Digital Storytelling as a Didactic Sequence for Promoting the Speaking Skill in 10th Graders for a Public School

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Content

Abstract

This writing paper aimed at designing a didactic sequence using digital storytelling in a foreign language classroom which focused on the development of the speaking skill in media education. In this didactic sequence, qualitative research was conducted to examine the participants in their environment. The target population for this project is secondary school students participating in a series of workshops on creating virtual narratives in their foreign language. The main goal of this didactic sequence is, first, for students to be able to tell a virtual story in English, and second, to be a model for future teachers to integrate technology into the language classroom. The outcomes expected after the development of this didactic sequence are that students will acquire knowledge in creating this text typology, i.e., storytelling, and strengthen speaking skills to reach a higher level of English proficiency.

Keywords: digital storytelling, didactic sequence, speaking skill, narrative stories, technology.

Resumen

Este documento tuvo como objetivo diseñar una secuencia didáctica utilizando la narración

digital en un aula de clase de lengua extranjera que se centró en el desarrollo de la habilidad oral

en educación media. Esta secuencia didáctica utilizó investigación cualitativa que buscaba el

estudio de los participantes en su entorno. La población objetivo de este proyecto son los

estudiantes de educación secundaria que participarán en una serie de talleres para la creación de

historias narrativas digitales en su lengua extranjera. Esta secuencia didáctica tiene como

principales objetivos, por un lado, que los estudiantes puedan contar historias narrativas digitales

en inglés y por otro ser un modelo para que futuros profesores integren tecnología en la

enseñanza de una lengua extranjera. Los resultados esperados luego del diseño de esta secuencia

didáctica serán que los estudiantes adquieran conocimiento sobre la creación de esta tipología

textual que son narrativas digitales y el fortalecimiento de las habilidades del habla para lograr un

mayor nivel de proficiencia en inglés.

Palabras clave: narración digital, secuencia didáctica, habilidad oral, historias narrativas,

tecnología.

Justification

In education, digital storytelling (DTS) is relevant to the teaching and learning of English because it is a pedagogical tool that promotes the development of language skills while students learn in authentic and meaningful ways (Christiansen and Koelzen, 2006). Through the use of stories, learners have the opportunity to strengthen their voices while naturally using the English language. In essence, students build the story based on their interests and background experiences and practice the English language through its implementation.

From a pedagogical perspective, DTS is the medium in which technology strengthens new teaching and learning practices (Smeda, Dakich and Sharda, 2014). This means that traditional language teaching is transformed into a more dynamic one that is combined with technological resources for language learning. Likewise, as Kim (2014) states, DTS promotes learner-centered learning, where students take responsibility for their progress. In fact, this pedagogical tool changes traditional teacher-centered learning and learners develop autonomy and responsibility for their learning.

Digital storytelling has evolved worldwide and has become relevant in various contexts such as education, health, marketing, and others. From an international perspective, digital storytelling has been used for health purposes, as in the study by Anderson and Wallace (2015), who proposed the implementation of digital storytelling to help children exposed to domestic violence in a rural area in the United States. This project aimed to help children and adults reduce post-traumatic symptoms. In fact, the narrative intervention showed a positive impact in reducing depression, overcoming frustrating experiences, and increasing children's self-esteem.

Courses to promote digital storytelling are also being developed from an educational perspective. This is the case with the Story Center organization (formerly called the Center for Digital Storytelling), which offers a series of free webinars introducing the notion of DTS as a workshop process or media arts practice. It also offers programs that guide educators in the use of digital storytelling in educational practice and has worked with thousands of organizations around the world.

In teaching and learning languages, Arabic language learners had difficulty speaking English as a foreign language. This triggered the initiative of Eissa (2019), who used digital storytelling as a means to overcome this problem. In fact, DTS improves their inability to speak a foreign language and gives them control over aspects such as pronunciation, intonation, and stress.

In the 21st century, there is a large amount of audiovisual material used for commercial and communication purposes. Thanks to advances in technology, language teaching has easy access to resources, information and knowledge, which benefits language learners (Moradi, 2018). For this reason, DTS is becoming more popular in language classrooms because students have media applications at their disposal to construct their stories. Language teachers can take advantage of this to help learners develop their language skills in an entertaining way

Another example demonstrating the benefits of DTS in language learning is a project conducted in Perak, Malaysia, with ESL students in an urban elementary school. The introduction of digital storytelling using a tablet allowed students to improve all their skills in a dynamic way using technological resources.

The results showed that the students liked the use of the tablet and improved significantly, especially in the areas of vocabulary, listening comprehension, and speaking. According to Leong and Zaino (2018), the use of DST through a tablet increased students' interest in learning a new language because they could incorporate various methods such as voiceover narration to improve reading and speaking, which was enriching for practicing proper pronunciation and learning new words through imitation and repetition.

In the Colombian context, DTS has gained popularity. The implementation of digital courses, projects and programs has become relevant in the social and educational fields. The Colombian government, more specifically the Ministerio de Cultura, in collaboration with the British Council, introduced *el programa narrativas digitales 2019.* The objective of the program was to qualify young Colombian people interested in telling stories in digital environments. The goal of the program was to qualify young Colombians interested in storytelling in digital environments. It also aimed to give Colombians the opportunity to start producing digital content for the country's cultural industries. In addition, the Colombian Ministry of Education (MEN, 2019) aims to train 1,200 educators in the use of storytelling for digital newspapers in *Dirección de Calidad de la Educación, Preescolar, Básica y Media* to promote the use of reading and writing in English.

In addition, the British Council (2020) implemented the Storytelling for Peace Building project to help children exposed to the armed conflict in Colombia. These children had the opportunity to tell their own stories and acquire communication skills that supported them in the reparation process. The stories were transformed into the first Colombian digital comic for peace.

In light of this new panorama of digital storytelling in Colombia, it should be noted that new technologies play a central role in the pedagogy to be implemented in the country, and one method that can be strengthened is DST. An example of this is the implementation of digital storytelling as a pedagogical strategy to develop writing skills in a school in Mosquera, Colombia.

The implementation included digital storytelling as a pedagogical strategy to develop writing skills. According to Gonzales-Meza (2020), personal stories and media literacy allowed participants to combine both narratives and digital elements as students wrote in English in a collaborative workgroup where they co-constructed their stories and felt more comfortable expressing those stories through technology, which provides them with many resources for presenting those narratives.

Another example of the use of digital storytelling methodology in the country was the study conducted with 18 students from a public school in Bogota. The study deals with the use of an application called Plotagon (a free animation application that didactically presents stories) to improve English writing skills. According to Guzman and Moreno (2019), the results showed that the use of Plotagon promoted students' writing motivation through an interesting and interactive interface for creating digital stories. As a result, students partnered to create their own digital stories, thus expanding their vocabulary, improving their English writing skills, and other language skills.

As might be expected, a pattern can already be seen in recent years in this country where technology is playing a central role in the development and learning of a second language, particularly in the area of online learning materials. An example of this is the research carried out in the city of Cali, which involves creating a website aimed at 9th-grade students learning English as a second language. The goal of this website is to improve narrative skills and develop students' four communicative skills (oral comprehension and production/written comprehension and production), focusing on reading and writing skills (Colmenares, Forero & Paruma, 2018).

The result was that students responded surprisingly well to the design and creation of the website, as it sparked interest in learning the second language. It was also shown that incorporating the communicative approach into the structure and development of the didactic material can promote English language learning as a real and contextualized process by emphasizing the use of descriptive grammar and how it works.

In the regional context, the current pandemic of Covid-19 leads to the need to train teachers to improve learning through digital environments. La Universidad Tecnológica de Pereira, for example, offers a course titled Pedagogical Tools for Teaching and Learning: digital storytelling through the coursera platform. The course is aimed at educators who want to use digital storytelling to enhance learning experiences in the classroom. Also, for learners with limited English proficiency who are interested in creating their own digital stories.

As argued above, DST is of social interest, especially among younger learners. As an example of this, an investigation was conducted in Fundacion Liceo Ingles de Pereira to show that the use of TICS, especially digital stories, in learning a new language is a useful method that motivates students and increases the possibilities of acquiring a new language. The project was carried out in the context of a didactic unit that teachers had to implement using different resources and technological tools for the creation of digital stories in the classroom. According to Gonzales, Parra and Patiño (2016), the use of technology and DST as a didactic resource in the classroom is a great support for educators in the teaching process, since it allows both teachers and learners to immerse themselves in the world of technology and use different audiovisual media to enhance their learning process specifically in a bilingual school like this one.

