Digital Storytelling with Pre-service teachers. Raising Awareness for Refugees through ICTs in ESL Primary Classes[1]

Maria Alcantud Diaz

maria.alcantud@uv.es

Universitat de València, Spain

Abstract

This article describes the design and implementation of a Digital Storytelling (DS) experience that was carried out in a foreign language setting with pre-service teachers. This case study sets out to assess the effect of DS aimed at becoming a social awareness and pedagogical tool for both, high education and consequently, primary students. The overall structure of the study revolves around the teaching-Learning process that involves educational centres and society. The first stage of this procedure was to make pre-service teachers enhance their L2 by researching on the Syrian refugees' conflict prior to write a short academic paper. Freely available online resources through their mobile devices in class became the source materials. Then, their writings evolved into the scripts of a digital story. Formerly, they transferred their knowledge beyond university boundaries: to primary children because some of the pre-service teachers used DS with the primary students of their practicum internship period. Conversely, their digital stories were shared also with the society in general in the 4ª MICE (International Contest of Educational Cinema). Overall, these results indicate that this experience provided some useful insights into the use of DS with pre-service students and its repercussion in primary education.

Keywords

Digital Storytelling, CLIL, primary and pre-service students, social awareness, interculturality

---

I. Introduction

Schools as social institutions are currently embedded in a disconcerting situation due to the presence of students, teachers and teaching and learning models that have been born or created in different centuries. Times have changed and are changing at a very high speed, which has made our students, digital natives, to be born in a world conquered by technology. That is why teachers (most of them native migrants) and schools cannot turn their backs on new cultural forms related to communication that digital technologies are engendering within our society (Soler-Pardo, 2014).

Thus, teachers should get through their students and into their environment in order to achieve an entire teaching-learning process. So that this target is really achieved, multimodal new literacies should be brought into stage; new literacies such as: (i) the audio-visual one (that develops the skills needed to analyse and produce audio-visual texts and to prepare students to be responsible and critical consumers of mass media products such as films, television, advertising and even video games, Autor et al. 2014); (ii) the technological/ digital literacy (that develops those skills related to computers: hardware and software and allows the user to connect within a bigger and bigger community); (iii) the information literacies (that aims at developing the skills and abilities to learn to search for information based on a given purpose apart from locating, selecting, analysing, and reconstructing it); (iv) multi-literacy (whose target is that students meet the necessary requirements to face the numerous, current media and languages of culture by means of an integrated approach of the different literacies); (v) global literacy (whose purpose is to instil those skills related to reading, decoding, answering and contextualizing messages from a global perspective) and (vi) visual literacy (that develops those competences related to understanding, producing and communicating through visual images) (Soler-Pardo, 2014, Area, Gros & Marzal, 2008, Robin, 2008, p.4).

In light of this situation, Digital Storytelling (DS from now and on) takes action as regards the new educational requests. A considerable amount of literature has been published on DS, its characteristics and definition (Barret, 2006; Robin, 2006). These studies agree with Lambert's Model (2012) that DS is a 2-3-minute narration extracted from a process, story circle, in which the narrator voice is one of the main traits. The final product, a joint of assembled images, a wide range of soundtracks and sounds and the gift of the narrator's voice, is created by means of, what in the present experience was, user friendly and free software. In other words, DS is "best understood as short multimodal stories made with inexpensive equipment and mainly about personal experiences." (Gregori-Signes & Pennock, 2012, p.0).

DS has opened up innovative ways for all levels of EFL contexts since learners "create content and build knowledge individually and collectively" (Lee, 2014, p.135, Soler-Pardo, 2014, Coventry & Opperman, 2007); progress the quality of their language abilities by using multimedia writing (Nelson 2006); develop literacy skills (Gregori-Signes 2008), and gain written, visual and digital literacies by creating personal stories (Alameen 2011). Furthermore, Dogan (2007) drew the conclusion that those teachers who used digital storytelling in their classrooms thought that their students "improved their technical, research, presentation, organizational and writing skills. Teachers also informed that they thought that the Digital Storytelling process had positive effects on students' motivation and engagement levels." (Robin & McNeil, 2012, p.38). In turn, Nguyen (2011) determined that students' own learning and teaching tasks were swayed by "personalizing elements in the script, using computer-based digital storytelling software, reflecting on their own work and listening to feedback from others, and perhaps most important, sensing their own progress as they worked through all the digital storytelling process" (Robin & McNeil, 2012, p.38-39). In line, a study carried out by Yang & Wu (2012) displayed the positive effects that DS provided regarding such aspects as motivation,

academic achievement and critical thinking. In addition, Londoño-Monroy (2011) confirmed the pedagogical benefit that the methodology based on DS, a student-centred one, provided. Finally, Reyes-Torres, Pich-Ponce & García-Pastor (2012) carried out a research on DS as a pedagogical tool for ESL by working experiences and linguistic routines such as greetings or farewells with first-year pre-service teachers. Their students improved the usage of more complex grammar structures, managed new and more varied vocabulary and added some new native idioms and expressions to start or finish a conversation.

