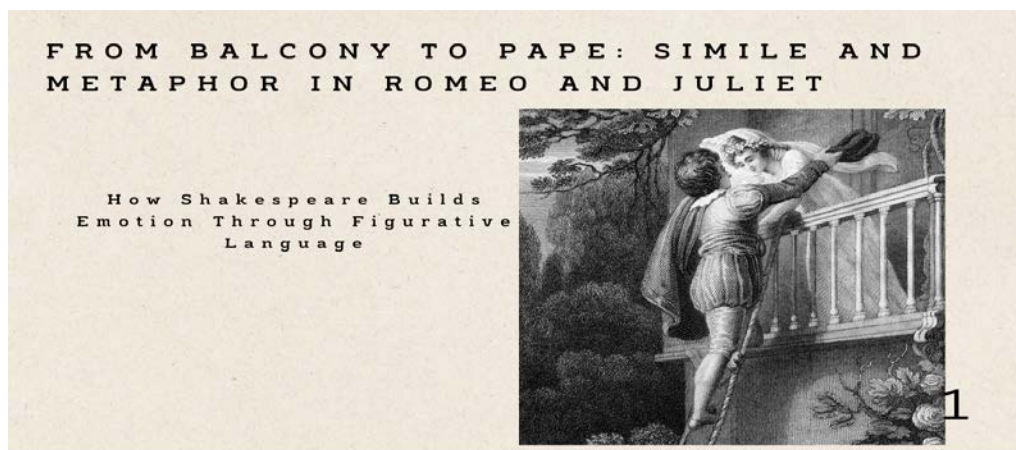
Total Score: _____ /20

Instructor's Comments:

(Brown & Hyland, 2004)

Appendix C

Blog Presentation & link of the online version



Can words create bridges stronger than walls?

- The balcony scene is the emotional heart of the play.
- Love is expressed through language.
- Figurative speech creates an emotional link based on similes and metaphors.



2

Purpose of the Blog

01

Shakespeare's language is rich and symbolic

02

Figurative language is often confusing for readers

03

It explains the meaning, not just identify techniques

04

Understanding figures of speech helps readers understand emotions.

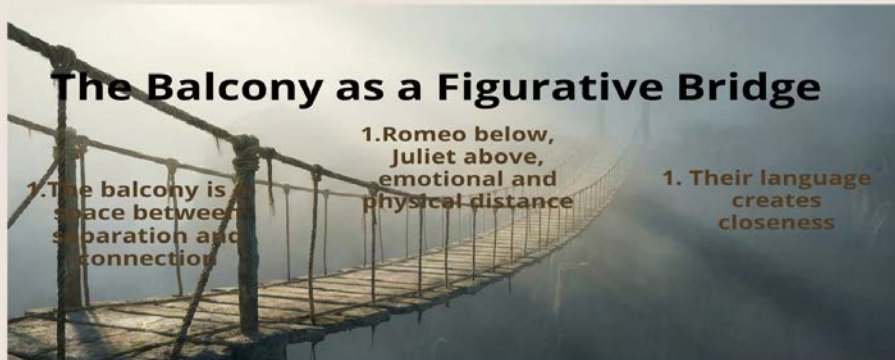
3

The Balcony as a Figurative Bridge

1. The balcony is a space between separation and connection

1. Romeo below, Juliet above, emotional and physical distance

1. Their language creates closeness



1. Words replace physical movement

4

ROMEO'S METAPHORS

"IT IS THE EAST, AND
JULIET IS THE SUN."

- 1 Juliet becomes source of life and light
- 2 The metaphor shows emotional exaggeration
- 3 Language creates idealization
- 4 Metaphor transforms Juliet from human to divine.

Similes as Emotional Entry Points "As a rich jewel..."

1

Juliet compared to brightness against darkness

2

Simile makes emotion visual and connects beauty with contrast

3

It is softer than metaphors, easier to absorb, and invites feeling gradually.

6

Love, Fate, and Danger

- Figurative language creates both beauty and tension.
- Love and tragedy move together.
- Foreshadowing of disaster.

7



Role of Images and Illustrations

- Strengthens imagination
- Clarifies abstract symbols
- Enhances emotional understanding
- Keeps readers engaged
- Supports language and meaning.

