The Effects of Digital Storytelling on Student Learning and Engagement in the Secondary World Language Classroom

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This action research study involved the development and enactment of a unit in a secondary French world language classroom using digital storytelling. The main purpose of this study was to examine the effects of digital storytelling on student engagement and language acquisition through the design and employment of a unit using digital storytelling software. Digital storytelling was chosen for its modern influence of narrative customization using digital features such as voice recordings, video clips, images, and music. In addition, other components were identified including multiple drafts, peer-collaboration, and student-choice. The secondary purpose of this study was to address the importance of teacher expertise and self-efficacy in using technology to effectively employ digital storytelling within a unit through researcher self-refection.

This action-research study provided notable findings that supported the need of incorporating digital storytelling in the classroom. Although there were a variety of student responses to the project, the results indicate that students were highly-engaged throughout the unit as they demonstrated proficiency in language acquisition. Critical components of the unit consisted of multiple modes of communication, mini-lessons, and student work.

Digital storytelling works in tandem with the school's goal of innovation in the classroom through modern pedagogical choices. To that end, digital storytelling addresses the disconnect between the necessary student engagement in language acquisition and the traditional,

decontextualized instructional methods still used in many world language classes. The principal language learning goals of this project include the correct usage of the passé composé of reflexive verbs with contextual vocabulary to communicate about one's daily routine.

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1.0 Introduction

While learning a world language has been the hallmark of many high school classrooms across the United States, the critical need for having multilingual skills is a recent phenomenon. A disconnect often exists between the meaningful and relevant engagement necessary to acquire a second language and the instructional methods that are still employed today consisting of drills and decontextualized activities found in traditional world language pedagogy. As a result, learning a second language in a secondary setting often leads to underdeveloped communicative skills due to poorly designed instruction of inauthenticity, isolation of grammar and context, and a lack of relevance to students' lives. Furthermore, students often experience anxiety when speaking in the target language in front of their peers in a rigid classroom environment unconducive to learning (Lee, 2014).

Second language acquisition is directly associated with learner engagement in a meaningful and authentic manner. Pardo (2014) posits that real-world engagement and the use of modern tools available in today's classrooms can significantly ignite the necessary motivation to learn language. Furthermore, motivation and engagement positively impact students' goal-setting, drive, and overall self-efficacy required to make progress and demonstrate achievement (Oxford & Shearin, 1994).

While my place of practice provides access to many resources for teachers, they may not be used to their full potential. This could be due to a lack of planning for their purpose as well as the necessary training for teachers to effectively employ the resources within instruction appropriately. Additionally, the required scope and sequence of the curriculum and textbook series is unconducive to language acquisition. I am experimenting with often untapped technology in my

classroom setting to determine if digital storytelling will support and enhance the current, traditional curriculum. Subsequently, I strategically planned and carried out a unit that engaged my students in a digital and collaborative experience while ensuring the alignment of the required communicative target language goals. Students are continuously immersed and engaged in technology outside of the regular school day; and therefore, I wanted to transform my instructional methods by bringing these same features of technology into the classroom to enhance relevancy and purpose to learning a world language to my students' lives.

As a product of my inquiry, I created an environment conducive to authenticity and collaboration for my students through a form of project-based learning with the use of digital storytelling. My goal was to employ this digital project in an explicit manner influenced by the professional literature as students created a digitally enhanced project that allowed them to take control of their learning. I wanted students to become motivated in their language learning through modern methods of engagement with new digital tools while simultaneously achieving proficiency in terms of language acquisition.

While I am principally interested in the impact of digital, hands-on language learning through the engagement of digital features, I would be remiss if I did not address the importance of teacher expertise concerning one's skill level regarding the purpose and function of digital features. Consequently, I wanted to discover the degree that self-efficacy plays when delivering a digitally enhanced unit to a group of intellectually gifted secondary sophomore students. Furthermore, as teacher-leader, I am interested in leading professional development sessions that contribute to teachers' repertoires of instructional methods as digital storytelling may be used across multiple content areas.

Digital storytelling promotes the development of 21st-century skills that are critical for today's global and competitive job market through what Lankshear and Knobel (2003) refer to as New Literacies. A significant component of a digital storytelling project concerns a sociocultural perspective as students work collaboratively through various stages. The traditional methods of literacy, that is, writing and reading, are solely comprehensible through contexts of social, cultural, political, economic, and historical activities. Knobel and Lankshear further posit that language and communication support meaning-making in a given context. In terms of a digital storytelling project, the peer-conversations and feedback in which students partake throughout the creation of their projects will undoubtedly act as a tool to assist students in making sense out of challenging language in terms of meaning in context (2003). In terms of the necessary skills to thrive in the complex digital and global world of today, students must be aware of the technological tools that are available and how to use them as readily available resources.

Scholars have defined digital storytelling and its uses in a variety of ways. Robin (2005) defines it as the combination of traditional storytelling and the use of modern digital features, such as images, videos, music, and narration, to engage students in the creation of authentic and constructive knowledge to more effectively share ideas with an audience through a multi-sensory project. Reinders (2010) adds that digital storytelling provides students with an innovative way to think critically and problem solve through collaboration and interpersonal communication that allows students to explore the world, as well as self-exploration, through multiple modes.

I used multiple key search terms related to the focus and purpose of my work to identify diverse theoretical and empirical literature discovered through reputable academic catalogs such as the Education Resources Information Center (ERIC) and Google Scholar. These terms include

digital storytelling, foreign language learning, world language learning, student motivation, student engagement, student peer-collaboration, teacher expertise, and self-efficacy.

2.0 Literature Review

The purpose of this literature review is to explore the level of student engagement and motivation through the pedagogical use of digital storytelling and how it impacts language acquisition. While research exists concerning the implementation of technology in the classroom, scholarly articles that explicitly explain instructional methods to guide learning activities and the results regarding its impact on the student experience are limited. I discovered key theoretical perspectives to help focus my review of literature that examines a multitude of peer-reviewed scholarly articles and studies. They include common themes of positive outcomes by engaging students in meaningful digital projects. I then constructed a conceptual framework that helped me articulate and employ the critical components of my study including the design of my unit to effectively answer my research questions and use reliable data sources to analyze the results.

An emphasis on digital literacy in the classroom, such as digital storytelling, can be situated within three principal theoretical components: sociocultural theory (Vygotsky, 1978), new literacies (The New London Group, 1996), and self-efficacy (Bandura, 1997). Vygotsky's sociocultural theory (1978) asserts that language is acquired through effective communication through individual and collaborative dialogue that fosters critical thinking and problem-solving skills. Grounded within this social constructivist paradigm of language learning, assimilating new knowledge solely from a teacher does not constitute language acquisition. Rather, students who interact together in pedagogical activities by creating and sharing ideas through meaningful discussion and negotiation are more likely to develop higher-level thinking and problem-solving skills. This collaborative scaffolding allows students to think individually while simultaneously engage in peer-dialogue that challenges both language- and cognitive-based skills.

The New London Group (1996) describes new literacies as the continuously evolving nature of literacy due to the continuous technological innovations that involve digital and multimodal dimensions. The New London Group further asserts that meaning is constructed through multiple modes of representation and communication, key factors of the over-arching concept of new literacies, in the development of a more-specific digital literacy curriculum. The ten scholars offer four consecutive steps for teachers to implement as students progress through a project such as digital storytelling: 1) *situated practice*, 2) *overt instruction*, 3) *critical framing*, and 4) *transformed practice*. To provide educators with easily comprehensible and teacher-friendly verbiage, the aforementioned four terms were adapted to what is called the Knowledge Processes consisting of progressive steps of *experiencing*, *conceptualizing*, *analyzing*, and *applying* (Cope & Kalantzis, 2010). As a critical component of my conceptual framework described at the end of this chapter, I provide an organizational chart that describes how I implemented these progressive steps in the development of my digital storytelling unit to ensure that students were creating meaning and relevancy in their target language acquisition.

The promotion of a student-centered environment, where a hands-on approach to their learning occurs, increases academic achievement and the level of potential use and efficiency when using digital tools both in and out of the classroom. In addition, Knobel and Lankshear (2006) contribute to The New London Group's (1996) work by highlighting the importance that students acquire the critical thinking skills to effectively analyze the biases and prejudices that exist within the vast array of mass digital media at their fingertips such as videos, podcasts, and social media.

Knobel and Lankshear stress that by only using technology in the classroom without a distinct curricular rationale should not be confused with the true purpose of a new literacies pedagogy. The human interactions that occur through the design of a new literacies unit should

engage students in conversations that consist of relevant dialogue. Language, whether it is reading, writing, listening, or speaking, does not create meaningful sense to students if held outside of social interaction (2006). Consequently, in a world language classroom, language acquisition will not occur due to similar reasons than can be observed when only traditional rote, decontextualized drills are used.

Lastly, Bandura's (1997) work on self-efficacy suggests that the manner in which a person's surroundings affects individual experiences is dependent on how one processes their level of confidence in any situation. Student achievement possibilities only go as far as the expertise of the teacher in terms of employing effective instructional methods, including the level of self-efficacy when using and demonstrating the numerous digital features of a technology-enriched curriculum in front of a group of students or in any given social context. Bandura's four sources of observable self-efficacy, *mastery experiences, vicarious experiences, verbal persuasion,* and *emotional states*, are critical for teachers concerning the outcomes of a unit surrounding components of digital literacy, particularly because today's students are digital natives and often have more adept technological skills than their teacher. Consequently, the level of teachers' attitude and perceptions of their use of technology must be taken into consideration when assessing the results of students' engagement and academic achievement.

2.1 Research with Digital Storytelling in the Classroom

Digital storytelling is an effective means of incorporating technological features into classrooms to enhance learning and acquisition of language. In today's modern world, children use technologies, such as mobile devices and digital streaming on a regular basis throughout their

daily routines. As schools maintain a goal of innovation and relevance to students' lives, the integration of technology in the classroom provides students with meaningful and authentic opportunities to increase language acquisition. Furthermore, the act of storytelling itself has a strong potential to not only foster students' literacy skills, but critical and higher-order thinking as well with effective teacher instruction (Campbell, 2012). Throughout the remainder of this section, I describe a variety of studies that provide information describing how digital storytelling was employed in classrooms.

The initial study was conducted by Castañeda and Rojas-Miesse (2012), who assessed the impact of digital storytelling in the world language classroom in terms of the explicit methods used in instruction. I found this study to be relevant in addressing my own action research in terms of the design of their investigation. Before students created their personalized digital story, they participated in a pre-survey concerning their thoughts about technology, feedback, and writing. After the researchers showed example digital stories, students were given instructions to compose a narrative of between 250-375 words. Once students wrote their first drafts, they received direct teacher feedback in addition to peer feedback as a collaborative technique. Students then created a second draft in which they received additional teacher feedback in order to create their final digital story. Students also attended a library workshop where they were guided through the process of creating a digital video. At the completion of the study, students participated in a post-survey to assess any changes in perception concerning technology.

Castañeda and Rojas-Miesse (2012) posit that students who master any one specific software and continually use it to create additional digital storytelling projects demonstrate significant improvement in terms of technological self-efficacy. Additionally, as the post-surveys

demonstrate in this work, students became increasingly aware of the value in teacher feedback, the importance of proofreading, as well as other crucial components of the writing process.

Furthermore, Castañeda and Rojas-Miesse (2012) reaffirm Bandura's (1997) sources of self-efficacy as three of the four are presented in their study: *mastery experience* by completing a substantial project, *vicarious experience* by peer editing written work and watching their digital stories in class, and *verbal persuasion* by receiving positive feedback throughout the process of the project. Both literacy and other vital areas of competency necessary to thrive in today's digital and global world, also known as 21st-century skills, were fostered through writing multiple drafts, receiving both peer and teacher feedback as well as working with digital media and presenting a final product to the class.

In another study, Castañeda (2013) observed that when teachers explicitly taught the steps of the writing process to, used in conjunction with digital tools, students were more motivated to improve their language and literacy skills as oppose to the traditional view of literacy alone. In conjunction with personalized opportunities, students had to enhance their projects through the use of media. As a result, they developed an intrinsic drive to thoughtfully prepare the written components of their work as well. The incorporation of multiple drafts and feedback seamlessly integrated into a digital storytelling project is a critical component of the methodology described in Castañeda's (2013) study. Furthermore, Castañeda's work is supportive of foreign language instruction as all four domains of language learning were incorporated (i.e., speaking, reading, writing, and listening) in the examination of student learning.