Regarding the transference of knowledge from high education to primary and secondary schools, it has been reported that many just-graduates in teaching degrees undergo the practice shock in their first classes when trying to connect theory to practice with their primary students. I agree with Jamissen & Holte Haug (2014:94) in that DS is a "relevant approach to meet this challenge"; this could be done in various ways. A worthwhile practice is carrying out classroom sessions utilizing digital templates (Burmark, 2004) to create digital short stories and display them to learners in order to introduce or supplement new material and/or topics (Robin, 2006). DS is also a useful tool to hook already acquired knowledge in any field by making the students create their own digital stories in a significant way, that is, doing some research and review, writing narratives, thinking critically, getting organized, solving problems and sharing and assessing their own and their peer's stories. Another thought-provoking activity is to focus on "treating students' misconceptions and their conceptual change" (Panagiotis & Kordakib, 2015, p. 83) by means of the Ed-W educational story grammar model (Kordaki, 2013) composed of 5 steps in its creation: (i) firstly, a hero face a problem due to a misconception; (ii) then, the problem gets worse and worse, (iii) formerly, the situation improves as the misconception is being left away; (iv) therefore, the situation gets worse again until it reaches its worst profile and (v) eventually, the hero reflects and upon changing his/her misconception, his/her difficult situation or problem sees some light.

Likewise, the effectiveness of DS has been exemplified in the teaching sequence portrayed in the present article. The primary goal of the project for the pre-service students that took part in it was to learn about current events and issues regarding the Syrian conflict and its refugees and write a short academic research paper of about 800 words. Freely available online resources, namely newspapers, through the pre-service students' mobile devices in class became the source materials. Then, these writings evolved into a script aimed at creating a 3-to-5 minute digital story that could serve as the starting point of the following step in the project. This step was to design and create a digital story whose main goal would be to instil education for development and intercultural competences apart from raising awareness for refugees and their resilience using ESL (English as a Second Language) classes in the primary schools where the pre-service students were going to carry out their internship in the last term of their degree.

II. Metodology

This DS practice was implemented in the first term of the course 2015-2016 in a foreign language setting with 48 pre-service teachers. This experience was carried out as part of the subject English language II included in the fourth year syllabus of the Teaching of English Degree at the Education Faculty, University of Valencia, Spain. The method used in this practical experience was based on a teaching sequence created on purpose to accomplish the objectives mentioned previously. The teaching sequence laid its foundations on the ADDIE method, an acronym that stands for Analysis, Design, Develop, Implement and Evaluate. This is a five-step model composed of stages that provide a "framework for collecting information necessary to complete related tasks" (Robin and McNeil, 2012).

The fact that this experience was carried out with pre-service teachers who were going to carry out their practicum in primary schools all along the second term was particularly appealing. The reason for this was that this would let me complete a follow-up research on the issue of how much of the acquired knowledge related to DS was going to be transferred from the high education students to the primary ones. This would be done once the students were back university by means of a brief questionnaire.

Following the ADDIE model, the Digital Storytelling workshop made my students go through the following stages:

a. Analysis

By means of explanatory and visual aids, the first part of the workshop was aimed at distinguishing the characteristics of an educational digital story so they could create an outcome that might not be confused with any other type of media files available online. According to Robin and McNeil (2012, p.28) educational digital stories can be of such kinds as "personal accounts that tell stories about significant events, people and places in our lives; stories that examine or retell historical events; and stories that inform and instruct, often with some overlap between categories." Thus, these were the kinds of DS allowed for the present experience.

Once we had identified the target audience: primary students, the pre-service teachers were asked to write the script in two stages. To do so, they first experimented with new vocabulary related to (i) ESL, namely academic English and research papers, (ii) the topic of refugees (and raising awareness on that issue) from a socio-historic point of view, and (iii) story-building since they created a narrative in English (L2). Moreover, they enhanced their research skills by documenting the story that had to be constructed by means of digital newspapers and reports, analysing and selecting the information and synthetizing the data. They also improved their writing skills since they had to write an academic report on the issue mentioned previously using the information formerly gathered. This was, in my view, a particularly significant part of the instruction that might help them in two ways: firstly, they could do some more-in-depth research on the issue of refugees to understand their problems and current situation. By doing so they would be able to empathize more in-depth with them. Secondly, since they had to carry out their final degree dissertation (FDD/TFG) once the practicum period were over, this academic writing would be a good training. When their first narratives were written and shared with their peers in a debate session, they evolved into the scripts that would lay the foundations of their subsequent digital stories. This script had to be able to reach primary children and had to mirror a personal viewpoint so that it sounded more like a story based on their personal experience. Thus, they had to 'step in the shoes' of their main character and feel what he or she was feeling or living. Once their scripts were done, they had to upload them by a determined deadline, the first one.

b. Design and development

The next stage was to create a storyboard (see two different kind of examples made by my students in figures 1 and 2).

