

**Journal of Applied Linguistics
and Languages in Educational
Digital Settings**

1 | 2025

Innovations in English Language Education: New Issues and Trends

Edited by Bronwen Hughes and Margaret Rasulo



UniorPress

1 | 2025
ALLiED

Direttore della rivista e Responsabile Scientifico: Prof. Giuseppe BALIRANO (Università di Napoli L'Orientale)

Comitato scientifico ed editoriale: Michel Àngel Benítez Castro (Universidad Zaragoza, España), Giuditta CALIENDO (Université de Lille, France), Maria DE SANTO (Università di Napoli L'Orientale, Italia), Eleonora FEDERICI (Università degli Studi di Ferrara, Italia), Antonio FRUTTALDO (Università del Sannio, Italia), Dana GABLASOVA (Lancaster University, UK), Jim MCKINLEY (University College London, UK), Paul MEIGHAN-CHOBLOW (Sheridan College, Toronto, Canada), Francesco NACCHIA (Università di Napoli L'Orientale, Italia), Marina NICEFORO (Università di Napoli L'Orientale, Italia), Maria Cristina NISCO (Università degli Studi di Napoli, Parthenope, Italia), Michaela QUADRARO (Università della Calabria, Italia), Annalisa RAFFONE (Università Pegaso, Italia), Anna ROMAGNUOLO (Università di Napoli L'Orientale, Italia), Giuseppina SCOTTO DI CARLO (Università di Napoli L'Orientale, Italia), Maria Grazia SINDONI (Università degli Studi di Messina, Italia), Valeria VARRIANO (Università di Napoli L'Orientale, Italia), Francesca Maria VIGO (Università di Catania, Italia), Demetrio YOCUM (University of Notre Dame, USA), Sole Alba ZOLLO (Università degli Studi di Napoli Federico II, Italia), Tania ZULLI (Università degli Studi G. d'Annunzio Chieti-Pescara, Italia)

Journal of Applied Linguistics and Languages in Educational Digital Settings (ALLiED Journal)
Rivista internazionale di Linguistica applicata a cura del Centro Linguistico di Ateneo dell'Università L'Orientale, CLAOR.

The *Journal of Applied Linguistics and Languages in Educational Digital Settings (ALLiED Journal)* is an international peer-reviewed journal aiming to contribute to the evolving field of research placed at the intersection of linguistics, language studies and education.



Università di Napoli L'Orientale

Journal of Applied Linguistics and Languages
in Educational Digital Settings

1 | 2025

Innovations in English Language Education:
New Issues and Trends

Edited by
Bronwen Hughes and Margaret Rasulo



UniorPress

Journal of Applied Linguistics and Languages
in Educational Digital Settings (ALLiED Journal)
Rivista semestrale
n. 1 | 2025

Data di pubblicazione
marzo 2025

ISSN 3035-5788



UniorPress

Via Nuova Marina, 59 - 80133, Napoli
uniorpress@unior.it



This work is licensed under
a Creative Commons Attribution 4.0 International License

INDEX

BRONWEN HUGHES and MARGARET RASULO Reimagining language education today	7
LUCIA ABBAMONTE How (Thoroughly) Does the Medium Shape Teaching? Some Considerations on Doctoral Courses in EPP at Vanvitelli University	19
ANNA ANSELMO and ELENA REFRASCHINI Combining SLA Theory and Teaching Practice: “Big Bowl of Serial”, or, How to Use TV Series to Become Autonomous Learners of English	45
GIUSEPPE BALIRANO and MARIA DE SANTO Learning English in the Digital Age: eTandem, Autonomy and Intercultural Communication in Online Educational Environments	63
FRANCESCA D’ADAMO Gamifying English Learning and Assessment to Reduce Anxiety and Foster Speaking Skills: The Case of Secondary School Students	91
FRANCESCA D’ANGELO Bilingualism and “Bilingualisms”: Different Dimensions and Contexts of Acquisition	131
STEFANIA D’AVANZO Storytelling as a Teaching Tool: Some Reflections from Experiences with Undergraduate Students	153
BRONWEN HUGHES and MARGARET RASULO Questioning Across Contexts: A Comparative Analysis of Higher-Order and Lower-Order Questions in CLIL and EMI	169
DIANGHA ANTHONY YUH Digitalization of the Post-pandemic Language Classroom in Cameroon and the Use of Technology in Teaching: Rethinking Local Policy on Classroom Praxis	187
Notes on contributors	209