Reinders (2010) supports Castañeda's argument in terms of the importance of multiple drafts and feedback that foster students' interpersonal skills along with the integration of media. Reinders, however, extends the potential of digital storytelling as a means of allowing

students to share their projects with a broader audience than solely one classroom of peers. Through digital displays of projects, students are partaking in a mass sharing of ideas that an array of scholars do on a daily basis through media formats such as TED Talks and other scholarly outlets. As this mass sharing of ideas creates meaning and purpose for assignments, as oppose to simply earning a grade, students are more likely to become motivated to produce high-quality writing which becomes embedded in a project incorporating aesthetically pleasing digital components (2010).

Goulah (2007) also supports Reinders (2010) in his argument that digital storytelling can be a transformative tool as his research concerns students whom he observed as they worked in both an individual and collaborative manner. Furthermore, he posited that the creation of digital videos is considered student-centered by design and reaffirms the common theme that 21st-century skills are fostered through the collaborative nature of these projects. It is noteworthy that Goulah's (2007) methodologic approach and data collection provides insight to an effective set-up for a qualitative research study designed to measure student motivation specifically through the use of digital media. Goulah partook in a teacher-researcher role in which he acquired data through the use of field notes, open-ended questionnaires, and evaluations. As the field notes were taken during each lesson of his study, Goulah reflected critically on motivational factors such as student interaction, oral and written usage of the target language, and student participation. He wrote questions and other items of interest that were deemed pertinent as his students worked on the assigned project. Additionally, Goulah considered his students' required assignment-based journals as an additional source of data. He simultaneously graded them while adding discovered items of interest to his own journal of field notes.

Taken together, the above-reviewed studies suggest that digital storytelling is an effective form of multiliteracies when thoughtfully executed because it provides students with the opportunity to develop the essential abilities to express themselves in ways not previously possible through traditional literacy alone. These abilities, such as incorporating music, video, photos, and narration to enhance one's story, must be promoted in classrooms, especially in today's technology-enriched society in which students need to be active and critical in telling their stories to their peers across the globe in a digital space. While this feature is evidently valuable in a world language classroom, it is equally effective not only in English and Language Arts, but across the board in terms of cross-curricular benefits (Butler, Maond-Amaya, & Yoon, 2013). The following three sections of this chapter describe scholarly articles that discuss digital storytelling's potential impact on student engagement, learning, and self-agency as well as how a teacher's level of expertise may alter students' responses to the project.

2.1.1 Student Engagement and Motivation

Digital storytelling is a student-centered activity which provides students with the opportunity for impactful peer-collaboration and engagement and therefore, can have a positive impact on student motivation. Guthrie (2004) posits that, while every teacher has the responsibility to motivate, there exists a significant lack of research in terms of providing teachers with explicit, user-friendly pedagogical methods to effectively motivate and engage students in their learning. When true motivation occurs, students become interested and dedicated to putting forth their best effort.

Second language acquisition and achievement are directly associated with learner motivation, not merely possessing an intellectual aptitude within the realm of linguistics (Pardo,

2014). Feeling motivated to learn a foreign language as a high school student in the United States, however, is often less than customary. According to Gardner (1985), the concept of motivation in terms of learning a second language is "the extent to which the individual works or strives to do so and the satisfaction experienced in this activity" (p. 10). Upon analysis of Gardner's definition, there exist three principal factors: (a) the amount of effort given, (b) the level of urgency to learn a second language, and (c) the gratification from the necessary tasks to achieve language acquisition.

Students with an intrinsic drive to excel in their digital project tend to see the value in collaboration. Not only does this consist of peer-editing and revision in terms of language, but for the enhancement of the project concerning aspects of media as well. Digital storytelling and its tools and media simultaneously incorporated with the traditional teaching of writing processes will foster the skills, knowledge, and dispositions of students. To that effect, Gregori-Signes (2008) argues that digital storytelling provides more engaging and exciting tools and methods which facilitate students to produce high-quality written language as opposed to the traditional paper and pencil method. Additionally, with the plethora of free digital tools available for educational purposes, such as Storybird, Zimmer Twins, and Voice Thread, students who attend a school on the lower end of the socio-economic spectrum also have the opportunity to engage in the collaborative use of digital media for learning.

Lotherington and Jensen (2011) sustain Gregori-Signes' (2008) claim that when students are interacting with only traditional modes of literacy, students often become bored and disinterested. In contrast, digital storytelling provides an array of digital features including voice-overs, videos, music, and images that reflect and enhance a student's writing, as opposed to a traditional narrative (Gregori-Signes, 2008). Additionally, it is posited that students will more

likely aim for a goal that enables their future audience to experience a final creation that intends to incorporate the five senses through the digital aspect of the project. Rather than solely reading individual students' work about a traditional French event, for example, the audience may hear music that is typically played and also watch an authentic video of native French speakers making a traditional dish in which one can imagine the delicious aroma of the meal. Additionally, digital projects that are embedded in a *wiki page* or another website in real-time create the opportunity for learners as digital users to leave a comment or question in the form of an audio-visual recording (Gregori-Signes, 2008).

Vinogradova (2014) raises a similar concept in that digital storytelling may provide an emotional component that traditional narratives cannot provide. The researcher posits this belief due to the involvement as mentioned above of the senses. For example, consider the way one feels when listening to a certain song of strong emotion as opposed to reading the lyrics solely. Musicians, much like students creating a project involving digital storytelling, incorporate music in a song with the purpose of creating an emotional experience such as one of sadness or joy, for example. The music that students add to their project provides a similar effect to the tone of his/her story. Digital storytelling allows for student-centered practices that engage learners in an active, collaborative process, as opposed to a passive one, in which participants use digital tools to create a meaningful project. Another distinct benefit of digital storytelling posited by Vinogradova (2014) is the student-centered nature of digital projects which are geared to enhance students' strengths as opposed to their weaknesses. Through impactful feedback that involves both the teacher and students' peers, many opportunities are afforded to revise and improve a learner's work.

Soler (2014), supporting the work of Vinogradova (2014), aimed to develop students' writing and speaking skills by engaging in a digital story project designed to fuse both traditional literacies and new literacies for both oral and written language development. As I am interested in multiple software options, I was drawn to this study due to the use of *Photostory*, an additional digital storytelling tool. The observed project commenced by providing examples of previous students' work using digital storytelling created with a distinct point of view in mind. Also, emotional content, appropriate music, and pacing were critical components. Students then divided into groups of two or three and brainstormed meaningful topic ideas. Students individually elaborated on the topics in a narrative that was reviewed and returned with teacher feedback, which led them to search for images and video to embellish their stories with the creations of personal voice narrations as well. Once all of the projects were completed, students viewed each other's final project in order to provide criticism and feedback for improvement. As a final step, students completed an individual questionnaire concerning the project's content, objectives, and reasons for choosing their topics, choice of images and music, as well as difficulties and challenges of the process.

The results of Soler's (2014) study indicated that fewer grammatical mistakes were made in the final draft after teacher feedback was provided while images, videos, and voice-overs were edited in a skillful manner. An overwhelming number of students (over 90%) were pleased with the opportunity to explore digitally-enhanced software as opposed to traditional methods alone. Additionally, students conveyed that they had an interest in continuing the use of digital storytelling beyond the classroom in their leisure time. This study reinforces my firm belief for the necessity of traditional methods such as teacher and peer feedback and the incorporation of written grammatical and communicative concepts. Technology, however, enhances these traditional

methods as a motivational incentive in that it provides a highly-personalized experience that includes an audience. Furthermore, the power of technology enables classmates, as well as the entire school community to students nation-wide, the opportunity to view and respond to it.

In a similar study, Ramirez (2013) discovered that when students were immersed in a digital project involving collaborative writing tasks, results indicated an improvement in certain aspects of language learning. This may include one or more domains of language learning (reading, writing, listening, and speaking), input and output of the target language, vocabulary acquisition, and more intensive grammatical concepts. A variety of assessments throughout the study were conducted, including ones aimed to measure peer, self, and teacher orientation. Ramirez (2013) asserted that when students worked collaboratively on their digital projects while also adhering to the writing process, they also began to develop skills to answer one's own question rather than simply asking the teacher for assistance.

In support of Ramirez (2013), Pardo (2014) corroborates the intrinsic learning that often takes places for students in terms of the progression of their language abilities in the target language. Pardo reaffirms that the creativity fostered through projects of digital storytelling motivates students to take ownership of their progression of the target language. Students often become critical of their work and take pride in their finished product. Pardo refers to this type of student thinking as metacognitive learning, which is described as students taking control over their own learning while becoming familiar with tools upon which to rely as opposed to asking the teacher for assistance directly.

As the aforementioned examples of digital storytelling suggest, this pedagogical method can make a significant impact on student motivation and engagement in their acquisition of a second language. Traditional learning of language and literacy is decontextualized, which often

leads to boredom and frustration for students due to a lack of relevance to their everyday lives as children in the modern world. Research, however, demonstrates the possibilities that its fusion with a digitally enriched curriculum and relevant scaffoldings for student engagement help students become intrinsically motivated in their learning. Furthermore, its collaborative efforts regarding students working with peers including feedback and assistance with various features of technology, digital storytelling prepares students for the real world as 21st-century careers require employees to have the capacity to use well-developed social skills to work together effectively as problem-solvers and innovators.

2.1.2 Student Voice and Agency

Through the lens of Vygotsky's sociocultural theory (1978), the intervention of digital storytelling provides students with the opportunity to develop leadership skills as their self-identity and to express their voices are through the collaborative nature of the project. Students take an active role in their learning as the project is designed for engagement in modern methods of knowledge acquisition. The collaborative and engaging manner in which students utilize digital tools with peers provides opportunities for students to have their opinions and strengths shared, which is especially vital for students who lack confidence in speaking in front of peers. Through the variety of student and teacher feedback and collaboration throughout the entire process of the project, students feel a sense of confidence and pride in their final product.

While composing a written text remains a necessary skill for students to acquire, Vygotsky (1986) posits that the teaching of writing must be considered a social and cultural activity. Digital storytelling promotes this concept as students strive to communicate meaning through both social and cultural interaction. Thompson (2013) reaffirmed the *Sociocultural Theory* as he designed

instruction in reference to the notion of *Zone of Proximal Development* (ZPD) (Vygotsky, 1978). The ZPD can be described as the difference between the development level and potential level of student's problem-solving skills through activities under a teacher's guidance or while collaborating with more capable peers. Furthermore, the ZPD narrows what students already comprehend to what they can master independently through careful instruction; this concept is considered to be the most impactful method of learning. Primarily, the ZPD consists of the interaction between children and teachers in a social manner through dialogue and explicit mediated activities; a core component of the digital storytelling process, which directly influences the cognitive and social development of children (Vygotsky, 1978; 1986).

Using Vygotsky's ideas mentioned above, Thompson (2013) completed an action research study with his own students who were tasked with working in pairs to create a dual narrative as a collaborative writing assignment. Thompson acted as a peer throughout this assignment with a specific student of his named John, who acted as the principal participant in the study. John was intentionally involved in the decision-making process of the assignment. Thompson did, however, make critical decisions as to when to let his student work independently and when to intervene with mediations derived from sociocultural perspectives within the ZPD. Although Thompson used a variety of forms of mediation that supported his student in the writing of his dual narrative, including his feedback through their dialogue; for the purpose of my study, I will describe a specific form of mediation concerning the development of student agency through peer collaboration as well as the use of digital features.

In an attempt to support John's movement through the ZPD, Thompson (2013) honed in on "peer collaboration involving critical thinking, problem-solving, or making decisions" (p. 272). As such, John's narrative was displayed on the interactive whiteboard for his classmates to

see as Thompson explained that the class's task was to reorder the sentences using the drag and drop feature of the whiteboard. In an effort to develop self-agency, Thompson directed John to take the lead in maneuvering his sentences while his peers made suggestions. Thompson pointed out that the rest of the class took notice of John's evident leadership ability as they focused their attention on him as he manipulated the sentence order. John drastically shifted from his typical, negative attitude toward writing and displayed confidence while appearing receptive of his peers' comments.