PICTURE	TEXT	PERSON WHO RECORDS DE VOICE
	Today, as every morning, I go to work by bus.	Marina Pérez
	There, I find some of my students, parents and other colleagues.	Marina Pérez
	Some people may think that it is routine, but this is what I love doing: teaching and sharing my time with children.	Marina Pérez

Figure 1. Fragment of a storyboard 1
Source: Compiled by author

Scene 1		Oh, I feel so tired, this journey never ends. It is too hot and I am really thirsty. Walking along the desert carrying this baggy is too heavy	Rocío Juan
Scene 2		It is already three months when we started to run away	Rocío Juan
Scene 3		I still remember when dad told us that he will go to look for a new job, and he promised to come back with money as soon as possible. But, he never came back.	Rocío Juan

Figure 2. Fragment of a storyboard 2
Source: Compiled by author

Storyboarding is to me one of the most significant stages within the creation process of a digital story. Working those skills related to professional competences such as getting organized, filing up documents and pictures, envisaging how the project will be put together and meeting deadlines would improve our students' professional competences which could make a difference regarding their future job interviews.

Hence, to fill up the whole storyboard, firstly we had to design the organizational structure of the digital story materials. That is, the students were asked to open a main folder labelled with the names of their digital stories (a temporary one) in their computers. This master folder had to be divided by

opening three folders inside it labelled as: music & audios, images & videos and project & script (see figure 3 below).
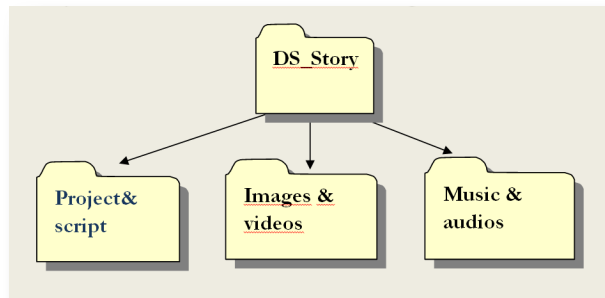

Figure 3. Organizing materials
Source: Compiled by author

Then, it was the time for looking for all the materials needed and save them into their corresponding folder. To this end, students were encouraged to take their own pictures with their mobile phones Likewise, they were taught to create their own designs by using Microsoft Power Point (or similar) saved as separate image files (.JPG files). They also searched and downloaded images from different search sites indeed. Obviously, the issues of copyright and educational fair use were brought into light with a twofold purpose: firstly, that they used as many copyright-free materials as possible and secondly, to be aware that if they instilled this information in their pupils-to-be, these children would gain respect on the issue. Once the storyboards were made, they had to upload them to the University of Valencia digital platform, meeting thus their second deadline. In addition, at this point the students created the digital stories and delivered them to the teacher in the same way as the previous tasks (the script and the storyboard). Even though the digital software used in the instructional workshop was Microsoft Photo Story 3, they used some other programs such as Windows Movie Maker and Pow Toon as it could be observed in the Story Screenings (Robin & McNeil 2012) in which the expositions of the final outcomes were carried out the last day of the course.

c. Implement

As Robin & McNeil (2012, p.48) explain "in the implement phase, the designer of the instruction plans for the implementation of the product in the actual learning context." Hence, the implementation of all these digital stories had a triple path: on the one hand, contributing to the final mark (a 20%) of the subject English language II. Secondly, developing educational materials to supplement the digital story and put it into practice with primary children in their coming practicum three-month internships in primary schools. Thus, the pre-service teachers were encouraged to use their digital stories as significant pieces "in a set of educational resources that [could] be used by [and with] people who view the story and then want to learn more about the topic. In some cases, these might include customary educational materials such as classroom activity sheets, a glossary of terms, and so on." (Robin & McNeil, 2012, p.48, Reyes-Torres et al., 2012, p.4). Consequently, in the case at stake, the

pre-service teachers' knowledge was transmitted to primary students who saw their L2 comprehension and literacy improved. This was due to a longer and more motivational exposure to the target language by listening to the digital stories created at university, talking about the issue, working with the didactic units created and writing a short script for new digital stories. In addition, Education for Development and intercultural knowledge embedded in the digital stories and in the didactic units were also instilled in primary children. Moreover, some of my students made the decision of writing their final degree dissertation by researching the genre DS and evaluating the results of the implementation of their interventions in primary schools. Thirdly, these digital stories were to be shared with the society in general in the 4ª MICE (International Contest of Educational Cinema) held in Valencia.

d. Evaluate

The tools to decide whether the high education students had accomplished the objectives set for the digital story project were two: a peer evaluation designed in order to implicate students' assessment at the end of the process, and a teacher evaluation. Both were based on the same assessment grid (see figure 4 below).

Title	Directors	Quality of voice	Quality of image	Pronunciation and fluency	Awareness and further thoughts
1- So far so close	Ana Sánchez herrera Marta navarro Quintana Silvia Navarro Quintana Álvaro Antón				
2- The puzzle	Belén Rodrigo del Cacho Raquel Mazcuñán Merino María de la Hoz Martínez Alejandro cebriá Aparisi				
3- Ahmed's Journey	Rocío García de Leonardo Gil Rocío Juan Romero Eva Quilis Hernández				
4- Looking for Pradise	Cristina Monfort Ana Garzón Cristina Cintero				
5- Bombs with no heart	Ana Hortelano Marina Pérez Clemente Mar Ruiz Ortiz				
6- Ahmad	Sara Garzón Elena Palomero Sara Ramírez				
7- The new classmate	Mar mengot Juan Pérez Marta Fuster				
8- The worst journey	Andrea Alborch María López Mª Consol Siscar Marta Ureña				

Figure 4. Extract of the assessment sheet

Source: Compiled by author

This evaluation grid was aimed at assessing the quality of the voice and the image; pronunciation and fluency but mainly, the awareness function on the topic of refugees. The further thoughts section intended to encourage peers to provide helpful, supportive and constructive feedback to each other.

e.   Results

The outcomes of the present experience, a teaching and learning process, came along in different stages.