STEFANIA D'AVANZO*

Storytelling as a Teaching Tool: Some Reflections from Experiences with Undergraduate Students

Abstract

In recent years, storytelling has been increasingly used to support teaching and learning in higher education. Indeed, storytelling has been considered as an integral component of learning as it has been shown to be able to support students in their sense-making processes (Mokhtar et al. 2011; Alkaaf 2017; Abrahamson 1998). This study is aimed at exploring corporate storytelling-based tasks and activities involving undergraduate students, while uncovering linguistic and multimodal methods and tools involved in teaching English as a foreign language in a Business Department. While integrating the perspectives of scholars from different fields (Cheng et al. 2021; Smeda et al. 2014) the present contribution highlights the need to adapt the storytelling methods to specific goals and learning needs. Therefore, different ways to work with stories are discussed, along with structured approaches to adopt when students are new to storytelling.

Keywords: corporate storytelling, new insights in the teaching / learning process, multimodal storytelling, corporate narration

1. Introduction

Storytelling can improve intercultural understanding and communication as stories can give the students the opportunity to explore their own cultural roots and come into contact with diverse cultures. Thanks to storytelling, they can empathise with unfamiliar people/places/situations while getting insights into different cultural traditions and values. From a teaching perspective, some benefits have been explored including, among others, the promotion of a feeling of well-being and relaxation, encouragement in the active participation by the students, in the use of their imagination and creativity, cooperation with other students, etc. (Mokhtar *et al.* 2011; Alkaaf 2017; Abrahamson 1998).

In management studies, storytelling has two main spheres of application, as it is considered both a knowledge tool and a communication one. Stories, in fact, can be the object of research in the organisational field or be used as a managerial tool. In particular, in the context of narrative inquiry,

* STEFANIA D'AVANZO, University of Campania 'L. Vanvitelli', stefania.davanzo@unicampania.it.

analysis through the collection, processing and interpretation of stories can be useful in understanding and explaining numerous phenomena that occur in the social reality of organisations (Alkaaf 2017)

Specifically, the narrative mode of knowledge consists in organising the experience with the help of a scheme that starts from the assumption of the intentionality of human action. Stories can be considered also as a means of communication as they are among the tools that management can adopt to guide and modify the behaviour of actors inside and outside the organisation. For instance, the narrative is configured as one of the most valuable tools to stimulate the identification of the members of the organisation with the company goals (Napolitano *et al.* 2018; Riviezzo *et al.* 2015). In this case, the purposes and ways in which stories are used as a communication tool can themselves become the subject of analysis and research (Czarniawska 2018). Starting from these premises, this study tries to explore the benefits of storytelling-based activities in the teaching-learning process. In particular, it illustrates some activities introduced to the students attending Economics and Management degree courses in order to highlight the learning achievements deriving from storytelling practice and possibly provide some reflections concerning the teaching-learning process when narratives are offered in the higher education process.

2. Theoretical Background

Some theories have illustrated the benefits of learning through storytelling. For instance, through narratives students are encouraged to experience diverse cultures while exploring their cultural traditions along with differences and commonalities of cultures around the world (Gachago 2015; Norman 2011; Smeda *et al.* 2014). Previous studies (Mokhtar *et al.* 2011) focused on the extent to which storytelling helps in enhancing students' communication skills. The findings showed that storytelling had beneficial effects on reading skills as students reinforced their skill to associate meanings and emotions with words. Students also had the opportunity to develop their vocabulary and learn when and where to use words and phrases in an appropriate way. Another study (Alkaaf 2017) illustrated the teachers' and learners' opinions concerning the impact of the storytelling strategy on developing the story writing skills, thus testing self-awareness related to usefulness of storytelling in writing skills improvement.