Thompson credited this particular form of mediation to John's development of voice and self-agency due to his receptive attitude of his classmates' suggestions as well as his self-directive speech which enabled him to make his own choices confidently. Additionally, it was evident that his peers respected John's decisions. Negotiation of meaning occurred within this mediation point that involved critical thinking and problem-solving skills (Vygotsky, 1978, p. 74). Furthermore, the collaborative manner in which he worked with his peers and his teacher yielded a motivational attitude with the development of leadership skills. At the end of the dual narrative assignment, it was clear that John transformed from feeling uninspired and reluctant to having sentiments of motivation. Simultaneously, he recognized and produced genre, knew his audience, and made textual connections (Thompson, 2013).

Thompson (2013) further reaffirmed Vygotsky's *Theory* (1986) regarding the significance of the use of *physical, cultural tools* such as computers and writing utensils, as well as *psychological, cultural tools* such as language make a significant impact on student achievement and learning. For example, the appropriation of the whiteboard with his peer's assistance served as a cultural tool which provided a comfortable workspace for John to demonstrate growth as the oral peer collaboration—interpersonal—assisted John in developing his own inner speech—

intrapersonal. This is evident due to John's ability to now work independently and redraft his work. Furthermore, the use of digital tools along with his written text, is considered to be double stimulation or a "second series of stimuli" (Vygotsky, 1978, p. 74).

As indicated by the descriptions of the studies above, educators have a responsibility to prepare students for success in the changing world of today by nurturing students' voices and agency. Digital storytelling provides teachers with a useful tool to engage students in their learning; not just of the core content of a particular class, but to also guide students into developing skills that enable them to work as an artist, a video designer/editor, and a photographer, to name a few. Furthermore, as students create their own projects through their choice of theme, digital design, and enhancement, they become invested in and take ownership of their work. Contrary to traditional projects that may be displayed on a classroom wall for a limited time, students now take pride in displaying digital projects online to a much broader audience. Additionally, the engaging digital features provide the audience with an original story that incorporates music, videos, voice narrations, images, and more. This student empowerment ignites the desire to be heard and to become the classroom authority concerning topics that are unique to them as individuals; whereas without the power behind digital storytelling, some students' voices (i.e., those considered marginalized) would be hindered.

2.1.3 Teacher Expertise and Self-Efficacy

The student achievement possibilities of digital storytelling only go as far as the expertise of the teacher in terms of effective instructional methods, including their own level of self-efficacy. This is primarily due to the required use and knowledge of its numerous digital features while instructing *digitally native* students of today who may be more experienced than the

teacher. Heo (2009) reaffirms Bandura's work regarding self-efficacy in terms of teachers' levels of technological expertise. It is much more likely that educators will incorporate technology in their classrooms regularly if they are comfortable with its use and features. Additionally, Heo is interested in teachers' professional dispositions concerning participation in technology training. I found this study to be doubly interesting due to the teachers' use in another digital storytelling software, *Photo Story* in which they sought to import images and music, edit pictures, add narration, and add transition and picture effects in the creation of short digital stories on the topic "Why do I want to be a teacher?" Heo (2014) found out that pre-service teachers' self-efficacy and attitudes were significantly improved with the engagement of digital storytelling themselves. Teachers must be able to connect traditional literacy to digital modes of learning to foster 21st-century skills. Furthermore, when pre-service teachers have an open mind toward technology, while specifically learning the distinct features of digital storytelling; for example, it is much more likely that they will routinely incorporate technology in their classrooms. After all, how comfortable, let alone competent, can a professional educator be in using digital storytelling in the classroom without having experienced it first-hand?

Sadik (2008) affirms my thought as mentioned above by arguing that the utilization of technology in the classroom will only make a positive difference if teachers are digitally savvy themselves. In support of this claim, He and Cooper (2001) also attest that technology in the classroom not only supports students' language and skills while widening their social and cultural perspectives, but also assists teachers in their classroom management. The researchers attest the great challenge of classroom management, especially for novice teachers and just how impactful technology is in terms of student engagement. The more interested and hands-on students are, the

more likely there will be decreased behavioral, off-task issues. Furthermore, this critical engagement lends a hand in students taking an aesthetic stance in adhering to a lesson's objectives.

Digital storytelling is a powerful tool to create confident students in the realm of language and writing through an engaging and collaborative process as 21st-century skills are fostered. It is through the union of traditional and digital means of instruction, along with the primary focus of a student's story, that fosters the skills necessary for 21st-century learners through engaging, meaningful projects, student engagement, and acquiring a voice (Morris, 2013). It is equally vital for educators themselves to be proficient in digital storytelling in order to provide effective instruction in order to successfully coach students to create their own quality digital storytelling projects. Furthermore, both literacy and 21st-century skills are fostered through writing multiple drafts, receiving both peer and teacher feedback as well as working with digital media, and presenting a final product to the class.

2.1.4 Conceptual Framework

The framework for my study is situated at the nexus of the aforementioned theoretical perspectives and scholarly research that informed my study, including the structure and employment of the digital storytelling unit. This is critical as it provides a model for the design of my unit, the data sources, and the data analysis to ensure that my principal research questions were adequately addressed. The contribution of The New London Group's (NLG) new literacies pedagogy (2006), including the four steps of *situated practice, overt instruction, critical framing,* and *transformed practice* as students are immersed in a multimodal project was significant to the design of my unit. The NLG defines *situated practice* as "an immersion in meaningful practices within a community of learners who are capable of playing multiple and different roles based on

their background and experiences" (NLG, 1996, p, 85). Biswas (2014) describe *overt instruction* in that it helps learners focus on essential features and gain experiences that allow them to understand systematic, analytic, and cognizant explanations of different modes of meaning. The next step, *critical framing*, is articulated by Mills (2006) in that it enables students to critically analyze and interpret the social and cultural contexts and the political, ideological, and value-centered purposes of texts. Lastly, the step of *transformed practice* is explained by Cope and Kalantzis (2010) as when students apply a converted meaning appropriately to other contexts while simultaneously adding their own personal touches through self-reflection.

The aforementioned four steps of a new literacies pedagogy are critical in providing students with the necessary adequate support to work through the process of creating a digital storytelling project through multimodalities. Students must develop the skills to become multiliterate in today's world of innovation. Bull and Anstey (2007) define someone who is multiliterate as one who "is flexible and strategic and can understand and use literacy and literate practices with a range of texts and technologies; in socially responsible ways; in a socially, culturally, and linguistically diverse world; and to fully participate in life as an active and informed citizen" (Bull & Anstey, 2007, p. 55).

It is noteworthy to emphasize that components of the New London Group's pedagogy are sometimes interpreted differently by educators in terms of a specific unit activity and which phase best categorizes it. The is mostly true of the critical framing and transformed practice components. For example, the critical descriptors of both concerns reconstructing and applying a student's skill-set from one context to another. Kasper (2000) address this concern, however, by asserting that they are indeed interrelated and the integration of the four components is necessary.

The following graphic demonstrates the New London Group's cycle of engaging students in a digital storytelling project through a new literacies pedagogy:

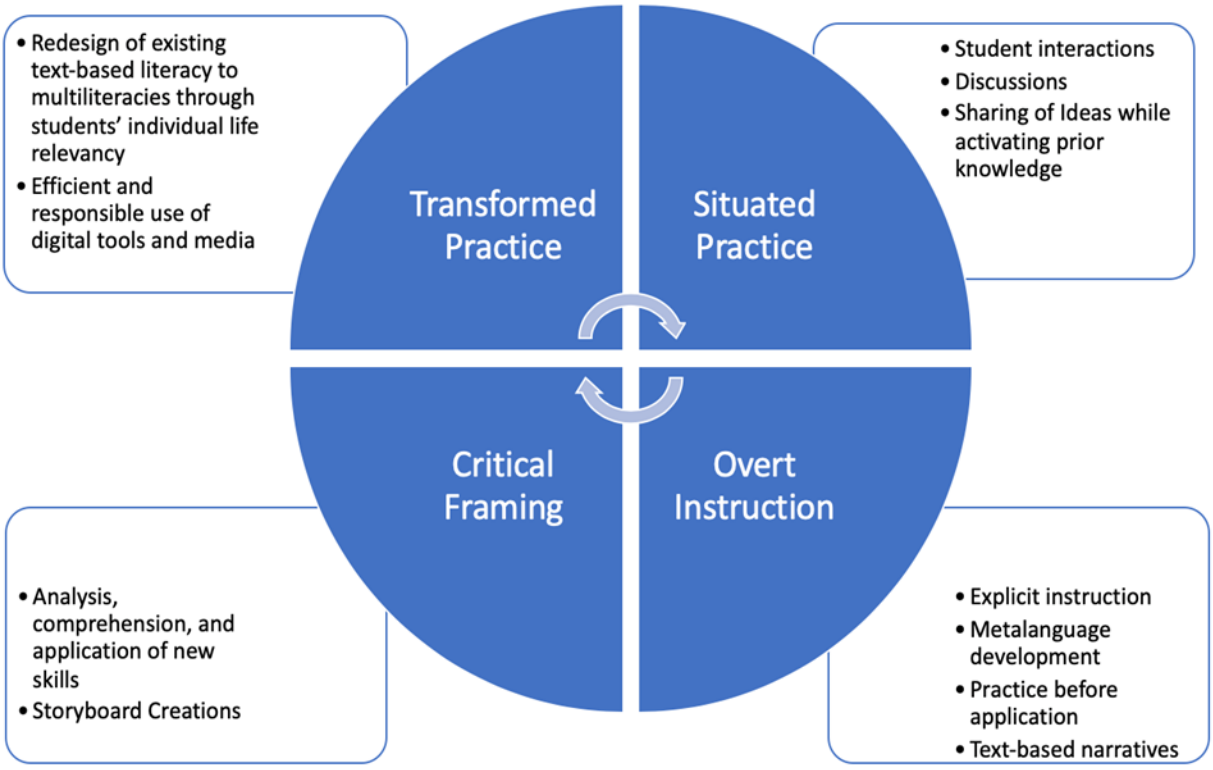


Figure 1. The New London Group's New Literacies Pedagogy Cycle

3.0 Methodology

The qualitative methodology of my study is informed by the inquiry approach of action research. This approach requires descriptive data in forms such as field notes, documents of planning and teaching lessons, student artifacts and work products, all which are reviewed by the researcher to formulate the integrated evidence of student engagement and teaching effectiveness (Bogdan & Biklen, 2002). Details are important and should be noted as even minor circumstances could potentially reveal clues to answer the research question. By triangulating data, that is, using multiple methods of collecting data, I will try to reduce the possibility that bias would be an issue while addressing the research questions at hand (Mills, 2014).

For a research study to be valid, the collected data must gauge the intent of the study and what was actually studied (Mills, 2014). A common term for validity is trustworthiness which Guba defines as a qualitative study consisting of the following characteristics: credibility, transferability, dependability, and confirmability" (as cited in Mills, 2014, p. 103). I will accurately measure the data in accordance to my research question by addressing these criteria in the following manner:

- To meet the criterion of credibility, the researcher must "take into account the complexities that present themselves in a study and to deal with patterns that are not easily explained" (as cited in Mills, 2014, p. 104). During this study, I will maintain persistent observation and recorded field notes. I will also triangulate the following data: pre- and post-assessmentsts, small-group interviews, and questionnaires. Establishing referential adequacy is also vital for credibility because it is beneficial to the added insight into the previously analyzed data (Mills, 2014).

- Transferability is defined as “the researcher’s belief that everything is context-bound” (as cited in Mills, 2014, p. 104). In other words, the goal of a study is to develop an answer to the proposed problem that can be generalized to more than just the participant and can be used again with other children in similar situations. Detailed description is a very critical component of transferability and will be documented with detailed field notes. The more a reader of the research can relate to the study for his/her own purposes, the more beneficial and transferable it is (Mills, 2014).
- Guba defines dependability as strength in the “stability of the data” (Mills, 2014, p. 104). Through triangulation, the data will be supportive of determining the study’s findings in the probability of deficiencies that may occur during the study. Developing an audit trail is particularly crucial because of the internal validity involved and requires keeping a very detailed record of events that take place within a study (Mills, 2014). Keeping this criterion in mind, I will maintain highly descriptive data throughout my action research.
- Confirmability, “the neutrality or objectivity of the data that has been collected,” is a criterion that is satisfied with triangulation and reflexivity (as cited in Mills, 2014, p. 105). Reflexivity is “to intentionally reveal underlying assumptions or biases that cause the researcher to formulate a set of questions in a particular way and to present findings in a particular way" (Mills, 2014, p. 105). In other words, reflexivity is the idea that the data focus on the entire context of the research. I will address this issue by keeping routine detailed notes throughout the duration of my study.