Stage 1: Working with pre-service teachers
In the first stage, the pre-service teachers provided 14 digital stories, with their scripts and storyboards. The main topics of the stories are displayed in table 1 below:

Títle	Summary

1- So far so close	Two stories… a comparison between the Syrian refugee's lives and those from the Spanish post war ones.
2- The puzzle	How would you feel if you had to start your life from scratch? The Syrian date will show us the harsh reality which thousands of refugees face every day.
3- Ahmed's Journey	A story that needs to be told…. The story of million refugees….
4- Looking for Pradise	This is a story about a family of refugees who does a long journey to reach the south coast of Italy in order to start a new life there.
5- Bombs with no heart	This story is about how reality loses its colour. A personal black and white point of view of life from a teacher's eyes. A person who is seeking the light.
6- Ahmad	Ahmad was happy with his family and his humble life. He did not have too much but he had all he needed. But one disastrous day arrived to his life.
7- The new classmate	A story about European children who live the arrival of a Syrian child to their class and how they treat him as one of them.
8- The worst journey	Iman is a Syrian teenager who is travelling to Germany with her little sister, Houda. She tells us how things have happened to get to this situation.
9- A long way to happiness	A Syrian family who is trying to run away from war to get a better life.
10- Something weird is happening	The story of a Syrian family with a happy ending narrated by a Spanish little girl.
11- The two wished trips	Two children from different countries are getting ready for two special destinations but with different experiences and emotions.
12- Searching and becoming	An insightful story about Kelly Johnson, a journalist who was looking for some new stories to tell about the Syrian conflicts. From searching news to becoming a piece of news.
13- The Gift	Ata is a twelve-year-old Syrian boy who arrives at the European coast for a better life.
14- Somalia	Somalia and the different perspectives from other refugee camps around the world.

Table 1. Digital stories and their plot

Source: Compiled by author

Stage 2: The MICE Festival

These digital stories were selected as part of an innovation project settled at the University of Valencia, epaiCinema[2,] to take part in the 4ª MICE (International Contest of Educational Cinema, see figure 5) out of competition but included in the programme (due to a matter of deadlines between the end of the university term and the festival one) and thus, shared with the society in general.

The MICE took place in Valencia, Alicante and Madrid (Spain) from February 19th to 28th, 2016 with the displaying of the selected short films. This international educational film festival has a "professional/adult" and "made by kids/youth" sections thus being a film festival aimed at children and young adults in Spain[3.] The MICE Festival is a European Project that promotes the idea that the educational cinema should be moved from a non-formal teaching-learning process to a curricular one. This same objective is shared by the innovation group espaiCinema and its coordinator Garcia Raffi (Garcia-Raffi & Rausell 2015) pursue.

Our digital stories were displayed within a thematic panel named "Refugees and educational audio visuals" (as seen in figure 5 below) aimed at raising awareness on the refugees situation. The event

---

[2] http://espaicinema2015.blogspot.com.es/
[3] http://www.cifej.com/post/193
http://www.micevalencia.com/

was a complete success since the showing room was full of people of all ages thus, accomplishing its goal exceeding expectations: showing my students' digital skills and creativity and their predisposition towards topics issues related to social construction apart from transferring knowledge beyond the university limits.
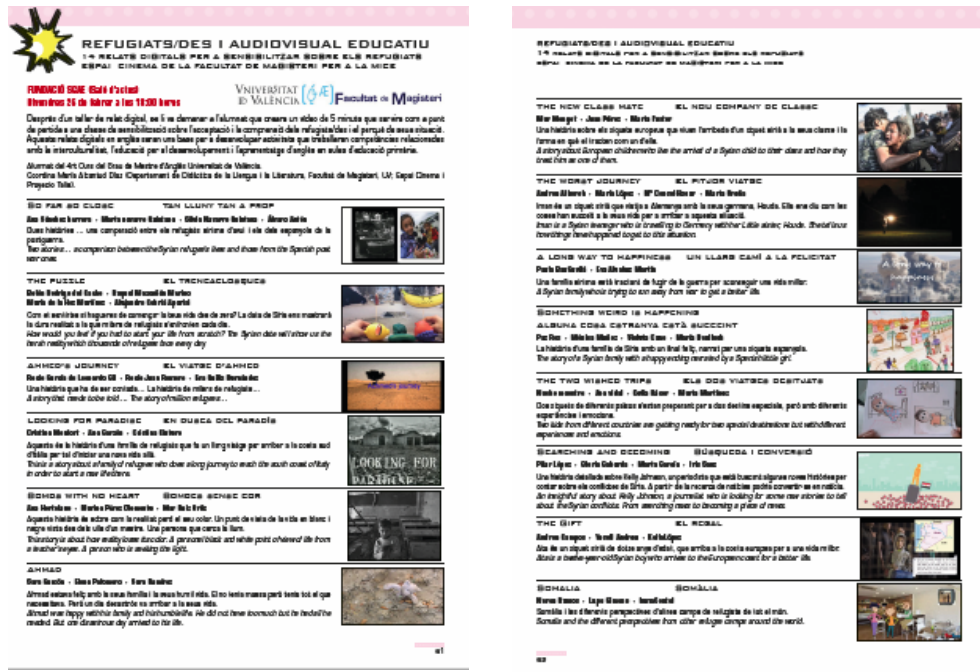