The Colombian country has recognized the importance of bilingualism in education, which is why La ley 115 de 1994 established the acquisition of conversational elements and the ability to express oneself in at least one foreign language as one of the objectives. In addition, the Ministry of Education MEN proposed the Programa Nacional de Bilingüismo (PNB 2004-2019), in which English must be taught as a foreign language in basic and media education. One of the goals was for students to reach a B1 level of English by the end of media education, contributing to the consolidation of a bilingual country. However, the "Programa Nacional de Inglés" (PNI 2015-2025) showed that in 2013, ICFES annual test, only 6% of 11th-grade students reached a B1 level. It was also found that 50% of the students reached A- level, which corresponds to a person who has never been exposed to the language.

Over time, the level of English proficiency of Colombian students did not seem to align with the goals proposed in the 2004-2019 PNB. ICFES (2019) shared that results from 2017 and 2019 showed that Colombian students were unable to understand and use expressions of daily use; students were unable to introduce themselves to others and to ask for or give personal information about their neighborhood. In the same perspective, Estrada-Velasco, Mejía, and Rey (2016) pointed out that bilingualism is a major challenge in Colombia due to students' low English proficiency in media education. The problem is that students do not reach the level expected in media education. Even students are not able to communicate basic expressions in the foreign language at the end of secondary school.

Nowadays, technology has become a fundamental part of daily life and it has a great impact on education. Technology can facilitate the learning process, which makes it an important part of the teaching profession (Ahmadi, 2018). However, Colombian education seems to be decontextualized in the integration of technology and education. Santoveña-Casal (2004) found that while educators are willing to use ICTs, they lack knowledge on how to integrate ICTs into their teaching practices. This is a phenomenon that can still be observed today. For example, the current pandemic of Covid-19 is a testament to such a gap in the use of technological devices and resources to adapt instruction. As noted by Alarcon (2020), the lack of experience of teachers in the country in distance education or the use of technology and the lack of interest of students to adopt this type of modality lead to a not very profitable education. In fact, there is a need to train teachers in the use of technology for educational purposes.

Considering the reasons presented above, this didactic sequence aims to promote the speaking skills of young secondary school students in a public institution in Pereira, Colombia, through the use of digital storytelling in English as a foreign language. At this stage of the research, the concept of digital storytelling is defined by Robin (2006) as the combination of multimedia resources with a particular form of storytelling to present a specific topic or information. Therefore, this didactic sequence will provide language teachers with the knowledge of how to integrate technological resources into their teaching practices in order to develop competent foreign language speakers. Furthermore, the increased use of digital storytelling in the Colombian language classroom can improve the level of language proficiency as well as the percentage of foreign language speakers in Colombian public schools. Moreover, this didactic sequence will promote the use of English in real communicative situations and the background experiences of learners, helping them to achieve significant language acquisition.

Teaching objectives

General: To design a didactic sequence implementing DST as a teaching tool to improve speaking skills in teenagers.

- To include interactive digital platforms where students may be able to perform their respective stories.

- To design activities that help students to improve their fluency in their foreign language using a digital platform.

Learning objectives

General: By the end of the didactic sequence students will be able to tell short narrative stories in a digital form in English.

- By the end of the didactic sequence, students will be able to tell the story with appropriate

  fluency in English

- By the end of the didactic sequence, students will be able to structure narrative stories

  coherently in English.

Theoretical Framework

Literature Review

This chapter presents some studies that are related to our didactic sequence and they are included, based not only on digital storytelling but also on authentic communicative performance and the engagement of teachers with this kind of project. These three articles have contributed significantly to the development of the current didactic sequence, providing data and effective results in the application of storytelling not only in teaching children but also in the development of teachers' cognitive skills in development. For this reason, Al-Amri (2020) Digital Storytelling as communicative Language Teaching Based Method in EFL Classrooms, Andayani (2019) Engaging English student teachers in a digital storytelling project for young learners, Reyes, Pich and Garcia (2012) Digital Storytelling as a Pedagogical Tool within a Didactic Sequence in Foreign Language Teaching and Gonzales-Meza (2020) are studied.

The following article entitled Digital Storytelling as a communicative language teaching-based method in EFL classrooms was written by the author Al-Amri (2020) who presented a research study on how to implement digital storytelling methodology as a teaching activity aimed at improving students' language proficiency based on communicative language teaching (CLA). The aim of this research was not only to improve students' communicative and lexical skills using the new technologies, but also to innovate the way of teaching English as a foreign language (EFL). As Al-Amri (2020) said, the old teaching methods are still present in contexts where English is learned as a second language, and sometimes this does not help to improve this situation where teachers do not have a clear guide on how to teach language using communicative language teaching (CLT).

As explained above, the study had two objectives: The first was to establish digital storytelling as a classroom activity consistent with the principles of the communicative language approach, and the second was to demonstrate that the digital storytelling method (DST) improves students' linguistic, lexical, and communicative skills. To accomplish these goals, the author used several qualitative tools (interviews, observations, participant analysis, and recordings) to measure the outcomes of the research. The participants were a class of 32 tenth graders from a public school in the southern region of Saudi Arabia who collaborated to create five digital stories over 12 weeks.

The classroom activity was conducted in three phases. The first phase, the preparation phase, sought to create a more interactive environment where students had to work in groups to find a common theme. Students searched for topics related to their history and contributed with their personal experiences and some personal stories to create a draft that would be published in a digital environment where people could access it. The second phase was the production phase, where students spent six weeks digitally formatting the story using an editing platform called WeVideo. Then it was on to the final phase where students had to present their stories by discussing the stories and giving feedback. As a result, the development of communicative skills related to phonology, grammar, and lexicon was very remarkable, as the process that took place week after week positively reinforced these communicative aspects. A similar study by Andayani (2019), in which participants had to use digital storytelling in an optional language course, showed a very positive impact on their lexicon and communicative skills when they used DST to create stories using technology.

In a similar study by Andayani (2019), it was found that the introduction of digital

storytelling in classrooms significantly contributes to the development of linguistic, lexical, and

communication skills not only in students but also in teachers who try to introduce this method.

This can be evidenced by the following research project conducted in the English classroom at

the College of Jember in Indonesia, where a group of 31 English teaching students were recruited

from the English storytelling course to conduct the introduction of digital storytelling to young

learners of English in a seven-week classroom project (EYL). While learning one of the two

optional course packages of the English teaching program, they are involved in the use of digital

tools in seven steps, but as Andayani (2019) stated, digital tools presented some difficulties in the

implementation of the project, so the proposal conducted aimed to find out how digital

storytelling projects can help the English teaching students to do the storytelling activities better.

During the development of the study, some of the learners had difficulty producing pedagogically

relevant audio recordings of the stories. In addition, the learners were nervous and shy when they

stood in front of the class to tell the stories.

The study was conducted primarily as part of the EYL package, which consists of five

courses. The English teaching students who took the complete package had to take the full 5

courses and go through the process divided into seven steps. The first half of the course

traditionally introduced storytelling. As Andayani (2019) states, the main goal of the project was

to familiarize student teachers with some platforms so that they could best use these software

applications in selecting educationally relevant stories for young learners. In the following steps,

the students had to develop their story creation process by collecting images and recording their

voices based on the characters they wanted to implement in the selected software. After that, the

English teaching students had to present their digital stories and the professor in charge of the

course gave them final feedback on their projects so that they could reflect on the whole process of learning and teaching through digital stories.

According to Andayani (2019), students showed certain difficulties in creating some stories because learners shied away from public speaking and developing their creativity in storytelling. For this reason, the professor in charge decided to collect the data through observation and some informal interviews to find out the feelings and motivation of the English teacher students. The result was that the participants felt the digital storytelling project was an interesting activity and most of them were interested in doing the project. Moreover, motivational factors could override the aptitude effect because, in the digital storytelling activities, students showed perseverance and patience as learners were part of the final product and English teachers became active learners. Moreover, their motivation increases during the teaching and learning activities. This was evidenced by the fact that most students chose fables as their favorite stories for the digital storytelling activities.

Many of the participants felt comfortable and were able to conclude in a final reflection that creating digital stories would not only allow them to develop new strategies to use in the classroom but also increase their creativity and fluency. It was concluded that the seven-week English storytelling meeting had several benefits as the prospective English teachers gained a broader understanding of the use of technology and various software programs in teaching and learning activities. In addition, the prospective English teachers were able to access their background knowledge and combine it with storytelling skills. As Andayani (2019) noted, the use of digital stories has been shown to increase confidence, creativity, and motivation, as digital

storytelling projects reduced English teacher trainees' anxiety in presenting various features in a story and greatly decreased the likelihood of making mistakes in storytelling.

Scholars and teachers have attached importance to digital storytelling as an effective tool for learning. For example, in the study by Reyes, Pich, and Garcia (2012), researchers used digital storytelling in a didactic sequence to promote language development in an EFL context. The study was conducted at the College of Valencia, where English is taught as a foreign language. The participants were first-year students in the Faculty of Education, aged between 18 and 44 years. In addition, the study was based on the individual experiences and results of the didactic sequence, using different tools to collect information such as workshops and the stories themselves. The study was divided into three phases: the preparation phase, the production phase, and the evaluation part. Each of these phases was divided into eight workshops and each of them had a clear purpose for the final product.