With the aforementioned guidelines of action-research in place, I took specific actions within my own classroom for the formation of a practical, yet research-based construct of project-based learning. The bounded space of my study is within a secondary world language classroom

consisting of five 40-minute class sessions per week for a total of four weeks. As the object of my study is the class itself, I implemented a digital storytelling unit to investigate how a new literacies pedagogy influences the design and employment of my unit consisting of activities in multiple modes of literacy. I developed an analysis plan (Table 1) that consists of carefully chosen data sources and methods of data analysis to ensure that my findings adequately answer my inquiry.

The following research questions guide my investigation:

- What are the principles that influence the design of a secondary world language unit with the use of digital storytelling to foster students' engagement and language acquisition?
- How do secondary world language students respond to a digital storytelling project in terms of their level of engagement and what they learn?

Table 1. Analysis Plan

Inquiry Questions	**Data Methods**	**Data Sources**	**Data Analysis**
1. What are the principles that influence the design of a secondary world language unit with the use of digital storytelling to foster students' engagement and	I. Four-step approach to introducing the features of digital storytelling to students (Robin, 2005): 1) define, collect, and decide 2) select, import, and create	I. Launch digital storytelling unit regarding its uses and digital features, explicit steps to create an effective project, and the opportunity for students to practice using the features	I. Compare and contrast key concepts of traditional world language learning pedagogy with concepts of a modern pedagogy consisting of the interactions with multimodalities, activities situated in distinct steps of a new literacies pedagogy, and collaboration.

language acquisition?	3) decide, write, record, and finalize 4) demonstrate, evaluate, and replicate II. New literacies' inspired steps for engaging students in world language learning through digital storytelling (The New London Group, 1996): 1) situated practice 2) overt instruction 3) critical framing 4) transformed practice III. Multimodal components of digital literacy for engaged	 II. Employ mini-lessons of vocabulary/grammar instruction followed by engagement in digital storytelling project with activities within situated practice. overt instruction. critical framing, or transformed practice. III. Students engaged in multimodal tasks	 II. Compare and contrast key concepts of traditional world language learning pedagogy with concepts of a modern pedagogy consisting of the interactions with multimodalities, activities situated in distinct steps of a new literacies pedagogy, and collaboration. III. Compare and contrast key concepts of traditional world language learning

	and interconnected forms of production (Guthrie, 2004; Knobel & Lankshear, 2006).	that involve an array of digital features	pedagogy with concepts of a modern pedagogy consisting of multimodalities, activities situated a new literacies pedagogy, and collaboration.
2. How do secondary world language students respond to a digital storytelling project in terms of level of engagement and what is learned?	I. Pre- and post-survey consisting of 11 questions in the form of a Likert-scale from 1 (not at all true) to 6 (very true) that assess students' feelings of world language learning in terms of task value and self-efficacy II. Observations and field notes concerning levels of student engagement	I. Pre- and post-surveys that indicate students' developing beliefs on the task value of world language learning and their self-efficacy in the process of language acquisition II. Observed demonstration of engagement and proficiency as	I. Analyze students' beliefs on the task value of world language learning and their self-efficacy in the process of language acquisition by looking for patterns to identify emergent themes to develop descriptive categories. II. Observation & content of student artifacts analysis will be used to code detailed field notes and identify emergent

	as they interact with the digital features and activities involved in the creation of a digital storytelling project	students interact within the required components of the project. Also, content of student artifacts in the process of creating their final digital projects that provide evidence of planning/goal setting and skill proficiency in the target language	themes to develop descriptive categories.
	III. Rubric for evaluating level of student learning of the target language and level of proficiency using digital features in a	III. Content of final digital storytelling projects that provide specific evidence of students' high-level of engagement and proficiency in creating a	III. Evaluate the finalized digital storytelling project student artifacts with a rubric to create a coding system to measure level of student language learning proficiency and specific attributes of engagement in

	multimodal digital project	multimodal project as well as their mastery of the unit's target language learning goals	creating a multimodal digital project into emergent themes to develop descriptive categories.
	IV. Small -group interviews of students regarding their experience of developing, presenting, and sharing their projects.	IV. Transcripts of student interviews indicate that students experienced shifted levels of satisfaction in their engagement and creation of the digital storytelling unit ranging from very high to moderate, with a significant amount in the very high and high range.	IV. Content analysis of interview passages used to code notes to identify emergent themes and develop descriptive categories.

3.1 Setting and Participants

This inquiry took place in a secondary world language classroom in an intermediate high school (9th and 10th grades) situated in a suburban community with approximately 45,000 residents in the district. The school district is considered wealthy, with an average household income of $125,562, and an average household net worth of $608,878.

3.2 Context

The specific context for this study was a group of 26 sophomore students in an Honors French II class. The usual curriculum for the secondary world language class consists of traditional instruction methods that lead to underdeveloped communicative skills in the target language. This is due to a variety of reasons including inauthentic, rote grammar drills that are decontextualized and irrelevant to students' lives. Students memorize concepts to earn high-scoring grades on exams, for example, to only forget the material shortly after. This cycle of sweeping through the world language curriculum throughout students' high school careers ultimately leads to an outcome of significantly low language acquisition. Consequently, students are not motivated and did not engage in their language learning.

The digital storytelling unit provided students with a more engaging and relevant curriculum that positively impacted, not only their outlook on the value of learning a second language, but their level of accurate language acquisition in a student-centered environment. As digital storytelling facilitates social interaction, self-expression, and is created for a wider audience than solely the teacher, students became motivated to create a meaningful project. The digital

storytelling creation afforded students the opportunity to take control of their learning as they applied features of digital media such as narration, music, video clips, and voice recordings that were embedded within their multimodal self-narrative without undermining the required curriculum's learning objectives. Traditional content knowledge can be integrated within a digital storytelling project which enables students to demonstrate their mastery of the intended learning objectives in a manner that is authentic and meaningful to the individual (Guthrie et al., 2000).

In the design of my action research, I was interested in examining my own progression of skills concerning instructional methodology and best practices within my classroom. This is particularly meaningful as this was my first-year teaching in the district. As this was my ninth year as a professional educator, I have had previous experience teaching French and English as a Second Language throughout my career in two school districts. Although I have always maintained current in terms of incorporating technology in my classroom, the inclusion of digital storytelling as an instructional tool is a resource that I am now beginning to explore to its full capacity.

3.3 Unit Overview

This inquiry investigated how students respond to a world language unit with digital storytelling as a means of applying their language learning in a modern, real-world manner. By integrating digital storytelling in my classroom, students gained the opportunity to develop their skills of working in multimodal software with a plethora of digital features along with their communicative abilities. While this unit focused on proficiently using reflexive verbs to describe one's daily routine and other activities in both the present and past tenses, students also activated

their prior skill-sets consisting of a variety of previously learned vocabulary and grammatical concepts of French (the target language).

The modern features available through digital storytelling software engaged students in their acquisition of the target language through instruction that embodied both the traditional curriculum with the addition of an innovative project-based learning intervention. As collaboration is a critical component of this study, peer-feedback and consultation throughout the unit, both orally and digitally through instant messaging, proved to be an efficient and innovative method of gaining new perspectives on students' projects. Additionally, I coached small groups and individually conferenced with students to gauge their progress and attitudes as they worked through the steps of creating their projects.

Throughout the unit, I spent less time on traditional, direct instruction to provide students with ample time to work on their digital storytelling project. As this unit aligns the required language learning goals of the curriculum to the embedded digital storytelling component, the following components were essential:

- *Instruction*: To address the key communitive learning objectives (see Appendices A-C), the instructional components of language and digital literacy were merged to include: a) introduction to digital storytelling, b) vocabulary instruction, and c) grammar instruction. As the unit progressed, students applied their newly learned communicative skills to their digital storytelling projects. The typical class sessions during the unit consisted of a warm-up and mini-lesson of approximately ten to fifteen minutes followed by time devoted to applying these language skills to the activities in the creation of their digital storytelling projects.

- *Digital Storytelling*: This component of the unit encouraged students to create their own stories that included the target vocabulary and grammatical structures beyond the traditional means of language learning required of the curriculum. While the course moved at a rapid pace due to the accelerative nature of the honors-level course, the project provided students with structure to the unit as a means of scaffolding. It was additionally meant to increase students' engagement and motivation throughout the learning process of language acquisition. The chosen digital storytelling software, *Adobe Spark*, provided students with digital features that enhanced their creativity and added customization to their projects.
- I incorporated a four-step approach (Robin, 2005) during the introduction lesson concerning digital storytelling to the participants. The first step, *define, collect and decide,* involves the following steps: 1) select a topic for your digital story, 2) create a folder on the desktop where you can store the materials you find, 3) search for image resources for your story, including: pictures, drawings, photographs, maps, charts, etc., 4) try to locate audio resources such as music, speeches, interviews, and sound effects, 5) try to find informational content, which may come from various source types, and 6) begin thinking about the purpose of your story. The second step, *select, import and create*, includes the following: select the images you would like to use for your digital story, select the audio you would like to use for your digital story, select the content and text you would like to use for your digital story, import images, import audio, and modify number of images and/or image order, if necessary. The third step, *decide, write, record and finalize*, involves deciding on the purpose and point of view of your digital story, writing a script that will be used as narration in your digital story, providing the purpose

and point of view you have chosen, using the headset microphone and record the narration of your script, importing the narration, and finalizing your digital story by saving all work in software. And, lastly, the fourth step, *demonstrate, evaluate, and replicate* entails showing your digital story to your peers, gathering feedback about how the story could be improved, expanded and used, and helping other groups by providing feedback.

- Blackboard was used as an online platform that provided students a common space to share their projects and to digitally post questions and comments. The idea was to gauge students in an authentic project that included developing their social and collaborative problem-solving skills. Traditional means of literacy were not overlooked as students created scripts for their narrative through the writing process. Subsequently, students were able to rerecord their narratives as they self-assessed their fluency and pronunciation of the target language as this reflective practice is a key component of language acquisition.
- *Evaluation*: In terms of evaluating students and the effects of digital storytelling on their engagement and learning, I used multiple methods of data collection throughout the unit. I assessed students' level of engagement and learning through observations, interviews, and a rubric. In addition, I employed a Likert-scale measuring tool to assess students' levels of task value and self-efficacy in learning a world language as a pre- and post-unit survey.

Table 2 provides an overview of the unit's *scaffolded* activities that engaged students in the effective and efficient use of multimodal components throughout the construction of their digital storytelling projects. Appendix D provides an example of a lesson plan used in the unit that

demonstrates the use of a *mini-lesson* for the teaching of reflexive verbs in the target language before students applied those concepts to their digital projects.

Table 2. Overview of Digital Storytelling Unit Activities

Lesson	Activities	Learning Objectives
Part 1: Introduction to Digital Storytelling using *Adobe Spark*	The students will: • Listen to an example self-narrative and then watch a digital storytelling project of the same narrative. Hold a discussion to compare and contrast the two versions. • Engage in the features of the digital storytelling software, *Adobe Spark*, to tell a story in a more modern and digital manner as I introduce the following strategies: 1) using text boxes and templates, 2) inserting images through the search image feature or by uploading one's own images and annotating them, 3) inserting music, voice narrations, creating videos including features such as a split-screen option 4) teach students the process of implementing both traditional and modern attributes of foreign language learning though means of collaboration, communication, critical thinking, and innovation • Listen to the Story Board Process as a major component of creating a digital storytelling project: 1) Narrative, 2) Story board, 3) Digital Project and then write and restructure a paragraph into a practice storyboard with various modes of expression with peer-feedback	• Proficiently utilize *Adobe Spark* to create a customized digital storytelling project as they engage in the available tools and digital features in a productive and efficient manner.