Figure 5. Catalogue of MICE Festival
Source: Compiled by author

This event involved the whole class since five of the students became the organizing committee being in charge of everything including the presentation of the panel, each digital story and its directors; announcing the awards, giving the prizes to the winners and closing the event. We organized our own Awards Ceremony which was held at the end of the event (as mentioned previously, this was a special section, out of contest). So as to made the decision regarding the awards, a jury composed of some teachers of English from the Department of Teaching Languages and Literature, Betlem Soler-Pardo (Soler-Pardo, 2014), Author (Alcantud-Díaz & Gregori-Signes, 2013), Agustín Reyes-Torres (Reyes-Torres et al., 2012) and some other members of espaicCinema: Helena Rausell, Josep-Vicent García Raffi (Garcia-Raffi & Rausell, 2015), and Paula Jardón (Hurtado & Jardón, 2011) were brought together. Three main awards to the main digital stories were given (see table 2 next page):

Award	Title	Can be found at:
1st	Something weird is happening	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=Something_weird_is_happening_MICE16_espaicinema.mp4
2nd	Searching and becoming	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=searching_and_becoming_mice16_espaicinema.mp4

3rd	A two-wish trip	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=A_two_wish_trip_MICE16_Espaicinema.mp4&auth=2PXSCGGGK

Table 2. Main awards
Source: Compiled by author

The jury criteria were based on the same evaluation grid used in class and shown in figure 4. In addition, the jury made the decision of giving three honourable mentions in order to award some particular noteworthy stories that stood out for some particular trait described in table 3 below:

Honourable mentions	Title	Can be found at:
For its historical reflection	So far so close	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=So_far_so_close_MICE_espaicinema.mp4
For its staging	Achmed's journey	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=Achmed_journey_MICE16_espaicinema.mp4
For its audio and visual production	Ahmad	http://mmedia.uv.es/buildhtml?user=maldiaz&path=/&name=AHMAD_MICE_Espaicinema.mp4

Table 3. Honourable mentions
Source: Compiled by author

There was also a surprise visit, the member of the European Parliament; Mrs. Julie Ward chose this event to be with us during the MICE. Mrs. Wars belongs to the Committee on Culture and Education, the Committee on Regional Development and Committee on Women's Rights and Gender Equality. The politician recognised very positively the worth of initiatives such as this one that go from university to primary schools in the close speech she was invited to participate in.
Stage 3: Transference to primary schools

All pre-service teachers, aged 19 to 25 and from both rural and urban backgrounds had to go to a three-month practicum internship in the last year of the Teaching Degree. Additionally, they had to deliver a Final Degree Dissertation based on some research topic focused mainly and mostly on the creation, development, implementation and evaluation of some framework, method or tool utilized in their intervention as teachers in the practicum period. Thus, the final stage of the study comprised a semi-structured interview with the students regarding the use of DS and namely, the digital stories on refugees. Hence, data were collected by electronic mail using a very succinct questionnaire with the following queries:

> Have you ever use the MICE digital story in your practicum period?
> If you have, what for?
> Does your Final Degree Dissertation (TFG) have anything to do with Digital Storytelling?
> Do you think you will use Digital Storytelling in the future in your classes?

Returned surveys from 37 students (out of 48) yielded a 77.83% response rate. Regarding the first and second questions, more than a third of those who responded, 16 students (43.2%), indicated that they had used DS in their practicum with primary students. Analysing the questionnaire data of the former, what is interesting in them is the way DS was used in their practicum internship. Interestingly, digital stories on refugees created at university were observed to have been used mainly to explain the refugees issue more in depth to primary children. Thus, raising awareness and empathy to understand the situation of these people. This was done either in the English language subject and the Civic Values one by seven of the students. Approximately, two of those surveyed comment on having used DS as part of a CLIL (Content and Language Integrated Learning) (Richards

and Rodgers, 2014) lesson in which the content part was focused on intercultural education in one case and on gender roles through literature in English in another one. Other responses to this question included the creation of a digital story from the reading of a tale and its usage as a more innovative way of storytelling, working thus literary competences. The most striking results to emerge from the data are: (i) in the first place, that one student used it as part of an e-twinning project in which they had to create a digital story on their neighbourhood and themselves and send it to their counterpart. (ii) In addition, DS was used in another primary class as a tool and common thread to improve those skills related to pronunciation, fluency and writing. (iii) Finally, one more student used it as the main thread of two activities: a traditional teaching sequence and a learning circle.