Reyes, Pich, and Garcia (2012) reported closed results in terms of linguistic improvements through the didactic sequence. Students were able to correct initial errors related to grammar, use of complex sentences, and linguistic features. Productive skills were also improved during the process and strategies to improve their final product. Because the study involved writing the story first and then recording it, learners were able to identify errors and correct them through collaborative work and mutual feedback. The researchers concluded that the intervention was necessary because it improved the learners' language skills, reduced the learners' speaking anxiety, and made them aware of their own errors in aspects such as grammar and pronunciation.

The use of stories is a strategy that teachers take advantage of to promote students' language skills. The study conducted by Gonzales-Meza (2020) showed how integrating

storytelling promoted speaking and writing in a group of students. Participants were 48 11th

grade students, ages 14 to 16, at a private school in Mosquera, Colombia. A qualitative research

methodology was also used, employing multiple data collection instruments: Interviews, digital

stories, and open-ended questions to gather information. In addition, the implementation of the

project was divided into several phases, namely: preparation, introduction to the stories, and

stimulation of the stories.

The results reported in this study show that, first, collaborative work was the most

important effect on improving speaking as students felt more confident in making decisions,

discussing their interests, and sharing roles. Second, language awareness was an important

component of the study, as learners realized that this way of working promoted vocabulary

learning and they relied less on the teacher's help. As a result, students learned strategies for

writing such as reader engagement and planning. In summary, the researcher concluded that the

intervention promoted students' language skills, collaboration, and use of ICT in classroom

practice. This type of project is a new methodology that needs to be included in curriculum

development due to its multiple benefits for instruction and language practice (Gonzales-Meza

2020).

In conclusion, all the research articles presented above implement the importance of

storytelling in the learning process not only for learning a second language but also for increasing

creativity, oral and written production with the motivation of using new methods and digital

platforms where all kinds of educational strategies can be implemented. These studies serve as a

basis for the development of the didactic sequence and show that the results are sustainable in the

groups where the strategy is used. Storytelling was used as the main proposition and thus

contributes significantly to the development of different cognitive skills. For this reason, the

activities proposed in this study can be used as a basis for implementation in our didactic

sequence project, as significant progress in the implementation of stories and digital stories in

different academic groups has been shown through these studies with positive and accurate

results.

Conceptual Framework

The theoretical basis presented here served as a starting point and supports us with the

theoretical basis for elaborating this didactic sequence using digital storytelling to improve

learners' speaking skills. The notion of the didactic sequence has provided the parameters for

creating a set of activities and objectives to achieve the goal of promoting speaking skills in

young learners. On the other hand, digital storytelling is the focus of the study, because, through

the use of stories, learners receive the impulse to use the foreign language in an authentic and

dynamic form. Finally, speaking is the most important skill to be developed in students and the

channel through which the final result will be measured and presented digitally to a specific

audience.

Digital storytelling.

What is storytelling? Stories have been part of human communication since ancient times, from drawings of the objects people saw around them to the use of language to pass them down from generation to generation. Nowadays, storytelling has an established place in the language classroom as a strategy to improve students' productive skills and increase fluency. The concept of storytelling is defined as the use of stories to convey personal ideas and experiences that lead to emotions and new perceptions (Serrat, 2008). This means that storytelling stems from an individual's desire to share a personal, meaningful background, and this leads to learning and new feelings. Serrat's idea can be complemented with what Behmer (2005) refers to in her definition of storytelling as the ability to communicate one's ideas and experiences through language and gestures in order to make sense of our own lives and the lives of others. This definition goes beyond Serrat's by adding that stories make sense not only in the life of the teller, but also in the life of the viewer.

A similar definition is coined by Anderson (2010) as "the act of communicating an event or (sequence of events) to an audience, using words or physical movement" (p.3). Essentially, storytelling presupposes a narrator and a communicative situation to be communicated through the use of oral or written language, nonverbal communication, or a combination of both. In fact, storytelling can be used in such a way that students can develop their language skills in real communicative situations. Following the authors mentioned above, the definition for this project is the ability to communicate personal experiences or events through productive skills that elicit a response from the viewer. Nowadays, storytelling has evolved into a broader concept that incorporates technology as a fundamental component in its elaboration, and a wider audience that actively participates as spectators, but also as new storytellers.

What is Digital Storytelling? Technology has become an indispensable resource for teaching and learning. The integration of technology and stories is one of the latest strategies for promoting language learning in the classroom. As a result of this fusion, the term digital storytelling (DTS) emerged. DTS is defined as the incorporation of digital technologies and traditional forms of storytelling using a variety of media resources to present a final product (Robin, 2006). This refers to the combination of technological devices that employ digital media applications and the use of storytelling to convey a computerized result. A similar definition comes from Mclellan (2006), who states that it is the transmission of stories elaborated through various media and technological programs in an original and powerful form. This means that the traditional way of telling stories can be strengthened through collaboration with media sources.

Similarly, digital storytelling is defined as an innovative process that can be elaborated by people with or without specific technical skills to gain the ability to tell a story; usually in a video format that includes images, sounds, and music (Dunford & Tricia, 2017). The use of technology allows individuals to incorporate audiovisual materials to enhance the story and develop media literacy and skills to accurately tell a story. Based on the author's definition, the current definition of digital storytelling for the project is the elaboration of stories through media applications to enhance learners' media literacy and language skills. DTS involves the use of information and communication technology (ICT) in the classroom, which is often required in schools and colleges. Digital storytelling can be used to create different types of stories, and each type of story has different learning outcomes.

What types of Stories? Stories can be used for entertainment or academic purposes. Regardless of their use, stories can have an impact on the lives of the author and the viewer. Stories can vary in their content, intent, and the author's involvement in the story. As Robin (2006) notes, stories fall into three main categories: personal narratives, historical documentaries, and stories that inform or instruct. Personal narratives refer to stories in which the author mentions past experiences and important events in his or her life. Historical documentaries, on the other hand, mean that the author creates his or her story based on one or more historical events that occurred in the world. Stories that inform or instruct are emphasized in academic subjects and content. In other words, each type of story has visible differences in its construction in terms of author involvement, text typology, and a particular theme.

Another categorization comes from Lambert (2010), who noted that there are several types of personal stories that can be shared in digital fragments, such as character, memory, adventure, success, recovery, love, and discovery stories. Character refers to stories based on significant relationships that have inspired us. Memory stories are those in which the author and a character have a special rivalry. Adventures are highlighted mainly by describing a travel experience that shapes the author's life. Successes are about achieving personal goals in life. Recovery is a story based on overcoming difficult challenges and situations that elicit motivational responses. Love stories are typically used in romantic situations and strong relationships. Discovery stories use the narrator's joy in finding clues to solve a mystery. In each type of story, authors describe different parts of their lives concerning specific situations that relate to people's experiences in the real world.

Contrast this with the ideas of Andrews, Hull, and Donahue (2009) who describe the four types of stories as case, narrative, scenario, and problem stories. Case stories are mainly related to

law, medicine, and business and the author describes the events as they occur in the scene. In

narrative stories, the author has full control over the outcome of the story, resulting in an

emotional charge to the story. Problem refers to a type of story that places the author in

complicated situations that he or she must resolve during the course of the story. Scenario stories

have a direct connection between the scenario and the author, and their goal is to develop

operational skills in a simulated scenario. In this type of story, the narrator is placed in a

communicative event that serves as a starting point to convey important content to the audience.

The stories to be used in this didactic sequence are the personal stories suggested by

Lambert (2010) because learners can connect the written stories to their experiential background.

Although each type of story differs from the learner's linguistic and cognitive abilities, they all

have the same elements that allow the learner to construct them in a logical and coherent way.

What are the elements of Digital Storytelling? Stories are an essential part of human

life; through them, ancient situations were passed down through generations. As a result, stories

became part of cultural identity and beliefs that shaped the way of life of certain cultures. Digital

stories are divided into different elements that serve as a guide to elaborate them accurately.

These elements are referred to by Porter (2004) as "living your story," "unfolding lessons

learned," "developing creative tension," "economizing the story told," "showing not telling," and

"developing craftsmanship." Living your story refers to the power of your own voice in the story.

Unfolding the lessons learned, this element refers to evoking personal emotion in the story.

Developing creative tension means incorporating a suspenseful situation that engages the

audience. Economy in story means telling the story in short words while maintaining its essence.

Showing rather than telling means including specific images or sounds to evoke emotion.

Developing craft is determined by the use of media resources to make the story attractive. Each of these elements reveals key aspects of crafting digital stories, such as ownership, engagement, and purpose in the use of media resources.