Lesson	Activities	Learning Objectives
Part 2: Creating the story	The students will: • Complete a Venn-Diagram comparing and contrasting the grammatical differences of reflexive verbs in a given context • Begin drafting their narratives by following a prompt by using reflexive verbs to write six sentences about what they do every day and six other sentences about how yesterday was out of the ordinary and they didn't do anything they normally do • Revise their sentences by providing additional details such as previously learned language acquisition, such vocabulary or transitional expressions when telling a story • Peer-edit by focusing on grammar and vocabulary choices and then share polished scripts within small groups while teacher conferences with students	The students will develop the skills to plan, draft, revise, and edit their narratives
Lesson	Activities	Learning Objectives
Part 3: Researching digital features and creating storyboards	The students will: • Discuss selecting nonlinguistic modes in digital stories and comparing and contrasting traditional texts and digital practices • Construct storyboards to plan for the creation of their digital storytelling project by considering appropriate selections of digital features that match a particular section of their script while also taking production notes. Then, collaboratively share storyboard for peer-feedback	The students will develop the skills to select appropriate nonlinguistic modes in digital stories and to proficiently create a storyboard
Lesson	Activities	Learning Objectives
Part 4: Digital Storytelling Production	The students will: • Apply non-linguistic modes and digital features to their digital storytelling project	The students will develop the skills to construct a finalized digital storytelling project while employing all of the previously learned skills

	• Record the narration of their self-narratives • Critique multiple modes while consulting with peers as they build their digital projects	

3.4 Data Sources and Analyses

The primary data sources for this inquiry are presented in Table 3.

Table 3. Unit Data Sources

Data Source Type	Examples
Transcripts	• Introduction to and discussions and practice of multimodal digital storytelling features • Interviews
Survey	• Pre- and post- questionnaire on attitudes of world language task value and self-efficacy
Student Artifacts	• Venn-Diagrams • Draft sentences of script • Storyboards • Digital Storytelling Project

In analyzing the transcripts, surveys, and student artifacts, I traced evidence of students' engagement, attitude, and learning during class sessions of applying the world language to the digital storytelling projects. I conducted a qualitative analysis of the data by analyzing students' responses of engagement and learning in order to identify themes of significance. Additionally, I identified unit activities that made a positive shift in comparison to the usual curriculum. In the

following section, I provide descriptive detail about how I implemented carefully chosen data collection techniques that align to answering my study's principal inquiries as students worked through the various activities of the unit. The following chapter provides highly descriptive detail in terms of what transpired throughout the progression of the unit's steps and how the students responded to each activity.

4.0 Findings

To capture what occurred throughout the digital storytelling unit that informed the findings of my inquiry, I wrote this chapter in a chronological manner that aligns with the steps of my designed unit plan. The pertinent details that revealed evidence of students' level of engagement and learning throughout the course of the unit activities are described in detail below. I took an abundance of qualitative field notes of the participants as I critically observed their engagement while considering their level of interest, critical engagement, frustration, and/or disengagement when applying the various digital features to their projects (Appendix E).

4.1 Part 1: Introduction to Digital Storytelling

Before introducing the digital storytelling project, I wanted to evaluate my students' beliefs regarding their learning of a world language as sophomore high school students and the potential level changes due to the intervention of digital storytelling. To that end, I incorporated a pre- and post-survey in the form of a six-point Likert scale (Appendix F) created in reference to The Motivated Strategies for Learning Questionnaire (MSLQ) (Wu & Cherng, 1992) as used in the study by Yang and Wu (2012) in which six statements will pertain to task value and five to self-efficacy. These data are represented in the chart below:

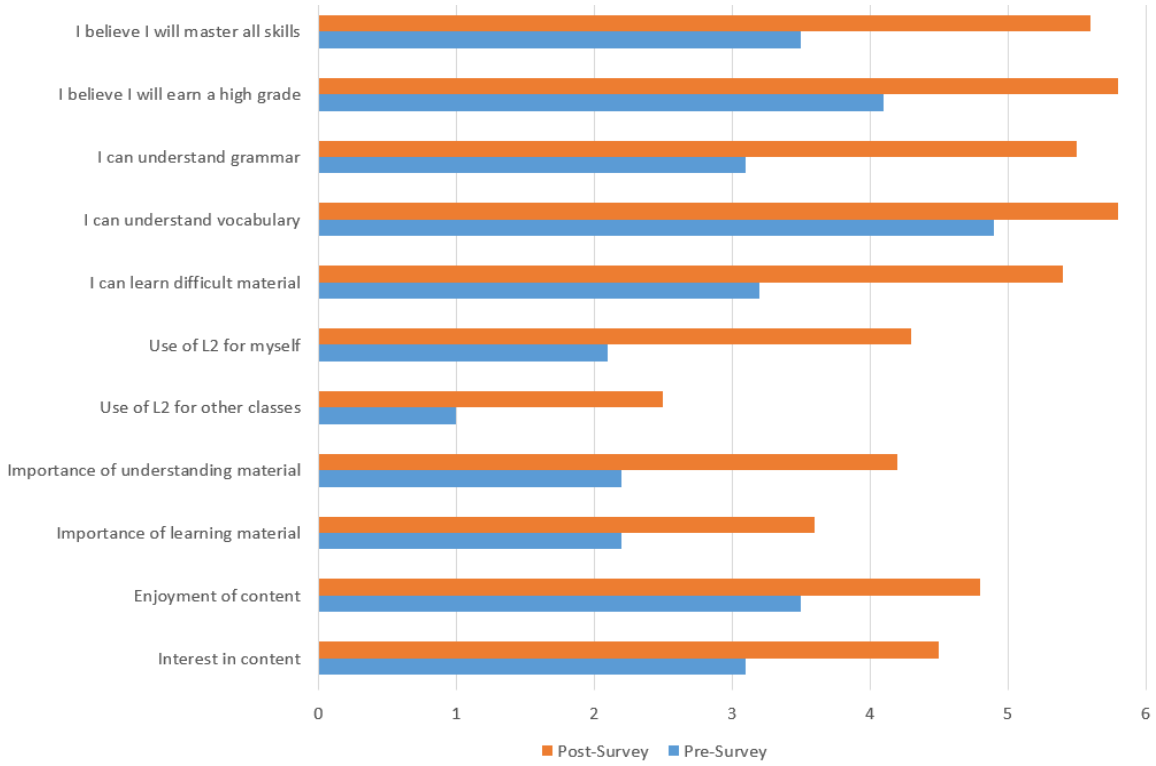


Figure 2. Results of Pre- & Post-Survey

After analyzing the data above, students demonstrated a significant improvement in self-efficacy when achieving language learning goals due to the educational benefits of digital storytelling. The vast majority of students who participated in the project reported feeling higher levels of self-efficacy by the time the unit ended in comparison to the beginning. To confirm the significance, I conducted a t-test which resulted in a probability of 0.00109, which is less than .05 (the standard in educational research) which demonstrates students' growth in self-efficacy was significant (Mertler, 2001). The modern and relevant method of language acquisition afforded to students through digital storytelling provided the opportunity to hone in on their personal strengths and life experiences. The shift in students' level of task-value in learning a world language rose, however, not to the same degree of self-efficacy.

Specific attributes for students to master for the successful creation of a digital storytelling project is critical for the fostering of motivation and engagement in world language learning. If students become frustrated due to confusion throughout the implementation of the digital features, for example, their self-efficacy will subsequently impact their experience and performance negatively. The findings of the pre-survey were particularly beneficial as I now have a clearer starting point in terms of discovering the true effects of digital storytelling on my own group of students as I used the aforementioned observation sheet throughout the process to accurately gauge their levels of engagement.

To launch the first student activity in the unit, students read an example self-narrative in French in a text-only format. It was my hope that students would be able to distinguish the main differences concerning their experiences as an audience member by watching the digital version of the same narrative. To gauge their understanding, I asked students to consider the following question with their partner: "Based upon your reactions to the two versions of the narratives, what do you think the purpose is of creating a digital storytelling project?" Below are examples of student responses that I found particularly interesting:

- "It's to make you want to watch it. The video version was way more entertaining than the one we just read."
- "With the way technology is going today, it's almost required to include it today if you want people to actually pay attention. Look at how people are instantly famous overnight because of their YouTube channels for the dumbest things because of their *YouTube* channels."

- "Everywhere you look, technology is there. It's like every commercial you see on TV is about either new versions of iPhones or *Alexa* or even ways to access music like Spotify just by streaming it."
- "This example of the difference between the two versions definitely shows how much funnier the video was than just when you read it. I'm sure the same can be done with other emotions as well, like if something were meant to be taken more seriously."

These examples of student responses, particularly the second response about *YouTube*, indicated that students already were picking up on why digital storytelling is relevant in today's world of social media. Furthermore, the second response immediately got students excited and immediately started talking to their surrounding peers about a variety of *YouTubers*. I was pleasantly surprised just how quickly the launch of this unit went from a somewhat negative to a positive direction due to the relevancy and meaning of digital storytelling to my students' lives as high school sophomore students.

After the discussion, I introduced students to the features of the digital storytelling available on the software, *Adobe Spark*. I asked students to take out their laptops to go their student *Adobe Suite* applications already uploaded to their computers by the school district. I explicitly demonstrated to students how to use the numerous digital tools to tell a story in a more modern and digital manner. As I coached students through key strategies of the digital features, I made multiple references to them as they were applied in the example digital storytelling project at the very beginning of the unit. In fact, students started referencing additional examples on their own without needing to ask them to do so.

I explicitly demonstrated the following applications to students: a) using text boxes and templates, b) inserting images through the search image feature or by uploading one's own images

and annotating them, 3) inserting music, voice narrations, and creating videos with features such as a split-screen option. I wanted my students to engage in the process of implementing both traditional and modern attributes of communication, particularly in world language and its acquisition.

The use of Blackboard embedded into the unit further assisted in providing students the opportunity to work and collaborate digitally. I provided students with a plethora of readily available resources, including tutorial videos demonstrating the use of digital tools in *Adobe Spark*, additional example projects, as well as tips for staying organized throughout the unit such as the use of digital folders. The folders are particularly helpful due to the many steps, features, and components of working through multiple modes of both textual and non-textual elements of literacy.

Students throughout this unit thus far have already engaged in activities involving collaboration, communication, critical thinking, and innovation. All of these are critical in the modern teaching of languages as it promotes students to actively apply both digital tools and their learning of the target language (French, in this case) to an authentic creation all about themselves.

4.2 Part 2: Creating the Textual Narrative

The vocabulary and grammatical components of this unit were typically comprised of ten-minute *mini-lessons* at the beginning of various class sessions before students applied their developing language skills to the creation of their digital storytelling projects. The unit was designed in this manner to decrease the amount of time and activities that usually consist of rote, decontextualized drills while simultaneously affording students ample class time devoted to their

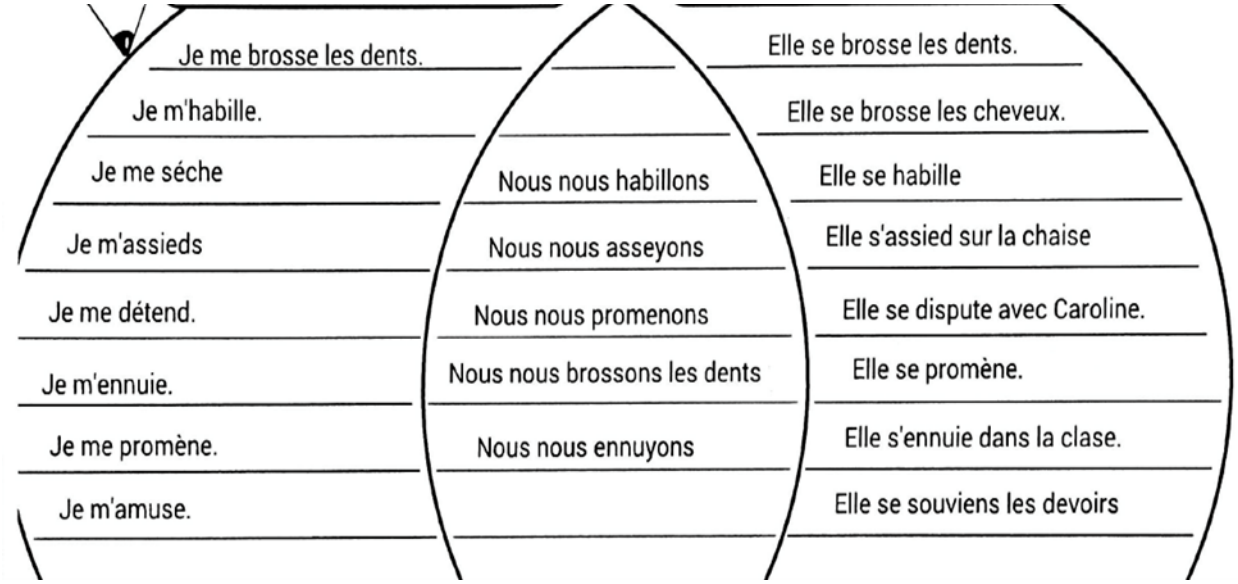
digital projects as they worked through the cycle of the intended new literacies pedagogy of the New London Group (1996).