Regarding the third question about whether some of their Final Degree Dissertation had anything to do with DS, it is important to remark that 5 people, which is 10.41% of the students who participated in this experience, wrote their Final Degree Dissertation using their experiences with DS in primary classes as the main lens for their research. This is exemplified in the work undertaken by Pérez-Clemente, "Raising Awareness on Refugees through Digital Stories in English". In this research, Pérez-Clemente describes an activity of awareness on the issue of refugees and their acceptance in three groups of third of primary school (66 students). She utilized three of the educational digital stories in English developed by her and her peers at university as the main teaching-learning tools. The methodology used to carry out this task was CLIL (Content and Language Integrated learning) within the Communicative Language Learning approach, namely the CLIL Tool Kit by Coyle et al. (2010). Hence, it was fulfilled a narrative implementation of new information and communication technologies (ICTs). In the same vein, Andreu (2016) in her research named "Cross-curricular topics the field of second language: social awareness on refugees", revolves around a CLIL didactic intervention aimed at combining a cross-curricular topic, namely interculturality, with English language teaching.

Another example of Final Degree Dissertation is the study carried out by López-Cortijo (2016) entitled "Digital Storytelling as a motivational tool to promote pronunciation, fluency and writing in English". This research is aimed at describing her educational intervention based on the use of DS with the objective of developing phonation and diction, fluency and writing skills in English in two groups of the sixth year of primary education.

In turn, Vidal's (2016) work, "Learning English through learning stations or circuit learning" is based upon empirical studies that investigate how to use Digital Storytelling as a unifying thread between a traditional teaching sequence and circuit learning. Finally, Cano (2016) focused her action research on an intervention in the second language classroom aimed at contributing at building a positive self-image of students as competent-learners by including firstly cultural elements and then some more familiar ones, that is, from their closer reality to finish with an empowering digital story. This experience was carried out in a very particular school, one with special needs students.

Although the current study shows a small sample of students who based their Final Degree Dissertations on DS, the results far exceed the expectations due to two main reasons: the first one is that there are many topics available to focus the Final Degree Dissertation interest and the fact that five of them put their attention on DS was a success. The second one is based on a serious weakness that was found during their internship: in the Public Schools set in the Valencian Community (Spain) there is a software called LliureX, a Linux distribution that is used on over 110,000 PCs in schools in the Valencia region (Hillenius, 2014). The starting point of this initiative was praiseworthy since it was the introduction of the ICTs based on free software in the education system in the Valencian Community. Nevertheless, this free software makes it almost impossible to

create digital stories due to its lack of potential and possibilities in this sense. Hence, some students who intended at working with DS in primary education had to give up since the only possibility of carrying this out was taking some laptops to class.

Notwithstanding these limitations, the study suggests that the implementation of DS was noteworthy successful as it was drawn from the last question. The most striking observation to emerge from the data collection arose from the last query of the questionnaire regarding the use of DS in future classes. 35 students (94.59%) stated openly their intention of using this genre. The students on the whole demonstrated to be really enthusiastic about using DS in their classes. One individual stated that 'it seemed a good idea to deal with a current issue of social relevance by means of DS' and another commented 'DS is a good opportunity for students to deal with ICTs, improve pronunciation and reading in English since it is a very funny and entertaining activity'. This view was echoed by another student who added the motivational aspect of DS and how it could be used to promote communicative competences.

Some others provided fresh ideas on how to implement DS concerning the rise of social and intercultural awareness, dealing with critical thinking, giving children a voice, making the children start to do some research on the topic at stake and then creating their own digital stories and studying different accents and pronunciations in second language classes in order to teach and learn English in a significant way.

There were some suggestions with regard to DS usefulness to create their own short stories and tales when they get their own primary students. Digital stories with more and more complex grammar structures might be used to create learning by doing activities on practising grammar structures. One student reported that, in her opinion, digital stories contain numerous elements that make them singular such as the story they tell, the characters' experiences, a meaningful soundtrack. All these elements make it easier to catch the attention and interest of children.

Another student alluded to the notion of environmental activism as the main topic of a digital story activity for primary students based on questions such as: Why are we destroying our world? How could we contribute to keep our planet safe? How could we respect the life that is growing in it? Who is the owner of the air? To mention but a few. The objective would be to generate a collective awareness about climate change and the destruction of different ecosystems.

A common view amongst interviewees was that 'the experience with digital stories in class was great since it created an environment full of emotions with what each group was transmitting. In addition, it was a way to reflect on what is happening around us. So yes I think it would be interesting to work it in future classes.' Furthermore, this experience made both, pre-service teachers and primary students, construct meaningful connections with members of the community outside their institution with story building using a language that was not their L1 "facing the difficulty to produce a coherent multimodal digital story" (Brígido- Corrachán & Gregori-Signes 2014:22). Furthermore, It is not only that the students could proudly share but the experience the students gain during the process" (Nguyen & Robin, 2014:127

IV. Conclusions

The DS project that was implemented in the University of Valencia showed its potential as a vehicle of social reflection because apart from strengthen the students' linguistic skills in a foreign language, they developed collaborative learning, critical thinking, tolerance and a more heightened awareness

of the problem of refugees, the topic at stake in this project. Nevertheless, the most important part of this was that they were ready to transfer this knowledge to primary students, the last link in this chain of this teaching-learning process.