8

Conclusion

- Figurative language creates a connection
- Metaphors and similes build emotion
- Language guides interpretation
- Shakespeare lives through metaphor
- Love becomes architecture

9

<https://nournotespace.blogspot.com/2025/12/from-balcony-to-paper.html>

[النهار | Impact of Cartoons on Children's Values](#)

Sample of blog

BECOME A FAST READER IN JUST 5 STEPS

Reading faster isn't magic, it's about building habits that match you. Go through each step, try these small prompts, and see what fits your reading style. The 5 Step Plan

- FIND YOUR COMFORT ZONE
- READ WHAT YOU LOVE AND NOT WHAT YOU "SHOULD" LOVE
- SET A REAL GOAL
- DROP THE PRESSURE 3) SET A REAL GOAL
- MAKE IT FUN, IT'S NOT A CHORE FIND YOUR COMFORT ZONE

Every reader has a comfort zone, more specifically, somewhere you feel the most comfortable. It could be a place, an action, or even a platform where everything feels natural. In this case, we'll be talking about platforms, where some prefer to read a hard cover over a virtual space any day, or vice versa. Some people love hardcovers, while others swear by Kindles, and some, like me, start with unexpected apps. My reading journey first started on my iPad, where I downloaded an app called Episode, a virtual storytelling network and platform that features interactive stories. Normally, I would see the characters while reading their dialogues at the same time, but once, I stumbled upon a story that had nothing but text on a blank screen, and I loved it. That pushed me towards Wattpad, where I devoured stories that later became worldwide popular films such as "The Hating game", "The Kissing Booth", and "Sidelined: the QB and Me" to name a few. Eventually, I shifted to published books, downloaded as pubs on my phone. So, in my case, I started reading digitally and felt comfortable doing it, so with that being said, I'm faster on my phone than with a physical book. Try it yourself: Pick a platform, whether it's a phone where you swipe and tap naturally, a physical book where you get the real feel if it, or a kindle/tablet where it's a clean layout with minimal distractions. Ask yourself where you actually enjoy reading most, your speed will follow your comfort.

READ WHAT YOU LOVE AND NOT WHAT YOU "SHOULD" LOVE

You can't force speed into a genre that bores you. If fantasy or romance isn't your thing, you'll always read it slowly, but if you connect with a world or topic? Your brain will devour it. For me, it's romantasy: romance + fantasy (the best of the best). When I read *Fourth Wing* by Rebecca Yarros, I tore through the entire book in two days, that's what a good book with the correct genre will do to you, where you read what feels alive to you. Now, it's Your turn to pick your fuel between Fantasy, Romance, Psychology, Business, Mystery, Romantasy, Classics, YA or contemporary. Which genre makes you lose track of time? Start there, and don't forget that speed grows from interest.

SET A REAL GOAL (NOT A SCARY ONE)

Goals give structure, not pressure, so my advice is to put a structured plan in place. You don't need an extreme challenge, even "1 book a month" is a start. This timer is to help you navigate through books faster while keeping everything organized on paper or tablet. As for me, I set a goal to read 100 books in a year, and now, I'm currently 20 books away. the countdown keeps me motivated

and pushes me towards reading more on my phone. You need to Choose your pace: Either 12 books a year where it's slow and steady, 30 books a year to show you're committed, 50 books a year to show your ambition, or 100 books a year or what i like to call challenge mode. What number feels exciting and not stressful?

DROP THE PRESSURE, YOU DON'T NEED TO BE A SHAKESPEARE EXPERT

Being a "fast reader" doesn't mean reading the hardest texts on earth, and definitely not Shakespeare on day one. I've always struggled with his plays too, even though I'm an English major, old English requires a mental shift. If you don't get it? That's normal. Now If you want to read it anyway, use summaries, explanations, or side-by-side guides until the language becomes familiar. My advice is to have a Mini reflection: Have you ever felt "not smart enough" because you didn't understand a classic? yes, remember: comprehension If matters more than prestige, and fast reading comes from confidence.

MAKE IT FUN, IT'S NOT A CHORE

The quickest way to kill your reading habits is to feel forced. Anytime school or university assigned me novels, I immediately lost motivation, even if the book was good, and you need to know that that's okay. Your reading journey should feel like relaxation and fun, not homework. You should read when you want, choose books you enjoy, Switch books if one isn't clicking, and Take breaks when needed without guilt. Reading is meant to spark joy (except when the book is heartbreaking, then it sparks tears).

READY TO START?

Tell me your picks or choices from the prompts above, and I'll help you:

1. choose your ideal reading platform
- 2.find genres that boost your speed
- 3.set a realistic reading goal
- 4.build a reading routine that fits your life.

Video Script

Take Me Back (A poetic journey through memories)

Introduction: Hook

[Opening Shot]

Clock ticking (resembling the passage of time)

Part 1:

Visual: Montage of cherished memories with friends

Audio: Photograph by Ed Sheeran

Part 2:

The narrator's voice reading the poem (Take Me Back)

[First Section]

Audio: Cello Music (Beginning to End by Aimee Norris) in the background

Visual: Videos of nature

Take Me Back

In the realm of dearest memories, I yearn to dwell,
On a timeless journey, my heart retells.
"Take me back," a whisper in the breeze,
A symphony of wild senses, a thousand tales to tell.
A silly kid wandering through a portal of time,
Dreaming to capture some magic, to taste the sublime.
How I wish I could hear that annoying ticking clock with its steady beat,
Irritating me with a rhythm that I didn't comprehend how much it was sweet.
To trace the deeply engrained lines on Grandma's gentle face,
Then rest and dream in the calmness of her warm embrace.