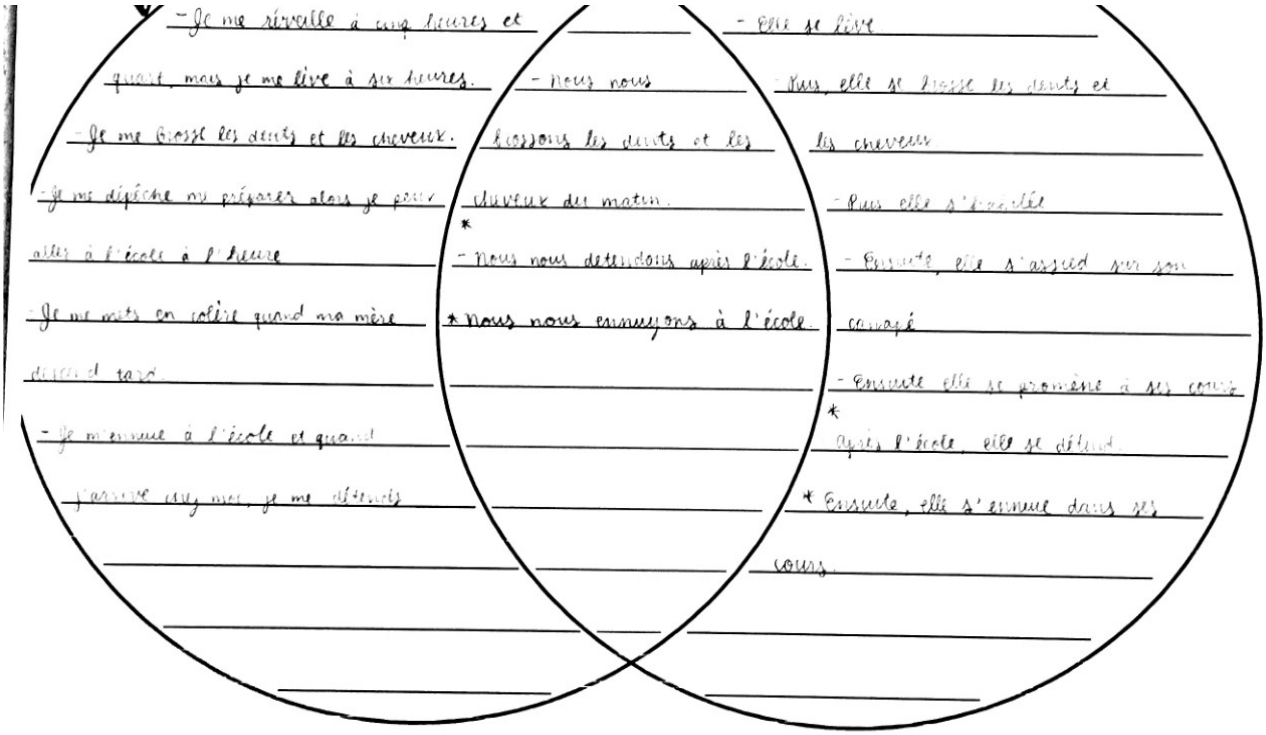
The first communicative learning goal of the target language was the use of reflexive verbs and their conjugations in the present tense. Reflexive verbs in the French language usually describes what a person does to or for himself or herself. In other words, it reflects the action of the verb back to the subject and they always use reflexive pronouns in their structure. This is not what students are accustomed to in the English language. As a moderately seasoned French teacher with nine years of classroom experience, I was not surprised when students became frustrated understanding the purpose and grammatical structures of this verb type. For that very reason, however, I chose this unit to implement digital storytelling as I was primarily interested in increasing my students' engagement, motivation, and learning levels. An additional reason for this choice of reflexive verbs as the skillset to be applied to student's digital stories is the context of when they are used to construct language. A significant number of reflexive verbs are used when describing one's daily routine; this being a distinct construct to use when creating a narrative about oneself, particularly as this is only the beginning of my students' second year of high school French.

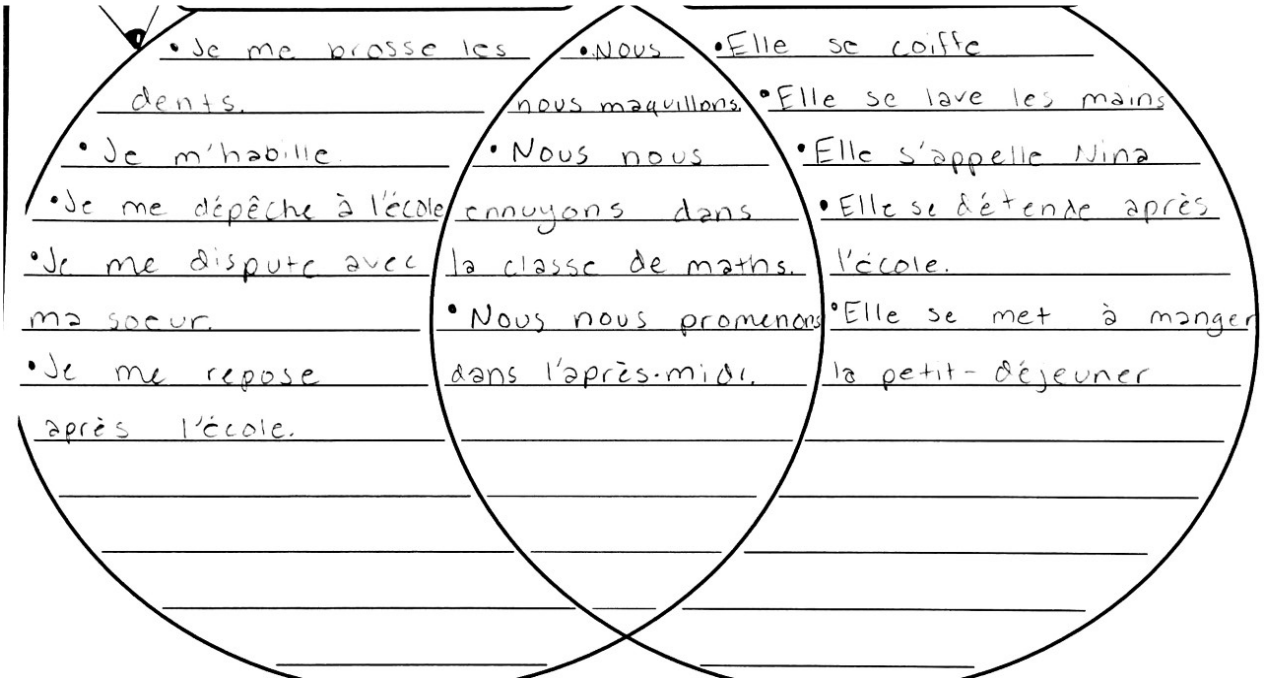
With the ideas mentioned above in mind and to practice the challenging structures of reflexive verbs collaboratively, students completed a Venn-Diagram. This strategy was chosen due to the compare and contrast component of this type of graphic organizer. After students engaged in a speaking activity to find out what their partners do at certain times of the day (all of the activities involving the use of reflexive verbs), students then filled in these responses in the appropriate sections of the Venn-Diagram. In the left circle of the diagram, students wrote sentences about themselves while the right circle was used to talk about his or her partner's

activities. The center circle was reserved for activities that both students expressed doing during their speaking exercise.

As I walked around the room to assess their practice, I noticed students' self-correcting mistakes as well as peer feedback in terms of catching a mistake. The aforementioned social activities of language learning are crucial in terms of making meaning out of language oppose to traditional methods of isolated worksheets done individually. The following are two examples of Venn-Diagrams completed by students. It is noteworthy to mention that eight students asked me if they were permitted to complete their Venn-Diagrams digitally. This is significant as this is the first time thus far in the school year that a student had asked this question. Students were already starting to think in terms of using digital modes as the first of the two following examples has been completed by accessing the document online via Blackboard.




- Je me réveille à cinq heures et quart, mais je me lève à six heures.
- Je me brosse les dents et les cheveux.
- Je me dépêche me préparer alors je peux aller à l'école à l'heure
- Je me mets en colère quand ma mère dit que il tard.
- Je m'ennuie à l'école et quand j'arrive chez moi, je me détends
- Nous nous brossons les dents et les cheveux des matin.
* - Nous nous detendons après l'école.
* Nous nous ennuyons à l'école.
- Elle se lève
- Puis elle se brosse les dents et les cheveux
- Puis elle s'habille
- Ensuite, elle s'assied sur son canapé
- Ensuite elle se promène à ses cours
*
Après l'école, elle se détend
* Ensuite, elle s'ennuie dans ses cours.


• Je me brosse les dents.
• Je m'habille
• Je me dépêche à l'école
• Je me dispute avec ma soeur.
• Je me repose après l'école.
• Nous nous maquillons.
• Nous nous ennuyons dans la classe de maths.
• Nous nous promenons dans l'après-midi.
• Elle se coiffe
• Elle se lave les mains
• Elle s'appelle Nina
• Elle se détende après l'école.
• Elle se met à manger le petit-déjeuner

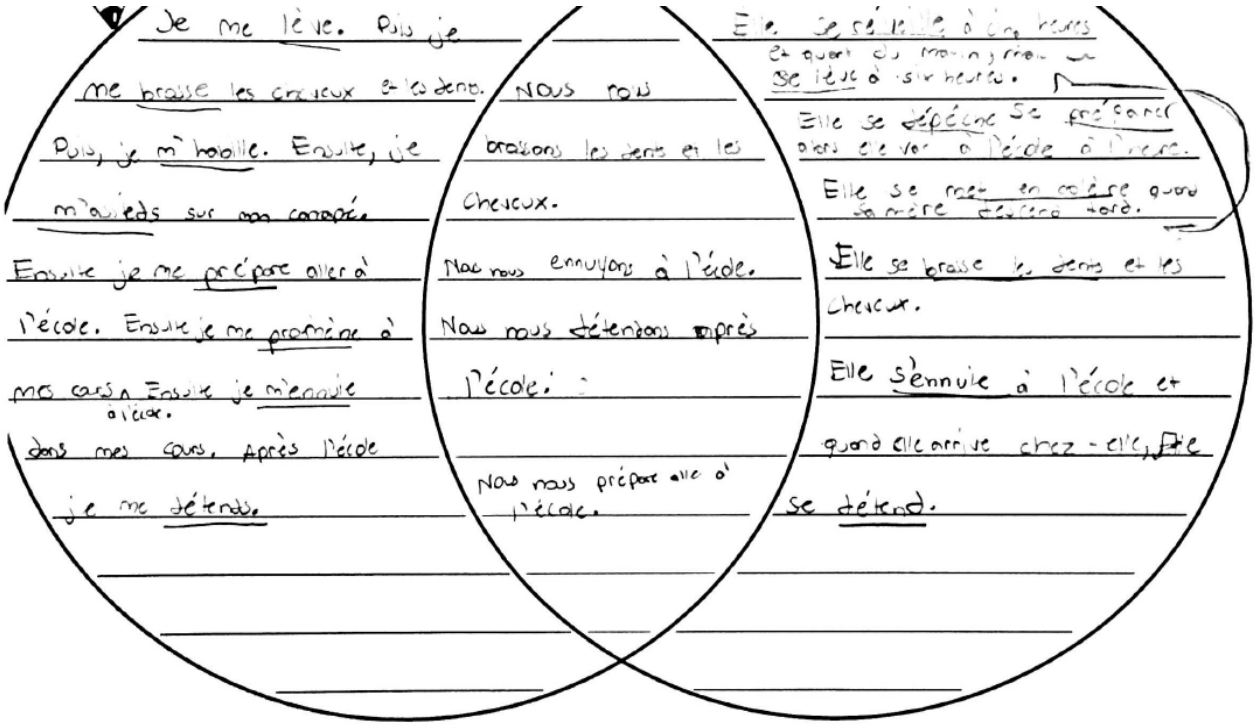


Figure 3. Venn Diagram Examples

After the Venn-Diagram activity, students began to draft their scripts of their self-narratives to be included in their digital storytelling project. I explained to students that they would begin their drafts by composing a total of twelve sentences, six about what they do every day in terms of their daily routine and six that describe activities that occurred the previous day that were out of the ordinary or do not occur on an everyday basis. The communicative tasks that these particular instructions address is in regard to the use of both the present and past tense of reflexive verbs as well as the use of reflexive verbs that have an idiomatic meaning and are not used to discuss one's every day routine.