This article was undertaken to depict the design and implementation of an activity focused on digital storytelling with a class of pre-service teachers to make them aware of the use of Digital Storytelling as a pedagogical tool aimed at teaching education for development and ESL in an integrated manner with primary children, their future students. Then, the evaluation of their practicum internship in primary schools was assessed to determine the effect of the previously mentioned activity on their teaching interventions. This study has found out that DS is generally seen as powerful and multimodal, educational tool. The digital stories created at university were used in primary classrooms found their way towards dissemination since this experience has generated research on the topic at stake by means of some of their Final Degree Dissertations. Moreover, it has been part of the significant learning process that entails 'learning by doing'.

Conversely, as Henderson and Fitzgerald (2014:1) claim, texts written on refugees by young individuals provide vicarious opportunities to analyse how valuing freedom and having the courage to seek it can be brought to light when an individual survives one life and begins the challenges of creating a new life among strangers. Examining the values dimensions of such texts also allows young people to unpack and critique the ways in which cultural experiences, including their own, shape and form identities and how engaging with the experiences of others can be the vehicle for valuing difference.
(Henderson and Fitzgerald (2014, p.1)

I would like to finish this article with the concluding speech that María, Mar, Marina, Cristina, Rocio and Ana, the students who were part of the organizing committee of the MICE Festival wrote to close the ceremony.

> A few months ago, the situation of refugees in Syria covered the whole news headlines. Today we are barely able to listen to some touches about an issue that has been silenced for years; a situation whose voice is fading slowly with time. What's going on? Have the footsteps of those who ran away disappeared? We believe that education is the best weapon against the misfortunes of the world and gives us the opportunity to open our eyes to the universal blindness in order to create committed citizens, sensitive and empathetic with the world around us; with the world in which we live in.

> Thanks to this project we have achieved an improvement in certain skills as geographical, technological, social, cooperation, collaboration, awareness, empathy, creativity, to mention but a few. Therefore, we encourage you to take part in this matter and carry out projects that make you become more human while learning, always respecting the prescribed law. As the great Kafka said: "how can one take delight in the world unless one flees to it for refuge?' (Kafka & Pasley, 1973, p.88)

Referencias

Alameem, G. (2011). "Learner Digital Storis in a web 2.0 age" TESOL Journal 2 3), 335-369.

Autor, M., Ricart-Vayá, A., & Gregori-Signes, C. (2014). 'Share your experience'. Digital storytelling in English for tourism". *Ibérica.*10, 185-204.

Autor, M. y Gregori-Signes, C. (Eds.). (2013). Experiencing Digital Story. Valencia: JCM Ediciones,

Andreu, Y.J. (2016). Cross-curricular topics the field of second language: social awareness on refugees. Final Degree Dissertation. Teaching Faculty, University of Valencia.

Area, M.; Gros, B. y Marzal, M.A. (2008). Alfabetizaciones y tecnologías de la información y comunicación. Madrid: Síntesis.

Barrett, H. (2006). Researching and Evaluating Digital Storytelling as a Deep Learning Tool by Helen Barrett. Published in the Proceedings of the 2006 Society for Information Technology and Teacher Education Conference. http://electronicportfolios.org/portfolios/SITEStorytelling2006.pdf

Brígido-Corachán, A. y Gregori Signes, C. (2014). "Digital Storytelling and its Expansion across Educational Contexts". In Brígido-Corachán, A. y Gregori Signes, C. (2014). Appraising Digital Storytelling across Educational Contexts. Valencia: Universitat de València.

Burmark, L. (2004, May/June). Visual presentations that prompt, flash & transform. Media and Methods, 40(6).

Cano, V. (2016). Final Degree Dissertation. Teaching Faculty, University of Valencia.

Coyle, D., Hood, P. & Marsh, D. (2010). Chapter 4: The CLIL Tool Kit: transforming theory into practice. In *CLIL: Content and Language Integrated Learning*. Cambridge University Press.

Coyle, D. (2002). "Relevance of CLIL to the European Comission´s Language Learning Objectives" in Marsh, D (eds.) CLIL/EMILE European Dimension: Actions, Trends and Foresight Potential. European Commission.

Coventry y Opperman (2007). digital storytelling multimedia archive. Retrieved from the web /6/2016 https://pilot.cndls.georgetown.edu/digitalstories/.

Dogan, B. (2007). Implementation of digital storytelling in the classroom by teachers trained in a digital storytelling workshop. (Unpublished doctoral dissertation). University of Houston, Houston, Texas.

García-Raffi, J.V & Rausell, H. (2015). "Presentación de espaiCinema, un blog de cine para la innovación". Clío: History and History Teaching, 41. Consulted from http://clio.rediris.es/n41/resenas/resena4.html.

Gregori-Signes, C. & Pennock,. (2012)."Digital storytelling as a genre of mediatized self-representations: an introduction". *Digital Education Review*, 22.