The outcomes revealed both teachers and learners could benefit from storytelling practice in terms of skills improvements and personal

involvement in the activities. In higher education storytelling has been investigated from different perspectives, including, among others, the one including pedagogical implications. Specifically, lively narrative formats have been explored in higher education as these appear to be helping students think critically. Furthermore, its use encourages the students to focus on technical aspects of texts by providing concise, concrete examples of the written material studied. Storytelling can clearly be viewed as the foundation of the teaching profession (Abrahamson 1998). Advantages offered by storytelling in higher education have also been explored in terms of encouragement of a deeper understanding of a topic and development of critical thinking skills. Specifically, it was emphasised how storytelling can accommodate diverse cultural, emotional and experiential incidents, and may be used in many different contexts including some formal/informal ones or one-on-one/group setting (McDrury/Alterio 2003).

In this section, further theoretical concepts have been explored. The latter were introduced during the activities carried out by the students. In particular, the students were invited to focus on the contrast between Denotation and Connotation, which was related to two fundamental concepts applied to the investigation of pictures included in social semiotics approach. Through a ppt presentation, they were told that Denotation is related to showing something. For instance, some images show particular events, people, places or events, so, they denote (Machin 2020). Denotation characterises photographs, which represent people or things. It does not mean that they are 'neutral' recordings of reality as it is likely to provide subjective perspectives while shooting a photo.

According to Barthes (1977), there is no image free of connotation. Notwithstanding, there are degrees of this in terms of image use. Anyway, lack of abstraction is a peculiar feature of denotation. Connotation, instead, represents the second layer of images meaning, that is, the ideas and values associated with them. It is conveyed by connotators, such as poses, objects and settings, and photogenia. A further concept introduced during this stage was 'modality' from a multimodal viewpoint. Abstract or realistic representations are some other elements the students were invited to explore. In particular, modality is the main concept related to potential realism or lack of realism in pictures as it refers to the way we communicate as how true or as how real a representation should be taken

(Kress/van Leeuwen 2006; Machin 2020). Modality is interpersonal, as it is not about expressing absolute truths but about aligning listeners with some truths and distancing them from others (Kress/van Leeuwen 2006).

3. Methodology

The classes started in 2023 (II term) and lasted three months (since February to May). The students attending the classes were about 50. They had already passed their exam of English Language during their three-year course – Business Administration or Economics and Commerce –, which implied the achievement of a B1- level of knowledge and skills according to the Common European Framework

A student-driven approach was followed, which involved three main steps. During the first step, some 'prepared' stories about companies, consumers or brands were used (e.g., on corporate websites, in mass media advertising, videos), in order to develop the skills of identifying and interpreting key story aspects. At this stage the students were invited to focus on the narratives delivered by the companies themselves but also on the image-text complex characterising the sections where corporate stories were told through a combination of images. Thus, they could explore storytelling in corporate discourse through verbal messages and through images. During the last part of this stage, attention was devoted to theories and methodologies about narratives (Labov/Waletzky 1967; Linde 1993; Lieblich *et al.* 1998), narratives in corporate discourse (Catenaccio *et al.* 2021; Riviezzo *et al.* 2015; Napolitano *et al.* 2018) and multimodal analysis (Machin 2020; Kress/van Leeuwen 2006). The latter was mainly employed to invite the students to focus on the corporate stories told through images by the companies. Some multimodal concepts including, among others, Denotation vs. Connotation, and the representation of social actors through images were introduced in order to encourage the students to explore promotional strategies enacted by the companies to promote their identities and products.

During the second step, the students were asked to plan the 'story' of the company they were supposed to work for. In particular, they were invited to create their own project work including a PPT presentation or a digital product where creative corporate storytelling would be produced.

The two steps lasted 28 hours divided into 14 lessons – three per week.

Finally, the third step included the assessment of the skills acquired during the learning / teaching process. Specifically, narrative skills were

assessed, which included some key competences, such as writing stories according to Labov's categories, through images and through the image-text complex. It is necessary to point out that the Professor supervised the whole process while facilitating the comprehension of some key-theoretical concepts mentioned above.