As students successfully edited their twelve sentences, they began to make noticeable shifts in thinking as they started to make revisions. For example, students added detail to their scripts through previously learned language, including the use of contextual vocabulary structured with

grammatical concepts. I heard students make comments to each other, such as, "I'm going to add the transitional phrases we learned before, like when we learned how to make our writing flow when describing the order of something". Another student commented, "I just realized a few of the verbs that I am using are those *stem-changers*". This observation was significant as repeated, active practice is crucial to retain acquisition and command of the language. I instructed students to then divide into groups of four to share their revised scripts. Students spoke in the target language and demonstrated high levels of listening comprehension skill development. This activity was significant as students were observably enjoying listening to each other's scripts.

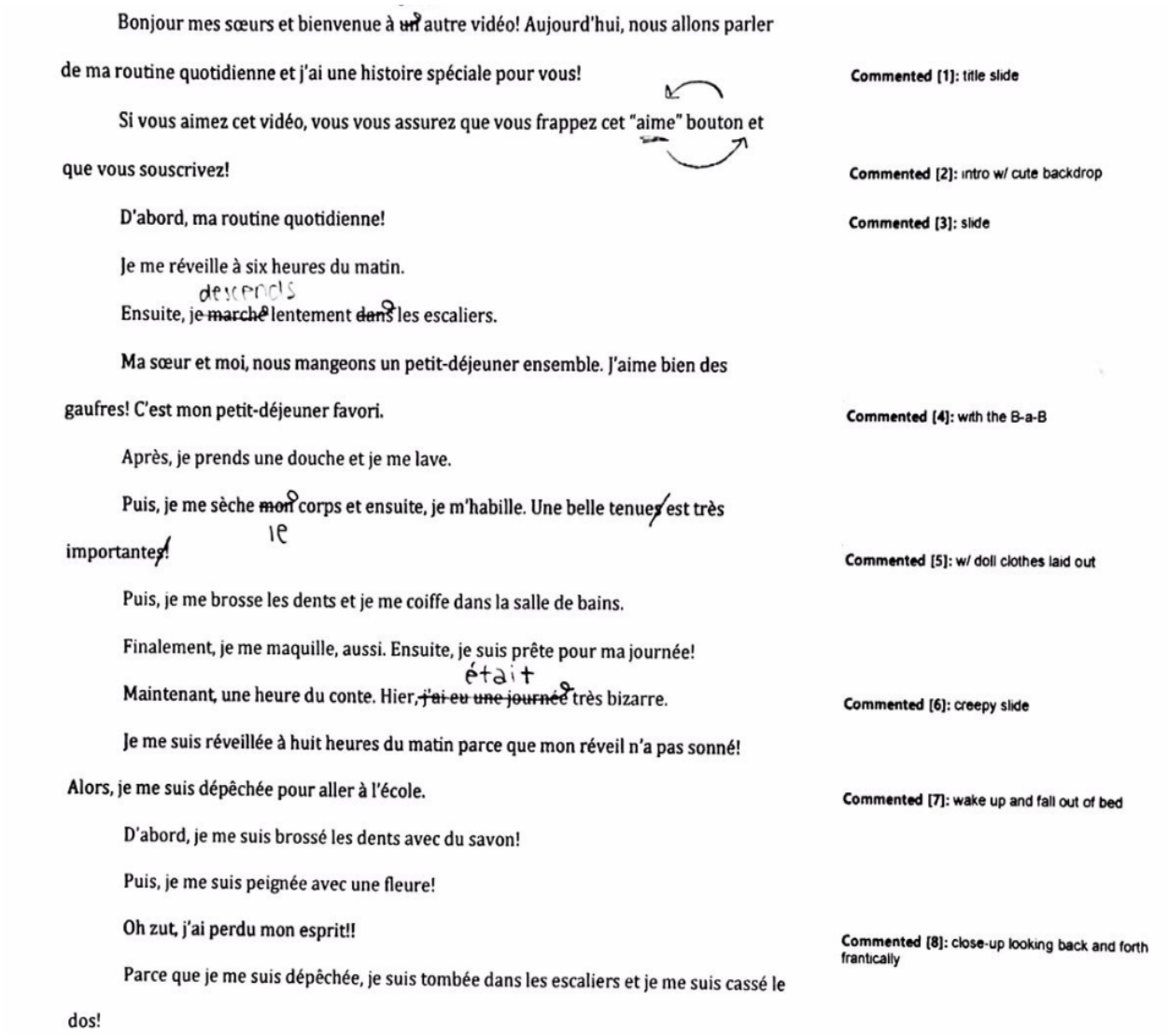
Students at this stage in the progression of the unit were developing a clear sense of how they, themselves as individuals, can purposefully use digital storytelling to create a digital video about themselves. As class was wrapping up on this particular day after the sharing of their scripts, I heard the following comments:

- "This is going to end up being hilarious. I wonder if my mom will want to be in it, or maybe even my grandma! Once it's done, she will get a kick out of seeing herself in a French video."
- "My cousin takes French. She lives in Seattle, but she met a few of my friends when she visited last year. Oh my gosh, I should have them be in my project since she takes French too."

While students were in groups, they were instructed to hand their scripts to someone in the group who has not yet seen the written-version. They then peer-reviewed scripts as they highlighted any parts that they believe contained an error and then returned the scripts back. Students then considered their peer's feedback and made any necessary corrections. The following are examples of this particular step of the process.

- Tous les jours, je **me réveille** à six heures moins le quart. C'est trop tôt pour moi!
- Je **m'étire** le bras et la jambe.
- Je **m'habille** avec un tee-shirt et un legging.
- Ensuite, je **me brosse** les cheveux et je **me coiffe** dans une queue de cheval.
- Je **me brosse** les dents et je **me maquille**.
- Puis, je mange le petit déjeuner. D'habitude, je mange du pain grillé.
- Après ça, j'attends pour le bus et je vais à l'école.
- Après l'école, je fais mes devoirs et je mange le dîner.
- Finalement, je **m'endors**.

- Mais hier, j'ai eu un jour fou! J'ai descendu l'escalier quand je suis tombée!
- Je **me suis foulé** la cheville et je **me suis cassé** le bras!
- Ma mère a composé le 15 et une ambulance est arrivée.
- À l'hôpital, le médecin a examiné ma cheville et il a mis mon bras dans un plâtre.
- Après ça, j'ai été très faim, alors ma mère et moi sont allées au restaurant.
- J'ai mangé une salade de poulet et de la soupe.
- Mais, quand nous sommes revenues à la maison, j'ai eu mal au cœur.
- Je **me suis assise** et tout d'un coup, j'ai vomi.
- J'ai eu l'intoxication alimentaire parce que du poulet dans la salade.
- Je **me suis ennuyée** l'après-midi, alors je **me suis reposée**.
- Maintenant, je **me porte mieux**, mais hier a été un jour terrible!



Bonjour mes sœurs et bienvenue à ~~un~~ autre vidéo! Aujourd'hui, nous allons parler de ma routine quotidienne et j'ai une histoire spéciale pour vous!

Si vous aimez cet vidéo, vous vous assurez que vous frappez cet "aime" bouton et que vous souscrivez!

D'abord, ma routine quotidienne!

Je me réveille à six heures du matin.

Ensuite, je ~~marche~~ descends lentement ~~dans~~ les escaliers.

Ma sœur et moi, nous mangeons un petit-déjeuner ensemble. J'aime bien des gaufres! C'est mon petit-déjeuner favori.

Après, je prends une douche et je me lave.

Puis, je me sèche ~~mon~~ le corps et ensuite, je m'habille. Une belle tenue est très importante!

Puis, je me brosse les dents et je me coiffe dans la salle de bains.

Finalement, je me maquille, aussi. Ensuite, je suis prête pour ma journée!

Maintenant, une heure du conte. Hier, ~~j'ai eu une journée~~ était très bizarre.

Je me suis réveillée à huit heures du matin parce que mon réveil n'a pas sonné! Alors, je me suis dépêchée pour aller à l'école.

D'abord, je me suis brossé les dents avec du savon!

Puis, je me suis peignée avec une fleure!

Oh zut, j'ai perdu mon esprit!!

Parce que je me suis dépêchée, je suis tombée dans les escaliers et je me suis cassé le dos!

Commented [1]: title slide

Commented [2]: intro w/ cute backdrop

Commented [3]: slide

Commented [4]: with the B-a-B

Commented [5]: w/ doll clothes laid out

Commented [6]: creepy slide

Commented [7]: wake up and fall out of bed

Commented [8]: close-up looking back and forth frantically

Figure 4. Draft of Script Examples

Interestingly, the second example not only shows corrections of grammar, but this particular student was already thinking ahead regarding the text's application into the *Adobe Spark* software.

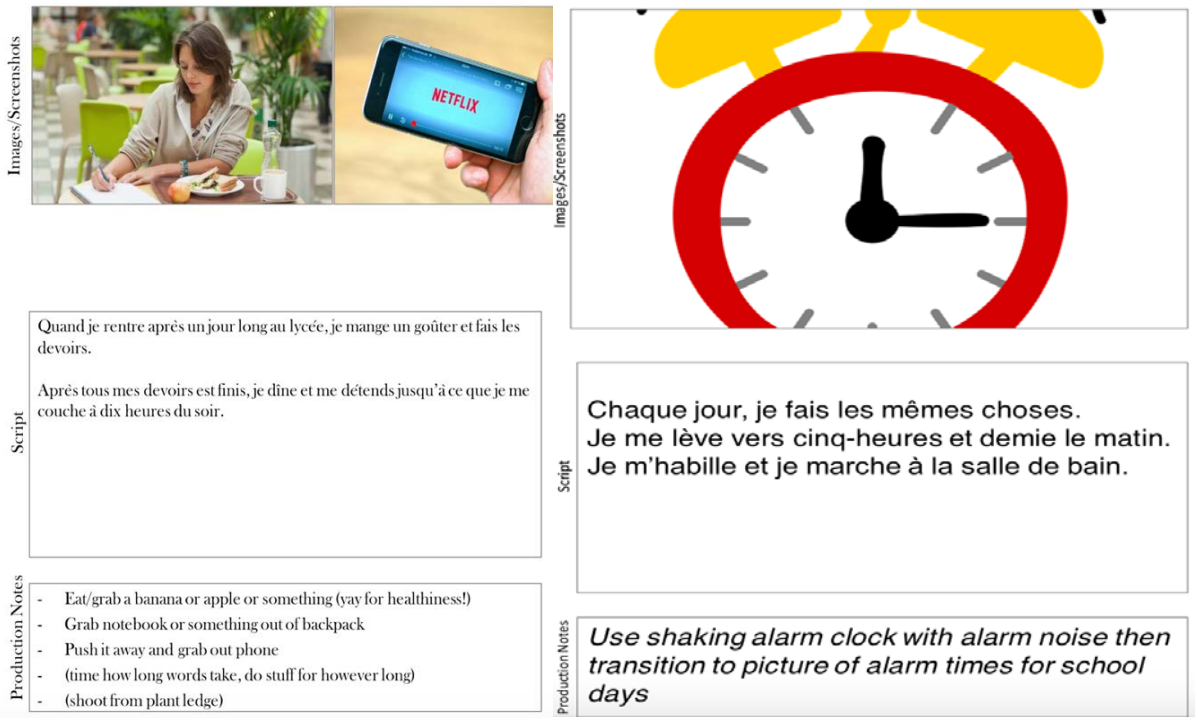
4.3 Part 3: Researching Digital Features and Production Planning

The next section of the unit engaged students in the construction of an adapted storyboard approach to consider all of the available features and modes within the *Adobe Spark* software. As soon as I said the word *storyboard* to students, there was an almost collective sigh of grief. As I was not expecting to receive that level of an adverse reaction, I asked students to explain why they responded in such a negative manner. More than half of the students in the class shouted out their reasons simultaneously. I heard words such as the following: "pointless, a waste of time, it always ends up different than what I end up writing." After, I explained to students that the primary purpose of creating a plan for their digital videos is similar to the reason why I explained the strategy of maintaining organized digital folders. I continued by emphasizing the careful consideration of why and how they choose to apply particular digital features such as images, music, and split-screen videos to sections of their projects.