Porter's theses confirm those made by the Center for Digital Storytelling (CDS) (2005), cited in Robin (2006): Point of View, Dramatic Question, Emotional Content, the Gift of Voice, the Power of Soundtrack, Economy, and Pace. Point of view refers to the author's perspective. A dramatic question refers to the issue to be resolved at the end. Emotional content refers to the indirect situations that evoke the viewer's feelings in the story. The gift of voice refers to the use of voice to portray context. The power of the soundtrack is about the background sounds that give meaning to a situation. Economy refers to the avoidance of excessive information that serves no purpose. The pace is the speed at which the story is developed. As it turns out, there are many similarities with Porter's elements, as they both involve the narrator as the main character driving the story, the use of media to support the story, and a situation that engages the audience.

The Center for Digital Storytelling's categorization complements Robin and Pierson's (2005) classification. These authors used the CDS elements and added three more to apply their research to the participants in the study. The elements are the overall purpose of the study. The narrator's point of view, a dramatic question, choice of content, clarity of voice, use of a meaningful audio soundtrack, the economy of story detail, pacing of the narrative, quality of imagery, and good grammar and language use. These elements focus on the meaning of the story and the use of formal elements of language. In fact, the elements presented are fundamental to the development of digital stories, from the author's ideas for the story to the purposeful inclusion of

media. However, a story has its own structure and certain phases that are characteristic of its construction.

   What is the structure of a story? Narrative stories, regardless of their characters and events, all have a certain architecture that reveals the context of the characters and the situations within the story without explicitly stating them to the reader. The structure of a story is suggested by Leondar (1977), cited in Benson (1993). This states that a story must have four phases, namely the state of equilibrium in which the character is presented in his or her context. The equilibrium is disturbed when the main character has to face demanding and stressful situations. An action that counteracts the disturbance. In this phase, the character tries to cope with the situation. Finally, a new state of equilibrium is practiced when the dramatic personae regain that peace. In other words, a character goes through a stressful event that affects their way of life until the unsatisfactory circumstance is under control.

   Leondar's scheme corresponds to Hudson's (1987) model cited in Benson (1993). In it, he states that stories are put together in a coherent sequence that begins with the presentation of information, the presentation of a problem, and a solution. This model states that stories are presented in a linear sequence of events in which a character encounters a specific problem that is resolved at the end of the story. Hudson structure differs from the one coined by Labov (1972) in Sparks, Carmiol and Rios (2013) in the fabrication of a story there are particular phases to include, orienting information the setting and the characters are introduced, a complicated event the plot of the story, the resolution in which the individual overcome or solve the complicated event, and a coda that is an implicit message within the story. Although both structures share similar phases, Labov's prototype includes an intended reflection in the viewers about the story and it is the selected model to be followed in the didactic sequence. Based on the structures

mentioned above, stories are implemented in language classrooms to promote organizational and language skills in learners. Teachers included stories in their lessons to produce learning in a dynamic form.

How to plan classes with stories? In education, stories were taught as text typology in their formal aspects to improve writing skills. Today, there is an awareness of the benefits of stories for learners' cognitive development and the inclusion of the four language skills through digital storytelling. As Doyle and Holm (1998) stated, story lesson plans provide teachers with an opportunity to reflect on their teaching and focus on the learner. The first step refers to the elements of a story and uses a series of responses to build it. The second step is to have students predict aspects of the story. The final step involves describing the events in the story. In this lesson plan for a story, the teacher supports the learners' writing process and learning becomes an active activity. In this sense, it is more than just a writing activity; it is about connecting the learners to the story that is being created.

Peck (1989) argued that students must first read or listen to stories to gain an overall understanding, and only then begin to assign the stories and their differences. Following this, students are taught body movement strategies and finally, students tell a story selected by the teacher. Essentially, the differences in planning are relevant in both structures. In the latter, the instruction for the students consists only in analyzing the stories and their structure, while in the former structure the students are active participants in the process.

This proposal is in contrast to the one proposed by Isbell (2002), where storytelling in the classroom is planned in a circular process. It begins with the teacher telling a story in which the students listen and participate. The teacher continues to tell the story and the students listen

and contribute. In this way, the children make up their own stories and read and write new

stories. In this view of planning, repetition is seen as a fundamental aspect of story production.

Repetition is used as a medium through which the learner gains a better understanding of the

original story. This understanding enables the learner to write and read it in an accurate form. The

key aspect of this process is the role that repetition has on the learner. It enables learners to

deeply understand the internal and external components of a particular story.

The didactic sequence will be based on the concept of the Story Lesson Plan by Doyle

and Holm (1998) and will map and retell the phases of storytelling in our project. Thus, digital

storytelling has numerous benefits for learners' cognitive and language development as well as

motivation, autonomy, and creativity. However, the development of a didactic sequence and

digital storytelling served this project to establish an overarching goal aimed at developing an

oral result.

Didactic Sequence

What is a didactic sequence? The field of education continues to evolve to achieve both

cultural and social goals, and as education evolves, so do the tools, assignments, and projects

teachers use to guide our students. A didactic sequence is a group of activities designed to

achieve a goal. These activities must follow a sequence and organization so that each activity

serves a meaningful purpose and all activities work together to achieve a larger goal. Considering

that DS consists of planning units and tasks for genre-based instruction, it is very useful for any

kind of teacher and as Ceni (2017) explains, both native and foreign teachers can use it as an

important theoretical-methodological tool for teaching and learning a second language.

Similarly, Araya-Ramírez (2014) clarifies that the didactic sequence is derived from "work by tasks" and allows for systematic planning of content, both conceptually and procedurally. In this way, DS allows teachers to have a better overview of the progress they are making in the classroom, and since it works with trial and error, they can constantly make changes to the sequence or recapitulate concepts that have been covered in the past, which is a very restorative and rewarding educational process. In short, the didactic sequence can have a course, but in this course, it can take different paths that lead us to the objectives proposed in the use of the sequence, taking into account its different characteristics. As Camps (2003) explains, the didactic sequence is characterized by having specific teaching and learning objectives, a sequence of activities, actions, and interactions articulated, planned, and organized by the teacher, demonstrating the complexity between them as they evolve. Nevertheless, the didactic sequence has not only some particular characteristics but also some very important elements that constitute it, in order to fulfill the integrating task that is the basis of a sequence.

What are the elements of a didactic sequence? It is clear that a didactic sequence is a group of learning activities in a specific order that takes into account the student's progress. In order to help students integrate the expository function into their own communicative skills, this DS includes some elements to measure their acquaintance with this function as well as the improvement that might occur at the end of the sequence as a result of their engagement with the different workshops. According to Soler, Villacañas, and Pich (2014), a didactic sequence begins with an initial production; it is followed by a series of workshops or productions and ends with an integrated task. First, the preparation part begins with the projection of the objectives to be achieved in the classroom, which leads to the formulation of the tools, methods and pedagogy that will help teachers achieve these objectives with the necessary strategies.

Secondly, according to Araya (2014), the element of production offers the possibility of creating a space in which the subject can integrate the theory and practice used, since students must apply the knowledge built in the exercises or activities proposed in the sequence. This part of the production, as explained above, allows us to link the theory or content that we teach the learners to tasks that they must perform during the sequence. Finally, the evaluation allows us to gather information about the weaknesses and strengths that have been carried out in the sequence, but more importantly, to know if the objectives set have been successfully achieved.

The didactic sequence not only includes elements to complete the integrated task they must perform, but it also provides students with the tools and knowledge necessary to apply what they have learned in a real-world context. A similar definition comes from Zabala (2000), who states that "the didactic sequence begins with the description of a real situation that raises different questions; questions and problems that can be considered from different points of view" (p. 166). The didactic sequence has a variety of features that give us different significant applications in the student's life because when it is applied in a real environment, students can apply what they have learned in their normal lives in a more natural but efficient way.

How to design a didactic sequence? The elaboration or design of a didactic sequence follows a series of phases that allow learners to give the didactic a solid foundation to achieve the proposed objectives. The first phase is called "priori analysis" in which the basis of the sequence where each of the situations that will be presented during the activities and the different concepts and methodologies that give solutions to these situations are presented. The second phase is the design and implementation of the didactic sequence, which, according to Chaves and Fernandez (2016), are the different activities that the students of EFL will develop throughout the sequence,

and finally we have the third phase, called testing, explained by Otero et al. (2015) as "the implementation of the sequence in one or more pilot projects, to generate posteriori analysis, which in turn allows for a possible reformulation of the sequence" (p.4).

When designing a didactic sequence, not only must all these phases be clarified in order to achieve better results, but we must also consider the human factor, or rather the students to whom we want to apply the sequence. According to Soler et al. (2014), a DS should not only be an organizational tool for the teacher, but also for the student, who should perform based on the objectives and activities of the didactic sequence. When designing a didactic sequence, it is necessary to take into account the different phases in which it is developed, but also to understand that the learner must be an active participant in the sequence and that the learners must identify with the different activities and objectives that the teacher proposes when designing their own didactic sequence.