[Third Visual Section]

Visual: The narrator wandering in nature

Audio: Cello Music (Beginning to End by Aimee Norris) continues

"Take me back," a whisper in the breeze,
To the age before he left, where happiness seized.
For amid these echoes, a beautiful smile brightens the shadow's trace,
A memory of a forever dear friend who no longer runs in this relentless race.
I can never forget the irresistible voice, how his laughter rings,
A symphony of contagious joy, a melody that clings.
Oh, take me back to those tranquil carefree days,
Where we sang and danced under the sun's warm rays.

His presence, a sacred treasure, now veiled in faraway mist,
A dear friend's memory forever cherished, forever kissed.
Oh, take me back to the last time we shared a heartfelt gaze,
To the age of sixteen, where innocence seized.
Friends were pillars, shields, and true,
Yet time, a silent thief, stole those armors too.
Promises of forever like fragile petals fell away,
As life unfolded its chapters in relentless sway.
Innocent love, a tender bloom in the garden of the heart,
A symphony of colorful emotions, a work of art.
But shadows of awaiting burdens crept and dreams began to fade,
Leaving forgotten memories and echoes of a life once serenely laid.
Oh, take me back in time to that childish but sacred hour,
Where silly smiles reigned, and simple dreams held power.

[Second Section]

Visual: Deserted Grandparents' house

Audio: Cello Music (Beginning to End by Aimee Norris) continues

"Take me back," a whisper in the breeze,
To the age of eight, when serenity seized.
Take me back to the amber glow of yesteryear's embrace,
To the peace and love once found at my grandparents' place.
To a perfect haven, a creaky porch and a rocking chair,
Where secrets were whispered and laughter hung in the air.
To the enchanting aroma of Grandma's baking, a fragrant spell,
A symphony of wild senses, a thousand tales to tell.
A silly kid wandering through a portal of time.
Dreaming to capture some magic, to taste the sublime.
How I wish I could hear that annoying ticking clock with its steady beat,
Irritating me with a rhythm that I didn't comprehend how much it was sweet
To trace the deeply engrained lines on Grandma's gentle face,
Then Rest and dream in the calmness of her warm embrace.

[Third Visual Section]

Visual: The narrator wandering in nature

Audio: Cello Music (Beginning to End by Aimee Norris) continues

Take me back, “a whisper in the breeze,
To the age before he left, where happiness seized
For amid these echoes, a beautiful smile brightens the shadow’s trace
A memory of a forever dear friend who no longer runs in this relentless race
I can never forget the irresistible voice, how his laughter rings,
A symphony of contagious joy, a melody that clings
Oh, take me back to those tranquil carefree days,
Where we sang and danced under the sun’s warm rays
His presence, a sacred treasure, now veiled in faraway mist,
A dear friend’s memory forever cherished, forever kissed.
Oh, take me back to the last time we shared a heartfelt gaze,
To that moment we didn’t know it would be our last to crave
Oh, take me back to where I used to feel alive back then
To relive those fond moments again and again
But what if by some sort of magic, I was taken there
Would it be different this time? Would it be fair?
Time will fly again and everything will soon come to an end
And all that I would again this time is a handful of a bittersweet blend
Gains of Memories and a battle with time that I cannot suspend

[Third section]

Visual: pictures of joyful memories with our late friend

Audio: Those were the days by Mary Hopkins

End Credits

The following sentence appears on a black screen “In the memory of our beloved Ali Kanaan”

Audio

Photograph by Ed Sheraan

https://youtu.be/HpphFd_mzXE?si=MA-EThY_R8q2mdwye

Those were the Days by Mary Hopkins

<https://youtu.be/y3KEhWTnWvE?si=vdYMeMrAHOmMOAIz>

Beginning to end by Aimee Norris

<https://youtu.be/oyzoGp4eCB4?si=VL6qqUA6jELr8jvZ>

Visual:

The first three videos in the first section by Hassan Hatoum

BREATHE WITH BREEZ

Writing and Digital Means Course Video – Breez Ad (screen script)

Location: Bedroom with a youthful feel (posters above the bed, warm lighting).