3.1. Methodological procedure

Step I

During the first step of the learning process, the students were shown some examples of storytelling from websites. In particular, they were invited to explore EG Group's Foodservice (EG Group 2024). The Group presents a range of attractive Foodservice services with recognised global brands including Subway, Starbucks, and KFC as well as some other proprietary brands including Cooplands, Go Fresh, and Cumberland Farms. In recent years, the Foodservice market has expanded across the countries in which they operate, underpinned by long-term trends such as customers seeking convenience and an increase in travellers from tourism in certain countries. The rationale behind this choice was to provide students with examples from a group of companies sharing similar goals due to their belonging to the same group. Specifically, the students could explore more than one story while focussing on similarities among them, thus providing observations concerning the original intention and mission of the EG association.

According to some studies on storytelling from the marketing and linguistic fields, communication studies have particularly benefited from the growing interest in storytelling, where a "[...] considerable body of research has emerged spanning across multiple areas of corporate discourse" (Catenaccio *et al.* 2021). In particular, in corporate discourse, storytelling has been considered as 'responsible' for corporate collective identity. The latter "[...] 'resides' in the collective identity stories that, for example, people tell each other in their conversations, write into corporate histories, and encode on websites" (Brown 2006: 734). From a narrative perspective, organisations' identities are identified as discursive linguistic constructs constituted by the multiple identity-relevant narratives that their participants author about them, and which feature, for example, in documents, conversations and electronic media. Thus, while exploring these narratives, the students were encouraged to reflect upon the promotional features and identity values

conveyed through the EG group website. In the following figure, some sample materials used during the classes are provided:

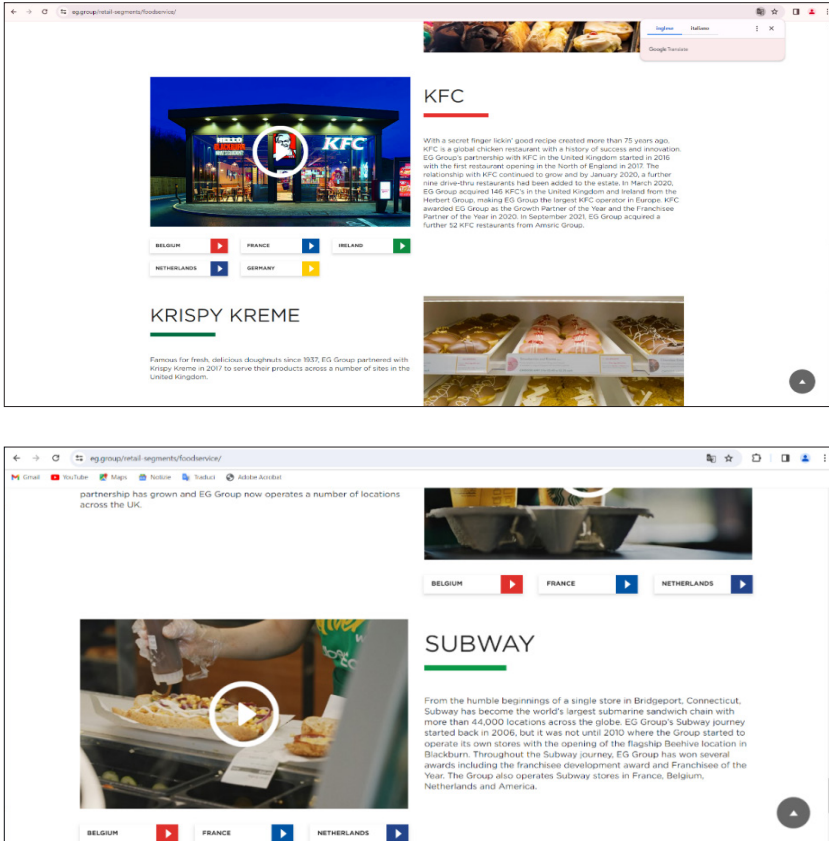


Figure 1. Sample materials from EG group website (EG Group 2024).

As can be observed from the figures above, storytelling is combined with images, thus creating a coherent whole. Thus, during this stage, the students were invited to focus on both the structure of the verbal messages included in the descriptions and the use of the images corresponding to the message. As far as the structure of the texts is concerned, they were encouraged to divide the texts into paragraphs in order to identify the sequential order of the events occurred to the companies. Then, a debate in group was suggested, which was aimed to explore the main tenses and verbal voices found in each paragraph.