The didactic sequence to be used is specifically designed to improve speaking skills. The planned sequence of activities will encourage students to use the foreign language in real communicative situations and prepare learners to be able to tell a spoken story.

Speaking

What is speaking? Speaking is one of the most troublesome skills to develop in young people because it is widely known that students are embarrassed to speak a foreign language. Speaking, however, is essential to learning a foreign language because it allows the learner to use the language in communicative situations both inside and outside the classroom. The concept of speaking is defined as a reciprocal process in which individuals receive and generate information

to build knowledge (Brown, 1994). Learners receive data from teachers, students, and classmates and use this data to develop new ideas to assemble meaning. Brown's definition confirms Magdalena's (2015) definition, which states that speaking is the ability to convey different states of mind to a listener. This definition refers to both the producer and the listener as participants in the act of communication.

Magdalena's notions of speaking differ from those of Bailey (2005), who states that speaking is a series of consistent oral utterances to convey meaning. In this definition, the author emphasizes the speaker as the one who produces information, setting aside the role of others in the construction of knowledge. The current definition for this project is a dual process in which learners produce oral sentences and make them meaningful to other participants in the conversation. Although fluency is about the learner's ability to communicate ideas, there are many types that can be used for different academic purposes.

What are the types of speaking? Speaking can be divided into different types according to several authors, and each of them allows the learner to use his semantic repertoire and register to perform a communicative instance. Nunan (1991), in Brown (1994), describes two main types of spoken language, monologs, and dialogs. Monologs involve speaking for an extended period of time without listeners interrupting. Dialogs, on the other hand, involve more than one speaker and communication is a two-way process. In Nuna's view, the types of speakers are distinguished by the involvement of the audience or others in the speech act.

Brown (1994) has classified different types of oral production: imitative, intensive, responsive, transactional, interpersonal, and extensive. Imitative is most often used to practice the intonation or sound of a vowel in connected sentences. Intensive refers to speaking to practice

pronunciation or grammar sentences. Responsive refers to students asking short questions. Transactional is used for exchanging specific data. Interpersonal means using speaking to build social relationships. Extensive means that speaking is used to report or exchange a considerable amount of information. In other words, the types of speaking range from the simplest to the most complex, and each of them encourages learners to produce a little more depending on their level of knowledge.

In a dissimilar perception, Richards (2008) proposed three types of speaking called talk as interaction, talk as a transaction, and talk as a performance. Speaking as interaction is mainly used for maintenance purposes and for social functions such as exchanging greetings. Speaking as a transaction focuses on the message rather than social relations. Speaking as a performance refers to relaying information to an audience, such as in oral presentations or conferences. The emphasis here is that each type reveals speech functions and features such as social involvement, reciprocity, and monologs. For the design of this didactic sequence, both types of Nunan's categorization are used. Monologs as the final product, i.e., a story invented by the learners, and dialogs to exchange information between the learners to build the story. In order to successfully achieve the final story, some components need to be taught to improve speaking performance.

What are the components of speaking? To speak in another language, students must master some components of speaking. These components are grammar, vocabulary, pronunciation, fluency, and comprehension (Rizqiningsih & Hadi, 2019). Grammar refers to the use of appropriate sentence structures in oral form. Vocabulary is the selection of correct words in speech. Pronunciation is the production of intelligible speech sounds. Fluency refers to little or no pauses in speech. Comprehension refers to coherence when speaking. All of these components improve the learner's comprehensibility in producing verbal utterances and make communication successful.

The components of Rizqiningsih and Haid (2019) are consistent with those of Brown (1994), who states that there are five components to be assessed when evaluating speaking proficiency, Grammar, Vocabulary, Fluency, Comprehension, and Pronunciation. He points out that learners not only improve their speaking skills but the components are also used to evaluate the performance made in a speaking activity. Similarly, Harris (1974), cited in Kurniati, Eliwart, and Novitri (2015), confirms that there are five components to speaking proficiency: Grammar, Pronunciation, Fluency, Vocabulary, and Comprehension. Mastering these components makes a person competent in speaking skills. Based on the above authors, these components are used to improve and evaluate students' speaking performance. Teachers can use strategies to have students work on these aspects during a lesson, and educators look for strategies to use in the classroom.

What are speaking strategies? Teachers consistently see students from all cultural backgrounds who are uncomfortable and too shy to speak up or even interact with their classmates. According to Nakatani (2006), there are several strategies learners use when they have trouble speaking, such as social-affective, meaning learners are motivated to speak even though they have errors in their speech. Fluency-oriented refers to the monitoring process regarding aspects such as pronunciation, intonation, and clarity. Meaning negotiation to keep the conversation going, the speaker uses examples to illustrate the message. Accuracy-oriented means that learners can self-correct when they encounter grammatical errors. Message reduction and modification is the ability to simplify the message and avoid wordiness. Nonverbal strategy in speaking refers to the use of the body to convey meaning. Message abandonment means that students give up in their attempts to communicate an initial idea and seek help from their classmates to complete the message. Attempting to think in English occurs when students begin to think in the second language when producing oral utterances. In essence, speakers are trying to convey meaning using multiple words, and most importantly, these are students' attempts to convey a clear message to the listener.

In a contradictory opinion, Brown (1994) states that it is the role of the teachers to enhance personal strategies for students to practice speaking such as asking for clarification (what? What do you want to say?) Asking someone to repeat something (excuse me?) Using fillers to process the information (Uh... what I want to say is…). Getting someone's attention (hey). Brown (1994) argues the opposite view, that it is the teacher's job to encourage personal strategies for students to practice speaking, such as asking for clarification (What? What do you want to say?), asking someone to repeat something (Excuse me?), using filler words to process the information (Uh... what I want to say is...). Getting the person's attention (Hey). Paraphrasing

when the student is unable to formulate a sentence and rephrase the sentence. Assisting - in this

case, the teacher can help with a word or phrase when the learner is unable to complete a

sentence. The use of facial expressions and nonverbal expressions refers to the use of body

language to supplement oral production. Brown highlights strategies that allow the learner to

produce and communicate a clear message as well as ask the speaker to clarify

misunderstandings in the communication.

In an incompatible perception,Gani, Farijna and Hanifa (2015) found that students tend to

develop some strategies to improve their speaking skills, such as practicing personal aspects,

repeating sounds, and trying to talk to friends. The strategies used by the students helped them to

improve aspects such as pronunciation, rhythm and intonation, which has a positive effect on the

learners' speaking skills. Teachers try to include as much time as possible in their lesson plans for

students to speak and give them space to use the language productively and authentically in the

classroom.

How to teach speaking? Developing a skill such as speaking in a second language

classroom is essential for students to develop competent oral production that can help them

function in any context in which English is spoken. Teaching and learning to speak is an essential

component of any language classroom. "Spoken language not only provides 'opportunities' for

learning as the primary communicative medium in the classroom but is also an important

component of curriculum and learning outcomes" (Burns., 2019, p.1). Conversational language

provides opportunities to improve our knowledge when we learn a new dialect, not only to

communicate with other people, but also in academics, as learning how to speak correctly is one

of the fundamental aspects in the classroom for teachers and learners.

There are many ways to teach English. One of these techniques, according to Millrood (2015), is that there are speaking situations that are crucial for learners to begin speaking. The reason is that these particular situations must have personal meaning for the learner to be aware of how he is communicating his thinking in a second language. In the context of this technique, there has also been an attempt to teach speaking from the point of view of communicative language competencies, linguistic, sociolinguistic, and pragmatic competencies, as Pakula (2019) explains, "Pragmatic contexts define the appropriate sociolinguistic language to be used. Linguistic competence provides the language resources for speaking." (p. 11). Teaching speaking is a challenge that bilingual teachers face today, but with the different techniques and new methodologies that exist in the educational world, it can be achieved in a way that learners can use efficient oral production in any real environment.

Based on the theoretical foundation presented above, it is important to mention the role of concepts in the development of the current project. The implementation of digital storytelling is an innovative process for educational purposes. It involves the use of the four language skills and the use of technology to deliver authentic stories created by students in virtual form. On the other hand, the didactic sequence has served to set the objectives through an integrative task that shows learners what is expected of them at the end. Moreover, speaking is the most important skill to be developed in the current project, since it is the channel through which students make their knowledge meaningful in their lives. A story told in the spoken form will be the final product for the students and the evidence to measure the success of the project.

Methodology

This chapter explains how this didactic sequence is constructed. It also explains the context in which the didactic sequence takes place and the target groups. Furthermore, it explored the steps that must be followed in the design of this didactic sequence in order to achieve the established objectives.