Gregori-Signes, C. (2008). "Integrating the old and the new. Digital Storytelling in the FL language classroom", Greta, 16, 1 y 2:29-35.

Henderson, D. y Fitzgerald, D. (2014). "The Struggle for Welcome": Valuing Difference through Refugee Stories in the English Curriculum. English in Australia, 49 (3), pp. 67-77.

Hillenius, Gijs (2014). "Valencia Linux school distro saves 36 million euro". J*oinup. European Commission*. Retrieved from https://joinup.ec.europa.eu/community/osor/news/valencia-linux-school-distro-saves-36-million-euro.

Hurtado, J. & Jardón, J. (eds.)(2011). Didàctica de la pantalla II el cinema a l'educació. Valencia: Editorial Germania, S.L.

Kafka, F. & Pasley, M. (1973). Shorter works [of] Franz Kafka. Michigan:University of Michigan

Jamissen, G. & Holte Haug, K. (2014). Towards the Digital Storytelling University. In In Brígido-Corachán, A. y Gregori Signes, C. (2014). Appraising Digital Storytelling across Educational Contexts. Valencia: Universitat de València. 93-113.

Kordaki, M. (2014). On the design of educational digital stories: the Ed-W model. Procedia - Social and Behavioral Sciences, 116, 1631-1635.

Lambert, J. (2012). Digital Storytelling. Capturing lives, Creating Community. 4th Edition. New York:Routledge.

Lee, L. (2014). Empowering Learners with Digital News Stories. In Brígido-Corachán, A. y Gregori Signes, C. (2014). Appraising Digital Storytelling across Educational Contexts. Valencia: Universitat de València. 135-152.

Londoño Monroy, G. (2012). Aprendiendo en el aula: contando y haciendo relatos digitales personales. Digital Education Review, (22), 19-36.

López-Cortijo, M.P. (2016). Digital Storytelling as a motivational tool to promote pronunciation, fluency and writing in English. Final Degree Dissertation. Teaching Faculty, University of Valencia.

Marsh, David. (1994). Bilingual Education & Content and Language Integrated Learning.Paris: International Association for Cross-cultural Communication, Language Teaching in the Member States of the European Union (Lingua), University of Sorbonne.

Maureen, I. (2014). Exploring the collaborative learning possibilities in the use of Digital Storytelling in higher Education. In Brígido-Corachán, A. y Gregori Signes, C. (2014). Appraising Digital Storytelling across Educational Contexts. Valencia: Universitat de València. 173-187.

Nelson, M. (2006). "Mode, Meaning and Synaesthesia in Multimedia L2 Writing". *Language Learning and Technology*, 10 (2), 56-76.

Nguyen, A. & Robin, B. (2014). Sharing the Experience of Creating a Digital Story: an Enquiry into the Knowledge Community of Digital Storytellers and its Educational Implications. In Brígido-Corachán, A. y Gregori Signes, C. (2014). Appraising Digital Storytelling across Educational Contexts. Valencia: Universitat de València. 115-133.

Nguyen, A. (2011). Negotiations and challenges: An investigation into the experience of creating a digital story. (Doctoral dissertation) University of Houston, Houston, TX. Available from: http://gradworks.umi.com/34/62/3462838.html

Ohler, J. B. (2013). Digital storytelling in the classroom: New media pathways to literacy, learning, and creativity. Corwin Press, 77-80.

Pérez-Clemente, M. (2016). *Raising Awareness on Refugees through Digital Stories in English*. Final Degree Dissertation. Teaching Faculty, University of Valencia.

Psomosa, P. & Kordakib, M. (2015). "A Novel Educational Digital Storytelling Tool Focusing on Students Misconceptions". Procedia - Social and Behavioral Sciences, 191, 82 – 86.

Reyes-Torres, A., Pich-Ponce, García-Pastor, M.D. (2012). Digital Storytelling as a Pedagogical Tool within a Didactic Sequence in Foreign Language Teaching*. Digital Education Review*, 22, 1-18.

Richards, J.C. & Rodgers, T.S. (2014). Approaches and Methods in Language Teaching. Caambridge, Cambridge University Press.

Robin, B.R. & McNeil, S. G. (2012). "What Educators Should Know about Teaching Digital Storytelling". *Digital Education Review,* 22, 37-51.

Robin, B. R. (2008). Digital storytelling: A powerful technology tool for the 21st century classroom. Theory into practice, 47(3), 220-228.

Robin, B. R. (2006). The Educational Uses of Digital Storytelling. Consulted in http://www.coe.uh.edu/digitalstorytelling/evaluation.htm

Soler-Pardo, B. (2014)."Digital Storytelling: A Case Study of the Creation, and Narration of a Story by EFL Learners". *Digital Education Review*, 26, 74-84.

Vidal, A. (2016). "Learning English through learning stations or circuit learning". Final Degree Dissertation. Teaching Faculty, University of Valencia.

Yang, Y.-T. C. & Wu, W.- C.I. (2012). "Digital storytelling for enhancing student academic achievement, critical thinking, and learning motivation: A year-long experimental study". Journal Computers & Education, 59:2, 339-352.

Subscribe & Contact DER
In order to subscribe to DER, please fill the form at http://greav.ub.edu/der