During this stage a quick revision of these grammar topics was offered while inviting the students to practice through the British Council website (British Council 2024). After discussing the analysis with the Professor, some theoretical points were introduced concerning studies on narratives. At this stage, the frontal teaching was aimed only at categorising and labelling the paragraphs according to a precise methodological perspective. In particular, the componential approach, which is considered as highly influential in narrative analysis was introduced to the students. According to the popular theory about the structure of narratives (Labov/Waletzky 1967), in narration it is possible to identify five main steps including Orientation (reference to people, place, time, situation), Complication (a serious of events leading to a result), Resolution (results), Evaluation (the attitude the narrator holds towards the narratives). Thus, the students were invited to explore the paragraphs already analysed according to the theoretical notions introduced before. Specifically, they were told to focus on a possible subdivision of the same paragraphs investigated before into Orientation, Complication, Resolution and Evaluation. Then, they were offered further practice through some other examples from the website, as observed in the following figure:

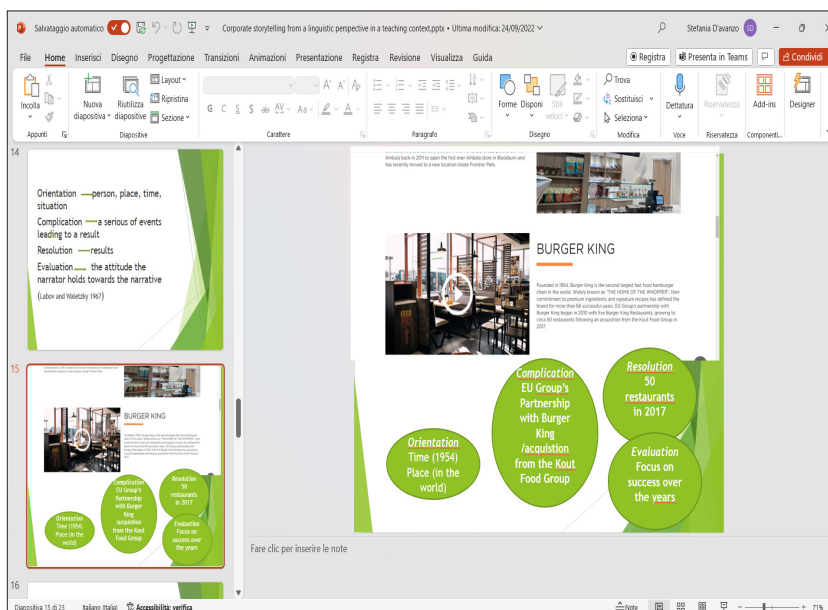


Figure 2. Example provided by the students during their own activity.

The following lessons were devoted to the exploration of multimodal concepts through the analysis of further examples from the same website according to the student-driven approach already followed in the previous activities. In particular, some video shots from the EG Group were shown to the students in order to invite them to focus on the stories told through the images. In the following figure, the video shots explored during the lessons are illustrated:

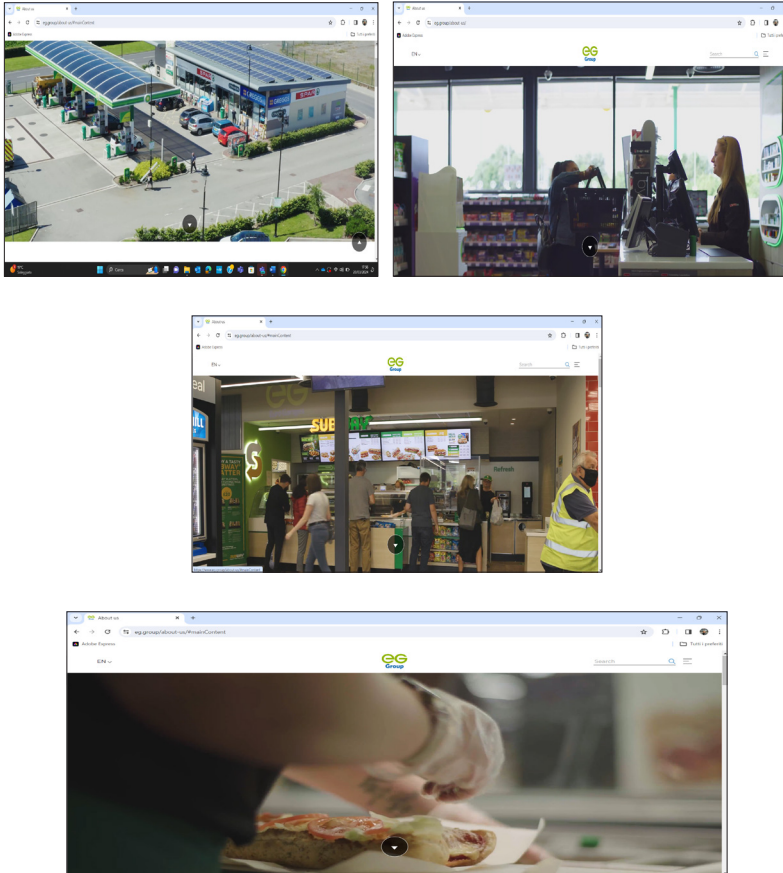


Figure 3. Video shots explored during this step (EG Group 2024).

After watching the video, the students were invited to provide their first hypotheses concerning the sequence of the actions represented. Specifically, during this step, questions concerning some background information, the

position of the people represented (e.g., foreground or background, posing or not posing), photos from daily life or lack of naturalism, colour differentiations, camera angles were asked. The answers were debated in small groups.

Then, theoretical concepts related to multimodality were introduced along with some other examples where the image-text complex was found. It is necessary to point out that some theoretical notions concerning multimodal concepts were provided only at this stage due to the inductive nature of the teaching procedure chosen for all the activities.

After introducing these theoretical concepts, the students were asked to work in group in order to explore the examples provided (see Figure 3 and further material from the EG group website).

Specifically, they were invited to investigate the features of the images debated during the previous activities according to a multimodal perspective. They were asked to write their answers individually.

Step II

As mentioned in the Introduction section, at this stage, the students started focussing on their final project while working in small groups. They were asked to start writing narratives delivered by some fictitious companies according to the theoretical concepts learned and practiced during the previous lessons. During the hours spent in the laboratory, the students were also asked to do research concerning possible images to be used and combined to tell corporate stories through pictures.

Step III

The final stage consisted in assessing the skills acquired. As mentioned above, narrative skills included some key competences, such as writing stories according to the narrative structures introduced by Labov (1967), through images and through the image-text complex.

Although the actual assessment stage coincided with the exam sessions, some preliminary tests were delivered before them. They consisted in some exercises including the investigation of image-text complex and schematisation of corporate storytelling according to Labov's narrative model. As far as the examination sessions are concerned, the achievement of the initial objectives including creating corporate storytelling according to narratives and multimodal concepts was assessed.

In particular, the structure of Labov's narratives was expected to be found in their works along with the use of images chosen according to their multimodal values.

4. Data analysis and Discussion

The study was aimed at exploring teaching activities and tasks related to corporate storytelling addressed to students attending the two-year course of Economics and Management. Specifically, the final intention was to reflect upon possible the benefits of the exploration of corporate narratives from a linguistic perspective during the teaching / learning process. In particular, in the storytelling-based projects created by the students, narrative skills including Labov's categories were assessed according to some specific parameters illustrated in the following grid:

<i>Category</i>	<i>Criteria</i>	<i>Rating (1-5)</i>	<i>Comments</i>
Abstract	- Summarises the story effectively		
	- Engages the audience's interest from the beginning		
Orientation	- Provides necessary background information		
	- Sets the scene and context clearly		
Complicating Action	- Introduces key characters or elements effectively		
	- Describes the sequence of events logically and engagingly		
Evaluation	- Builds tension and interest through the narrative		
	- Highlights the significance of the events		
Resolution	- Provides insight into the narrator's perspective or the company's values		
	- Clearly presents the outcome of the events		
Overall Coherence	- Satisfactorily concludes the narrative		
	- Ensures the narrative flows smoothly from one section to the next		
	- Maintains a consistent tone and style throughout		

Creativity and Style	- Uses creative elements to enhance the storytelling		
	- Employs a compelling and appropriate narrative voice		
Audience Engagement	- Captures and maintains the audience's attention throughout		
	- Effectively addresses the audience's needs and interests		

Table 1. Assessment grid illustrating Labov's categories along with others (Overall Coherence, Creativity and Style and Audience engagement) and the corresponding rating and comments.