Type of Project

The type of project is qualitative, defined by Cobb and Forbes (2002) as the study of human behavior from the perspective of participants in their social context, which leads the researcher to examine narrative data to create an interpretation of that behavior. This means that the design of this didactic sequence will allow future teachers to observe students' empirical improvements and find their own explanation.

Type of Study

The type of study used in this project is the design of a didactic sequence, defined by Tobon, Pimienta, and Garcia (2010) as a group of learning activities and assessments directed by an educator to achieve specific educational goals. This didactic sequence includes a set of activities aimed at achieving a specific academic goal.

This didactic sequence is to be carried out with secondary school students, more specifically with tenth graders, who are between 14 and 16 years old and have an A2 level of English. In addition, this project will be implemented in public schools where public education can benefit from the integration of technology and English language instruction to improve speaking skills.

Instructional Design

In developing this didactic sequence, the elements proposed by Camps (2003) will be considered. These elements are divided into the planning phase, the implementation phase and the evaluation phase.

Planning Phase

In this section, all the concepts and elements regarding the design of this didactic sequence, the didactic contents, the didactic means, and the integrative task are presented. As mentioned before, this didactic sequence is designed for secondary school students, more precisely for grade 10 students. Moreover, the integrative task introduces to the students what is expected from them at the end of the didactic sequence, namely the creation of a digital story in the foreign language. The final product is a story told in English at the Stories by Young Millenials event. Thus, this didactic sequence aims to develop speaking skills in the foreign language (English) by using interactive activities and the story itself. In addition, a story based on an important experience in the students' lives was developed for them to participate in the "Stories by Young Millenials" event.

Execution phase

This section presents the activities and sessions used in the didactic sequence to explore the digital platform, as well as the initial approach to the type of text to be produced. Each session is divided into three moments: beginning, development, and closure.

Evaluation phase

In this part, the aspects and instruments used to measure the overall process of the didactic sequence are mentioned, such as the outlines, the construction of the story and its final

performance. Likewise, a kind of formative assessment that aims to promote the linguistic

improvement of the students in their speaking ability. It is important to mention that although the

evaluation phase takes place at the end of the DS, it is still a cross-section, as formative

assessment can be evidenced during each session.

Didactic Sequence for Promoting the Speaking Fluency through Digital Storytelling

- **SEQUENCE IDENTIFICATION**

- **Name of the subject:** English

- **Teacher's name:** Rodrigo Montoya, Bryan Ayala, Maria Fernanda Montoya

- **Group or groups:** 10th A

- **Dates of the didactic sequence:** This will last eight sessions

PLANNING OR PREPARATION PHASE
INTEGRATIVE TASK: Teenagers will create a digital oral story that narrates an important experience that learners had in their lives based on the three topics presented. These stories will be exposed at the event "stories by young Millenials"
DIDACTIC GOALS: To strengthen language fluency through the development of a didactic sequence, in order to produce a narrative digital presentation in English about an important life event choosing one of the three proposed topics in tenth-grade students of a public school in Pereira.

- **DIDACTIC CONTENTS:**

- **Conceptual contents**

- Narrative stories:

- What are personal narratives?

- What are its characteristics?

- Expressions for telling anecdotes and stories.

- Past simple, past perfect review.

- **Fluency**

- Listening to models of fluent reading

- Independent level reading texts,

- Reading a loud a passage short narratives stories

- Who is fluent?

- What is connected speech?

- Consonant to vowel

- **Procedural contents**

- The exploration of the digital platform and its elements.

- Analysis of some digital narrative stories.

- Reading out loud different narrative texts around personal experiences.

- Analysis of the structure of a narrative text.

- Plan for the design of the storyboard.

- The creation of the digital narrative story.

- Digital story planning.

- First draft.

- Feedback sessions are divided into different topics.

- The spoken production for telling the narrative story.

- Fulfillment of the didactic contract

- **Attitudinal contents**

- Encourage students to tell their important life events through a digital

  platform

- Respect for the positions and histories of their peers

- Responsibility for the fulfillment of the activities required in the sequence

- Rational as well as emotional attitudes

- Improvement of work through peer feedback

- Valuing the personal and not-so-personal stories of peers

- Put themselves in the position of others when telling a story.

- Valuing one's own and peers' reflective process

- Calmness when standing in front of an audience

- Reflecting on different points in life

- Understanding the importance of constructing and writing a story appropriately

SELECTION AND ANALYSIS OF DIDACTIC DEVICES

In order to comply with the objective and the activities that compose the didactic section, oral and written resources will be used to allow the students to participate and integrate in a solid way with each of them. videos, participants' stories, computers, and all the materials to carry out the activities proposed in the sequence (board, readings, online resources, relevant information) will be implemented.

EXECUTION OR DEVELOPMENT PHASE

SESSION No 1: PRESENTATION AND NEGOTIATION OF THE SEQUENCE, DEVELOPING, AND CLOSING OF THE CONTRACT.

Objective: Initial contact with the target population to be worked with in order to contextualize them about the development of the didactic sequence, and show them the agreements, activities, and responsibilities they must assume to fulfill the learning objectives in order to discuss them and thus reach a mutual commitment.

Beginning: During the first approach with the target population, it will be explained all the mechanics of the development of the didactic sequence through an informational presentation that will be conducted in English. It contains the proposed activities to be done, time assigned for the project and activities, objectives to be

achieved, expected outcomes by students which will be the creation of the narrative digital story in the L2. In the same way, it will be given to the students the space to share what their expectations are with this didactic sequence, what they expect to learn in the L2, what their commitment is regarding the didactic sequence and if they agree with the sequence or want to modify any aspect of it.

Development: At the end of the discussion the development phase will start , the video "the importance of story" https://www.youtube.com/watch?v=0em-u1a8RM8 will be shared with all the students through email. In order for the students to reflect on the video, the following questions will be presented to them to be developed in a group discussion of 15 minutes with 5 people to have different perspectives about the characteristics of a story :

-   What is the core of a story?
-   What is more important to a story. The physical or emotional quality?
-   Is it easy or difficult to find the essence of a story? Why?
-   What is the best way to gain a person's interest in our stories?

Closure: After the discussion, in the main session the different groups will share their opinions regarding the questions proposed before and additional information that they consider important for the creation of a story.

- In addition, students will be presented with the categories available to be selected for the narrative digital story (a trip that impacted their lives, an achievement they consider important for them, or a holiday that has marked them). Then, students must select the

type of story and write in a Padlet the purpose of their story and a possible impact this story can have on an audience. The teacher will be checking all of these comments to examine overall ideas about the topic and provide feedback in the same padlet if necessary.

SESSION No 2: EVALUATION OF INITIAL CONDITIONS, DRAFT CREATION

Objective: To evaluate the initial conditions of students about fluent oral production in the L2 based on the creation of a short story using basic elements of narrative stories.

Beginning: To begin the session, the teacher will open a discussion space where the educator will ask for a short description based on what students have done on the online forum, provide feedback, ideas and comments collected in the examination. After this, the students will be divided into the categories selected for the narrative digital story. When the groups are gathered the teacher is going to formulate some questions like Why do you consider that the creation of a story will be relevant for you? What impact does this have on you emotionally? After having the discussion of the questions, the teacher will go to every group to listen to their answers of the questions and will present the main elements of their short story: the purpose, the impact it might have and some of the details they have thought of for it. Each person in the group will do the same and if they want they can give the other person advice on how they can develop (optional feedback).

Development:.After this group activity, the students will watch the video "personal narrative" (https://www.youtube.com/watch?v=UK4hir5lVXg) where some important elements will be explained and they will be useful when creating the short story. Students should take notes about those elements they consider important to take into account when writing.

- After watching the video, the student will solve the questions

- What is a personal narrative story?

- What are its characteristics?

- Why are personal narratives important?

- Then, students will see two examples of a short narrative story, one with high details and one with low details on it. Students must answer the option that is accurate based on the video explanation.

- Later, learners will do the activity in the video, which is to make a story about meeting a new friend taking into account all the elements provided and the notes they have taken while seeing the video.

Closure: To close the session each person will have a maximum of 3 minutes to present the story about their new friend using the information presented in the video**.**

- Based on the information from the session, students will begin to create a draft of their story. They will create the plot, characters, settings, and as many details as they can for the story for the next class. Also, students should answer the questions based on the draft that has been created. For instance, they should mention what that story

is as a personal narrative, what are its characteristics, and the importance this story

can have for them using the notes and answers in the video.

SESSION No 3 AM I FLUENT?