Characters: Maria and Georges

Scene Breakdown

00:00 – 00:07 Maria (sad): *T3ebet ktir, w de2 3a khle2e ktir. Kel ma jarib etham hal hayet, byenzal update jidid.*

00:07 – 00:13 Georges (sipping strawberry mix Breez, sarcastic): *Ente law bta3mle update la halik ma bi koun ahsan, khede khede Breez barke btetnafase shi shway.*

00:14 – 00:19 Maria takes a sip of strawberry mix Breez → transition from sad Maria to happy Maria. She finds herself in another room with flashing colored lights, starts dancing, leaving overthinking Maria behind. *Effect: shadow effect from 00:15 to 00:19.*

00:20 – 00:23 Maria enters the Breez world holding lemon mint Breez, with a blue shadow effect.

00:23 – 00:26 Maria holding kiwi lime Breez in a green field, with green shadow effect.

00:26 – 00:29 Maria holding pineapple coconut Breez with yellow shadow effect.

00:29 – 00:31 Shots of hands taking different Breez flavors; “take” appears on screen, text color changes with each bottle.

00:31 – 00:33 Opening a Breez bottle; text “open” appears.

Continuation

00:33 – 00:36 Text “drink” appears on screen.

00:36 – 00:38 Text “and Breez” appears on screen.

00:38 – 00:40 Real pictures Maria took on the digital camera are shown.

00:40 – 00:43 Different Breez flavors shown with grain effect and vintage002 filter.

00:43 – 00:45 Back in the room: Maria and Georges both drinking Breez. Text “breathe” appears.

00:45 – 00:47 Text “breathe with Breez” on pastel pink background.

00:47 – 00:51 More texts appear: “many flavors”, “no alcohol”, “no colorants”, “just Breez”.

00:51 – 00:52 Text “Breez” slides out, leaving pastel pink background. Ad ends.

Music: *Tell Me How* – Tyler, the Creator

Appendix D

Pre-Questionnaire

Course: Writing and Digital Means (MA – M2)

Purpose: This questionnaire identifies students’ baseline perceptions, experiences, and self-reported skills related to digital writing, collaboration, and technological proficiency before engaging in the project-based course.

Scale: 1 = Strongly Disagree | 2 = Disagree | 3 = Neutral | 4 = Agree | 5 = Strongly Agree

Section I: Prior Digital Experience

1. I regularly use digital platforms (e.g., social media, blogs, websites) for communication.
2. Before this course, my experience with formal digital writing was limited.
3. I mainly used digital platforms for informal purposes rather than academic writing.

Section II: Digital Communication and Collaboration (RQ1)

4. I feel confident expressing my ideas clearly through digital writing.
5. I am comfortable collaborating with peers using online platforms.
6. I believe online writing does not require the same academic rigor as traditional writing.
7. I am familiar with writing for different online audiences.

Section III: Critical Thinking, Creativity, and Emotional Expression (RQ1)

8. I usually apply critical thinking skills when writing online.
9. I feel able to express personal experiences or emotions through writing.
10. Creativity is an important component of effective writing.
11. I have experience integrating multimedia elements into my writing.

Section IV: Technological Proficiency (RQ2)

12. I feel confident using blogging platforms (e.g., Blogger, WordPress).
13. I am familiar with tools used for visual storytelling or storyboarding.
14. I can independently format and publish digital content.
15. I feel confident solving basic technical problems when using digital tools.

-What challenges do you face when using digital tools for academic writing?

Appendix E

Post-Questionnaire

Purpose: This questionnaire examines students' perceptions of skill development and technological proficiency after completing the project-based digital writing course.

Section I: Digital Communication and Collaboration Outcomes (RQ1)

1. The course improved my ability to communicate ideas effectively through digital writing.
2. I am more confident collaborating with peers using digital platforms.
3. Working on real-world digital projects enhanced my communication skills.
4. I now understand that digital writing requires planning, drafting, and revision.

Section II: Critical Thinking, Creativity, and Emotional Impact (RQ1)

5. The course strengthened my critical thinking skills in digital contexts.
6. I became more creative in presenting ideas digitally.
7. I was able to express emotions and personal experiences more effectively.
8. Multimedia elements enhanced the emotional impact of my writing.

Section III: Technological Proficiency and Tool Mastery (RQ2)

9. I feel confident using blogging platforms for academic purposes.
10. I can effectively use storyboarding and visual storytelling tools.
11. Collaborative tools improved my peer-review and editing skills.
12. I can independently create and publish digital writing projects.
13. My confidence in using digital and AI-supported tools has increased.

Section IV: Overall Learning Impact

14. The project-based approach made learning engaging and meaningful.
15. This course changed my perception of digital writing as academically rigorous.
16. The skills acquired are relevant to my academic or professional future.

Open-ended questions

17. Which digital writing activity contributed most to your learning, and why? -----
18. What challenges did you encounter, and how did you overcome them? -----

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