The grid above was aimed at assessing both the correct adaptation of Labov's narrative categories to the corporate stories created by the students and their general cohesion along with the level of linguistic creativity and audience engagement. A further grid was used, instead, to assess the students' skills related to their ability to generate stories through images while evaluating the acquisition of multimodal concepts by Kress/van Leeuwen (2006):

<i>Category</i>	<i>Criteria</i>	<i>Rating (1-5)</i>	<i>Comments</i>
Saliency in Images	- Evaluates the prominence of social actors in images (e.g., size, focus, color)		
	- Analyses the effect of saliency on the audience's attention and interpretation		
Interaction with Text	- Assesses how effectively images and text complement each other in representing social actors		
	- Considers the coherence and overall impact of the combined image-text narrative		
Ideological Implications	- Analyses the underlying ideologies represented through the depiction of social actors		
	- Evaluates the potential influence of these ideologies on the audience		

Table 2. Assessment grid evaluating some relevant multimodal concepts.

As can be observed above, several multimodal concepts were assessed, which were consistent with the initial objective of the whole teaching-learning process, that is, assessing narrative skills while writing corporate stories. In short, the two tables above summarise the expected results in terms of acquisition of narrative skills according to both narrative categories and multimodal concepts. The results took into account the percentage of students who passed or failed their own exam, which tested the acquisition of the skills concerning the correct use of Labov's categories and the appropriate use of images. Firstly, 80% of the students passed their exams. They mainly created narratives of fictitious family-businesses, where they tried to combine narrative categorisations with images taken from websites. Most of them delivered some power point presentations. Only three groups created videos where they combined images with verbal messages, texts and music, thus providing interesting examples of digital corporate storytelling. As far as the outcomes referred to the grid in Table 1 are concerned, it is possible to assert that the highest points corresponded to the first five Labov's categories (4/5 points) whereas, some lower points related to the other categories (Overall Coherence, Creativity and Style and Audience engagement) were obtained, where the average of 3 was reached by the students. This outcome is consistent with the lack of linguistic proficiency by the students attending the Department. In particular, the repetition of some linguistic structures was often observed along with the lack of cohesive linkers when the students needed to move from one category to another (e.g., from Abstract to Orientation). The grid in Table 2, instead, revealed some very high points corresponding to the first two categories – Salience in images and Interaction with Text. In contrast, some lower points corresponding to Ideological Implications were obtained by the learners.

This was probably due to a lack of deep awareness among the students concerning the theoretical multimodal concepts involved in the activities.

5. Conclusions

In conclusion, it is possible to assert that the main benefits deriving from the activities consisted in the acquisition of new skills such as categorisation of narratives according to a linguistic model, critical interpretation, selection and combination of images according to

multimodal parameters. This outcome was particularly relevant, especially if the weak prerequisites belonging to the students with poor linguistic skills are taken into account. It is important to point out that one of the difficulties sometimes encountered by the students themselves was some limited awareness of the theoretical concepts referring to both narrative categorisation and the multimodal assumptions implicit in the activities. Specifically, while showing advanced skills in creating corporate stories through the combination of different narrative categorisations, they could not sometimes give their right definition when some more detailed questions were asked to them. Furthermore, uncertainties mainly related to textual coherence and cohesion emerged. In the future, some classes could be devoted to the reinforcement of linguistic and syntactic skills, thus encouraging the students to improve their proficiency before inviting them to focus on writing corporate stories.