Objective: Analyze the draft constructed by the students and assess fluency to each

other

Beginning: To begin this session, the instructor will be asking for some volunteers to

share with their classmates why their stories are a personal narrative, and what it will

be important for them. Then, the teacher will open a space for each student to

analyze the draft of the story they are constructing. For this, the teacher will spend 3

to 4 minutes with each student reviewing the story, and the details, and answering

questions that the students have about the structure and features of a story. In the

end, the teacher will give feedback to each student to better position him/her with the

procedure**.**

Development: After giving feedback to each student, the educator will continue with

the next part of the session**.** then students will be asked the question: what is a fluent

speaker? The answers will be shared in a Jamboard where each one of the students

sees their partners' opinions. For this next activity, students will watch the video

"Famous Colombians Speaking English"

(https://www.youtube.com/watch?v=dUgDKH9gwIU) which features several iconic

characters from Colombian culture speaking and telling stories in English.

To reflect on the video, students will answer the following questions:

Which character seems fluid to you? why?

Which one doesn't seem fluid to you? why?

Did you understand what the majority said or not?.

These questions will be answered in a group discussion where it is intended to check students' arguments about fluent people based on the video. This will be used for students to learn that a fluent person does not necessarily mean a person who speaks fast and there are some other characteristics that are important as well.

 Based on the answers given the teacher is going to explain the 6 main characteristics of fluency (pausing, phrasing, stress, intonation, rate, integration.) Each characteristic will be written in an online presentation with a respective example.

Closure: After explaining the main characteristics students are going to develop a peer feedback activity where they should be divided into pairs. The activity consists of students who will have to assess each other by using fluency principles criteria. Student A is going to read a short text delivered by the teacher (see appendix B) while student B will listen and analyze student A's speech. Then, student B finishes analyzing student A. They will change roles and Student A will assess student B. The rubrics (see appendix C) will be uploaded in an online portfolio created before by the teacher to analyze the results of the rubrics.

At the end of the session for the next class, the student will be asked to create the first part of their story: this first part will go from the beginning including characters and details already organized to the beginning of the development of the story.

SESSION No 4 FLUENTASTIC

Objective: At the end of this session the students will be able to connect simple expressions in English using connected speech rules.

Beginning: The session will start by asking students to share what they have remembered about what is a fluent person? What are some characteristics of fluent people? and how it is necessary to be fluent for telling a story in a second language?. Students will be divided into groups of three people in order to have a discussion and socialize their answers in the main room. Later, students will be asked about some words that they can join in Spanish, for example "para alla, paya". The teacher will gather this information in order to brainstorm students and prepare them for the new topic which is connected speech. Then, the teacher will write in a drive document some sentences and ask students to pronounce the sentences that are written on the document. Then, the teacher will say two types of sentences, one with low speed (reading one by one) and one with high speed (connected speech) and ask students to say what is better for them.

Development: During this part of the session, there will be a video where it is explained what connected speech is and how it works How to RELAX your ACCENT | Part 1 | Connected Speech & Linking in English This video should not be

presented completely, the most relevant parts must be presented. The first 20 seconds

where there are two types of utterances presented, the teacher must ask before there

is an explanation.

- Which one do you consider is better when speaking? (Concerning both

  utterances)

- Why is it awkward to pronounce sentences word by word?

Students will answer these questions and the teacher will be asking for some answers

based on the ideas gotten from students. Then, the video must follow for 55 seconds

for students to listen to the explanation of the previous questions. After the

explanation, the teacher will play the video in 4:45 minutes to start with the

explanation about linking words where there will be three categories, how to connect

consonant to vowel, vowel to vowel, and consonant to consonant.

The category to be explained for this session will be consonant to vowel and during

the video explanation, there will be some parts where the teacher must stop the video

to ask students about where they can connect words with others and will ask to

pronounce it using connected speech rules. For example, in 8:15 minute there is a

sentence "Would you like a slice of cake" and the teacher must ask based on the

previous explanation where students can link words. In the same way, the teacher

will ask students to repeat.

Furthermore, there will be a part where there will be some examples and students

must listen carefully to the video to listen to the pronunciation. Then, students must

identify the two words that can be linked and join them in their notebooks with a hiper. Finally, students must pronounce the sentence with the words linked.

After the explanation, there will be a worksheet (see appendix D), where students must join the words using the consonant to vowel explanation and using a hiper. Then, the teacher will randomly ask for the pronunciation of these sentences in English.

Closure: Based on what students have developed so far regarding the personal narrative story, what students must do is to find in their written story the words that can be linked by joining them.

The whole group will be divided into pairs where students must read their story using the connected speech rule in the appropriate linked words. The students must give feedback about their classmate's speeches and vice versa in a google meet.

Finally, the session will end by asking students about their thoughts about today's topic, how they feel about it and what they consider will be a good idea for the next class.

SESSION No 5 BECOMING STORYTELLERS

Objective: At the end of the session students will be able to assemble the story and read it with the appropriate pauses.

Beginning: To practice the topic of the last session (connected speech) teacher will start with an activity called "world blending". The teacher tells students that it will be dictated some natural phrases that English speakers pronounce when speaking (loadsa (loads of) p'haps't know) s'pose (suppose) 'cept (except) 'em (them)) and that they must write down what they hear. Teacher will explain that it isn't important to focus on spelling. Each phrase is repeated twice and then I get students to share their answers with each other. After this the students are going to practice connected speech pronouncing the next 10 sentences

1. Have you seen them?

2. I don't know how to complete this exercise.

3. I bet he's got loads of money.

4. Could you give me the pen?

5. It's kind of naughty of him.

6. I suppose it's a long journey.

7. I have to work hard because I need the money.

8. Perhaps it's not worth doing.

9. They are open everyday, except Sunday.

10.   She has to her homework for tomorrow

The teacher will be checking the pronunciation of the students and helping them if they cannot connect the sentence. This session will continue in the system room, or technological room since there will be presented the online tool to be used in the creation of the digital story. The digital tool to be used is called Story jumper, and the first thing to be done is to sign up. It can be done by using Facebook or the email address and it will be presented with an introduction on how to use the platform [How to Create a StoryJumper Book](#) in order to get students familiarized with the application. After watching the video the teacher will ask students what they think about the platform and if they consider it is difficult to use. When students have shared their thoughts and doubts they can continue with the draft creation.

Development: In this part of the class and after the exploration of the platform and its tools, students will be asked to create a story draft that will have the following structure, a part that will have the script or draft made from the previous sessions as well as a part where students must select or draw the images that will be used for each part of the script (see appendix E). During this part, students will divide the digital story into fragments or portions of the story and then decide if this part will include a transition to another part of the story, if the music should change to give a better impact on the story, and what image should go in each portion of the story.

Then, a digital story taken from the storycenter which is called your move [Your Move - by Brett West](#) will be played for students in order to analyze the story being told and when the appropriate pauses are made by the storyteller. The teacher will emphasize the use of pauses after each part of the script is finished to have an impact on the target audience. After that, they will analyze what was the purpose of the story and what is the intended message the storyteller wants the audience to get from the story. Furthermore, students will be asked to extract the characteristics of personal narratives from this story based on what was taught in session number 2. The following questions will be asked.

- How did the storyteller start the story?

- What was the setting of the story?

- What were the characters of the story?

- What was the plot or middle of the story?

- How did the story end?

- What was the intended message of the storyteller?

All the previous questions are going to be answered in a mind map where students should organize the sequence, plot, settings, and all the characteristics required. Students must share the diagram link so that the teacher can check if they understood about the general structure, the elements and sequence that digital storytelling requires. Teacher will provide a general feedback based on the diagrams

Closure: In the final phase of this session students will be asked to make couples and students will read the storyboard they have already created to their classmates making the appropriate pauses when reading it. The classmate should suggest changes about the pauses being applied or suggest changes in the story itself. The feedback will be for both students.

Then, in the same groups students must check the storyboard created by their classmates and discuss all the media aspects included in the story. For example, after reading a part of the script, students must ask: What is the role of this image in this part of the script? What is the role of this type of music in the story? Should this part of the story have a transition? What is intended to do with the transition? Students must apply the specific changes considered relevant to improve the final version of the story.

Finally, the session will end by asking students about their thoughts about today's topic, how they feel about it and what they consider will be a good idea for the next class.

SESSION No 6 FLUENTORIES

Objective: At the end of the session students will be able to connect short paragraphs using connected speech principles and making appropriate pauses.

Beginning: In the very first part of the session, the teacher will ask students about what they remember about connected speech. What was connected speech used for? What are pauses important for a fluent person? What is important to make

appropriate pauses when telling a story? to make a review of connected speech. The teacher will be checking based on students' answers what students have learned and how now their ideas are different from the ones at the beginning of the didactic sequence. Also, the teacher will ask students to write three examples of linking consonants to vowel sentences and will ask students to say the sentence one time without connected speech and another time with connected speech.

Development: In the second phase of the class or the development phase, there will be a video played [How to RELAX your ACCENT | Part 2 | Consonant Linking](#) in which a second aspect of connected speech will be presented, this is the consonant to consonant rule for connected speech. The teacher should start the video from the minute 4:00 when the topic is presented and students should take notes about it. The first case explained is the consonant sound /d/ and / /j/ becomes /dʒ/. The second aspect explained is the case of /t/ followed by /j/ becomes /tʃ/. After the explanation of the consonant to consonant issue, there will be a little activity about consonant to vowel + consonant to consonant aspect of connected speech. There will be some phrases presented in the video and students must link them in their notebooks.

The teacher should reveal all the sentences presented in the video and ask students to explain what parts of the sentences were linked and to pronounce the words using connected speech rules.Then, the story analyzed in the previous class will be used again for this session. In this case, the instructor will use the script (see appendix F) on this story for students to join consonant to vowel as well as join consonant to consonant as explained in the first part of the development phase. The video will be

played as well for students to listen to what words were connected by the author.

Closure: In the final phase of the session, the teacher will call students randomly to read some portions of the story called your move using the connected speech principle and rules, more specifically the consonant to vowel and consonant to consonant issues and the teacher will decide who will be next.

Finally, the session will end by asking students about their thoughts about today's topic, how they feel about it and what they consider will be a good idea for the next class.

SESSION No 7 ASSEMBLING MY STORY

Objective: At the end of the session, students will be able to tell the narrative story using connected speech rules and principles making the appropriate pauses when talking.

Beginning: In the first part of the class, students will be quickly asked to watch the last part of the connected speech rules which is vowel sounds to vowel more specifically in the minute number 4:56 when it is explained the connected speech topic for the session the combination for the combination of the sounds and becoming new ones in vowel linkiness [How to RELAX your ACCENT | Part 3 | Vowel Linking in English](). In the video there will be opportunities for learners to start practicing the last topic to be reviewed in connected speech, in this case the person in the video will show some sentences and students must try to connect the words by saying them out loud. The video must stop until minute 12:50.

Development: Then, after the explanation students must join all the stories they have

created in the storyboard applying all the concepts learned from connected speech. Students will take turns to read and tell the story to the teacher with all the possible words joined with the connected speech rules and principles. The teacher will give feedback for students by having the storyboard and paying careful attention to students' speech. The students must go to the systems rooms in order to assemble the story. Students must create a digital story in the platform called storyjumper https://www.storyjumper.com/library/my#. First, they may select the template that best fits their story. Then, they must include the title of the story in the first page of the template and add a photo if they consider it necessary. Then, they may customize the template by using the storyboard with all the images or details that will be included in each part of the script. Remember that a good digital story must last between 4-and 6 minutes. If students do not want to customize it, digital images are allowed to be included in the digital story.

Closure: During the final part of the class or closure, students must record each part of the story using the corrections made by the teacher, appropriate pauses when telling the story and the use of connected speech principles and rules learned during the sessions.

At the end of the audio-recording session, most of the narrative stories will be played in order for the whole group to suggest recommendations and provide feedback about the final version of the digital story. After that, students must apply the changes in their house. Students can invite their relatives to the event stories by

young millennials to appreciate the final outcome of the process made in the didactic

sequence.

SESSION No 8 STORIES BY YOUNG MILLENIALS

Objective: At the end of the session students and teacher will be able to observe the

final outcome for the digital story.

Beginning: During the first part of the session, students will make the final changes

in the system room for the digital story being presented. The stories will be presented

to students in order to check the final outcome of the digital version of it. Stories will

be listed according to the academic list. The event will take place in the system room

and the digital stories must be played using the video beam. Students are allowed to

invite their relatives for the event (there will be a previous consent in coordination).

The system room must be decorated innovatively for the event (this is not subject to

one main idea and it can be decided either by the instructor or in a collective decision

with students).

Development: During the presentation of the stories, students will be asked to

evaluate another student's story using the following criteria (see appendix G). Only

one student will be assigned the role of evaluator for a determined story. The criteria

will have 5 elements: design, narration, visual aids, appropriate pauses, coherence,

and a space for comments. Students based on their classmates' stories should be given

an overall grade and the teacher will double-check students' criteria. At the end of the

event students must return the rubric to the teacher.

Closure: In the final part of the event, students must fulfill the last paper that will end

the didactic sequence process (see appendix H). This paper will contain some

questions for students to reflect about their progress and improvement during the

overall process of the sequence based on some questions.

At the end of the session students will share their opinions written down in the paper

and must return the paper to the teacher and socialize them with the teacher. This will

be the end of the didactic sequence.

Ethical considerations

Considering that this didactic sequence has a direct reference to a social group in its

context. In this context, it is necessary to define some parameters aimed at preserving the honor

and integrity of the participants in this project. In order to create a safe and fair environment for

the target group, six ethical considerations are listed. These ethical considerations were proposed

by Vanclay, Baines, and Taylor (2013) and are: Respect for Participants, Informed Consent,

Specific Permission, Voluntary Participation, Right to Withdraw, and Preservation of

Anonymity.

Respect for participants states that researchers must ensure that any statement or topic

touches on participants' faith, race, or religion, which may lead to participant deception or other

consequences. This means that the participants' environment should be free of judgmental

statements that aim to influence the participants' principles. Similarly, researchers must provide

sufficient information about the potential outcomes of participation in this project. In this sense, participants must be informed about all procedures and the data collected.

Specific permission means that participants must give their consent to be recorded on tape or video. This aspect is crucial because the participants' recordings will be used in the young Millenials' accounts of their experiences. Therefore, specific permission must be given at the beginning of this didactic sequence. In addition, participation in the eight sessions must be completely voluntary and sanctions for refusal to participate must be provided. Members have the right to withdraw from this offering at any time, and as noted above, sanctions must be imposed on participants who make this decision. Finally, all information collected as part of this didactic sequence must be kept anonymous to protect the identity of the individuals involved.

Conclusion and discussion

From the didactic design of a narrative story work sequence based on the use of digital storytelling to promote speaking in a EFL classroom as an alternative teaching tool to enhance English learning, and the discussion presented in the last chapter, it is concluded that:

- About the impact of the didactic sequence.

According to Pardo and Villacañas (2013), a didactic sequence consists of a group of different activities that provide knowledge to the students, taking into account their progress within the sequence and adapting it so that each activity is much more precise and dynamic for the students. Considering the above, it can be said that the didactic sequence aims to take into account students' progress through the development of articulated activities. Therefore, its implementation will facilitate students' language learning process. Moreover, this didactic sequence has improved professional development in terms of lesson planning, sequencing, activity outline, and assessment methods.

- About the use of digital storytelling for promoting speaking skills.

Digital storytelling has been proposed as a core activity that students can use to improve their speaking skills in a foreign language. This may be consistent with what Nampaktai and Suksiripakonchai (2018) found in their research, which is that digital storytelling helps English language learners to improve their speaking skills because students have the opportunity to practice the language themselves. Thus, digital storytelling is presented as a powerful tool that will guide future teachers to promote the development of speaking in the classroom by giving students the opportunity to tell their own personal stories. This is in line with Kallinikou and

Nicolaidou's (2019) arguments that digital storytelling, supported by interactive learning activities, improves speaking skills in a foreign language.

- About the learning and the teaching objectives

Based on the design of the didactic sequence, it will be necessary the measurement of the objectives that it is implemented by the future teachers. Through the strategies proposed in the methodology, students will be able to narrate a digital narrative in English fluently and create coherent and structured stories through the use of digital platforms. It will also build students' confidence in presenting the story orally.

In addition, this will enable teachers to develop activities that utilize interactive digital platforms and instruction to incorporate technology into their classroom practice. In terms of professional development, the researchers have noted the importance of planning and designing the materials for the implementation of a DS, as teachers we should take into account the preferences of the students and encourage them to be aware of their learning process in order to achieve the expected goals.

Recommendations

The use of a didactic sequence has been very useful for our professional development as teachers in many ways. From our perspective as didactic designers, the purpose here is to provide valuable recommendations for future researchers planning to develop a didactic sequence.

It is recommended to plan a series of activities that are interconnected. In essence, a didactic sequence strives to connect the individual lessons in order to achieve a specific goal. In this way, each lesson does not act as an isolated element, but their interrelation constitutes a whole. It is also proposed to formulate a solid, clear and measurable objective, the achievement of which can be demonstrated at the end of each lesson as well as throughout the process.

It is recommended to design a didactic sequence that allows students to use real world activities in context while using the target language. Likewise, it is recommended to design a didactic sequence that strengthens our profile as language teachers by developing ourselves as researchers, lesson planners, and didactic developers.

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Appendix

Appendix A Didactic Contract

Contrato Didactico

Appendix B Reading passage

Mount Everest

Appendix C

Appendix 2_ Fluency Rubric (1).jpg

Appendix D

Connected Speech Exercise

Appendix E

Storyboard.docx

Appendix F

Digital Storytelling

Appendix G

[Rubric for Assessing Digital Storytelling](#)

Appendix H

[Reflective questions](#)