References

- Abrahamson, Craig E. 1998. Storytelling as a Pedagogical Tool in Higher Education. *Education* 118/3, *Gale Academic OneFile*. Available online at link.gale.com/apps/doc/A20494609/AONE?u=anon-23dc4de9&sid=googleScholar&xid=a3c0f857 (Last accessed: July 25, 2024).
- Alkaaf, Fatma 2017. Perspectives of Learners and Teachers on Implementing the Storytelling Strategy as a Way to Develop Story Writing Skills among Middle School Students. *Cogent Education* 4, 1–23.
- Barthes, Roland 1977. *Image-Music-Text*. London: Fontana.
- British Council 2024. LearnEnglish. Available online at <https://learnenglish.britishcouncil.org/> (Last accessed: November 14, 2024).
- Brown, Andrew D. 2006. A Narrative Approach to Collective Identities. *Journal of Management Studies* 43/4, 733–753.
- Catenaccio, Paola / D'Avanzo, Stefania / Jacobs, Geert 2021. Narrating and Communicating Business 'Stories' – Multifaceted Approaches to Corporate Communication. *I-Land Journal* 2021/1.
- Czarniawska, Barbara 2018. *Narratives in Social Science*. London: Sage.
- Cheng, Xiaolong / Zhang, Lawrence J. / Qiaozhen, Yan 2021. Exploring Teacher Written Feedback in EFL Writing Classrooms: Beliefs and

- Practices in Interaction. *Language Teaching Research*, 1–31. DOI: 10.1177/13621688211057665
- EG Group 2024. Food service. Available online at <https://www.eg.group/retail-segments/foodservice/> (Last accessed: November 14, 2024).
- Gachago, Daniela 2015. *Sentimentality and Digital Storytelling: Towards a Post-Conflict Pedagogy in Pre-Service Teacher Education in South Africa*. Cape Town: University of Cape Town Doctoral Dissertation. Available online at https://www.researchgate.net/publication/305882217_Sentimentality_and_Digital_Storytelling_Towards_a_PostConflict_Pedagogy_in_PreService_Teacher_Education_in_South_Africa (Last accessed: November 14, 2024).
- Kress, Gunther / van Leeuwen, Theo 2006. *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Labov, William / Waletzky, Joshua 1967. Narrative Analysis: Oral Versions of Personal Experience. In Helm, June (ed), *Essays on the Verbal and the Visual Arts*. Seattle and London: University of Washington Press, 3–38.
- Lieblich, Amia / Tuval-Mashiach, Rivka / Zilber, Tamar 1998. *Narrative Research: Reading, Analysis, and Interpretation*. Thousand Oaks: Sage.
- Linde, Charlotte 1993. *Life Stories: The Creation of Coherence*. New York: Oxford University Press.
- Machin, David 2020. *Introduction to Multimodal Analysis*. London: Bloomsbury Academic.
- McDrury, Janece / Alterio, Maxine 2003. *Learning through Storytelling Higher Education: Using Reflection & Experience to Improve Learning*. London: Routledge.
- Mokhtar, Nor H. / Halim, Michi F.A / Kamarulzaman, Sharifah Z.S. 2011. The Effectiveness of Storytelling in Enhancing Communicative Skills. *Procedia - Social and Behavioral Sciences* 18, 163–16.
- Napolitano, Maria Rosaria / Riviezzo, Angelo / Garofano, Antonella 2018. *Heritage Marketing. Come aprire uno scrigno e trovare un tesoro*. Napoli: Editoriale Scientifica.
- Norman, Taylor 2011. First Opinion: Moral and Social Truth through Storytelling. *First Opinions, Second Reactions* 4/2. Available online at <https://docs.lib.purdue.edu/fosr/vol4/iss2/5> (Last accessed: November 14, 2024).

- Riviezzo, Angelo / Garofano, Antonella / Napolitano, Mariarosaria / Marino, Vittoria 2015. Moving Forward or Running to Standstill? Exploring the Nature and the Role of Family Firms' Strategic Orientation. *Journal of Family Journal of Family Business Strategy* 6/3,190–205.
- Smeda, Najat / Dakich, Eva / Sharda, Nalin 2014. The Effectiveness of Digital Storytelling in the Classrooms: A Case Study. *Smart Learning Environments* 1/1, 491–492.



IL TORCOLIERE • Officine Grafico-Editoriali d'Ateneo

Università di Napoli L'Orientale
stampato nel mese di gennaio 2025