Unfortunately, students maintained their initial, poor attitudes through the vast majority of working through this activity. As I heard the constant moans and groans of the students, I wondered how I could make the planning process more exciting to students. As I considered the importance of making instruction relevant, I found a video on *YouTube* that demonstrated how Hollywood production teams use this storyboard like planning for movies. I noticed that it even showed clips of popular films that students would recognize and what production looked like through this lens. Students were observably enjoying the video clip; however, it did not significantly shift students' perceptions of the storyboard process.

Even though students did not make the connection I was hoping for in terms of engagement during this activity, most students did create storyboards that demonstrated quality planning. The dialogues that took place revealed the sharing of ideas as well as asking for advice or how they

can make improvements. As I walked around the classroom, I made sure that I first provided compliments regarding the work put into their storyboard as a motivational technique to improve their self-efficacy. I then wanted to push students' thinking to have them reconsider and critique their original plan of certain production components. One student, for example, initially chose to incorporate a selection of music with a somber melody that did not correspond to the tone of her script while another student's choice of selected images from a *Google* search were blurry and looked outdated. Below are examples of scenes from students' storyboard planning:



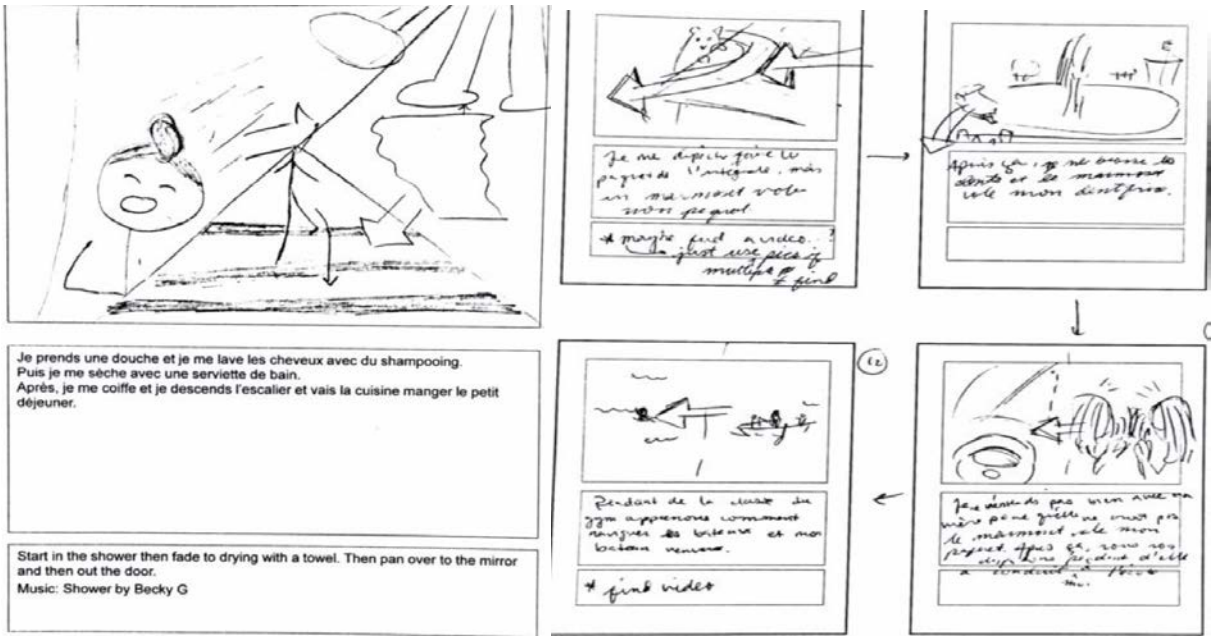


Figure 5. Storyboard Planning Scene Examples

4.4 Part 4: Application of Digital Features and Second Language Acquisition to the Digital Storytelling Project

The final principal component of the unit involved the application of all previously fostered skill-sets of the digital storytelling project as students used a plethora of non-linguistic modes to enhance their carefully crafted scripts of consisting primarily of a complex grammatical concept in the target language. This is not considered an easy skill-set to acquire; and therefore, I provided direct assistance to students most frequently through the first three steps of the unit as they transformed their knowledge to a working skill-set as they created high-quality digital storytelling projects.

As students worked through the previous three required portions of the unit, they were purposefully engaged in variety of activities that fostered critical skill sets. As I observed students

applying both their proficient skill-sets of the target language and their efficient and appropriate use of multiple modes and digital features to their projects. During this portion of the unit, I announced to students how the skills they were currently demonstrating will prove beneficial as they prepare for success in a changing world. I provided a relevant and meaningful comment in terms of employers and how they seek potential hires that exhibit problem-solving and collaborative skills to think outside of the box and to work as innovators.

The closing days of the unit had a celebratory sentiment to them as students were observably proud of their work. Incidentally, when this unit was over, students began engaging in the target language at times even when they were not required to do so. For example, when they entered the classroom before the bell rang for the official start of class as well as during class sessions, students clearly felt less anxious as they spoke to each other in the target language.

As the final component of the study that involved direct participation of my students, I interviewed them in small groups of two or three students at a time regarding their experiences throughout the progression of the digital storytelling unit. The following five questions were asked:

1) What is your view of digital storytelling?
2) How much time was devoted to the digital integration?
3) What positive features of the digital storytelling approach were you able to identify at the end of the implementation period?
4) What specific instructions or activities were challenging and/or frustrating?
5) Does digital storytelling positively or negatively affect your outlook in the acquisition of the French language?

Throughout the duration of the interviews, I began to realize that this particular instrument of data collection, that is, not a component of the digital storytelling project itself in terms of student activities, acted as a teacher-student rapport building technique. As I asked students questions about their feelings of the unit, as opposed to the usual questions asked by teachers to solely assess their level of content proficiency, I noticed that their comfort level with me seemed to drastically increase in comparison to the beginning of the school year. This was yet another example of how the digital storytelling unit proved to benefit students in a holistic manner, rather than only measuring the achievement of students by means of test scores.

As I analyzed the responses of the interviews, the emergent themes that presented revealed an excellent correlation to the themes that arose from my field notes as I critically observed students throughout the unit. These themes were categorized into principal categories, including *collaboration, accomplishment, self-efficacy, context and student choice,* and *planning/the writing process*. Out of the 26 students, 21 (81%) held a positive view of digital storytelling, four (15%) held a neutral view, and only one (4%) held a negative view of the project. The interview provided insight in terms of the number of students who made key comments that emerged into patterns in terms of the unit activities in which they partook. It is important, however, to consider that students were asked specifically what they liked and did not like about the digital project. I was pleased to find that students mentioned numerous activities that fell into themes considered positive and only a minimal amount of specific unit activities that were considered negative, including the storyboard planning and the beginning steps of the writing process as well as becoming oriented to the digital features of *Adobe Spark*. These data are represented in the chart below:

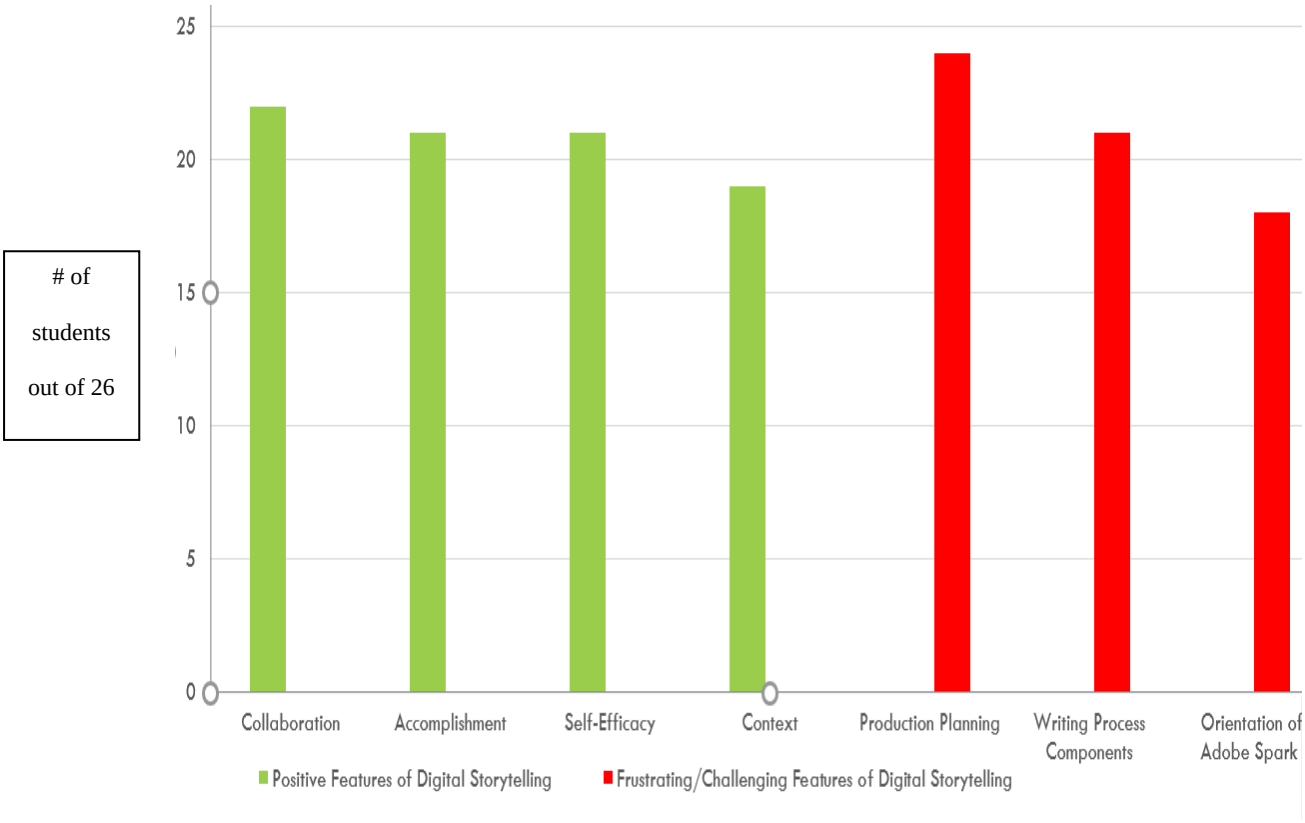


Figure 6. Small Group Interviews – Positive & Negative Components of Digital Storytelling

Many students commented about the collaborative nature of the project as they both enjoyed and benefited from working with their peers to exchange ideas through various components of the project. Furthermore, students expressed that one of the most anxiety-provoking aspect of being a student in any class in the fear of being put on the spot to answer questions out loud in front of their classmates. An interesting point was made by students that they appreciate how I provide them the opportunity to consult with a partner for even just a few minutes before I ask students to respond to questions as a whole-group setting.

In an effort to discover the emergent themes that transpired from the interviews, I used a color-coding system to highlight certain comments students made that revealed distinct patterns in

terms of their experiences throughout the unit. The following provides selected interview transcripts as well as the legend used to color-code portions of text accordingly:

Figure 7. Coding of Interview Transcripts

- "This project was really fun because I got to design it the way I wanted to. It was tough at first because I was hesitant with the French, like **the correct conjugations and agreements of the verbs and definitely the use of reflexive pronouns**. But as time progressed I became more confident. It was nice being able to work with others too. But what I liked about the project the most was being able to make a video with technology and even include my friends in it. In most of my other classes, I have very specific directions to follow. I lose points and I don't even know why, like I feel teachers can be opinionated and I don't think that's fair when my grade suffers from it."
- "To be honest, I was a little worried because you always tell us an important part of language learning is repetition. Before this unit, we did a lot of obvious repetition while we practiced certain things, but it wasn't bad because the activities were set up differently so it didn't get boring and I actually learned French really well that way. I thought when we started this unit that I wouldn't get the repetition that helps me learn, but I totally did just in a different way. It was difficult keeping track of everything and staying organized but it did actually really help when I needed to review stuff while making the video. It was

challenging because we had to learn French and how to make videos, but I still ended up learning French and now I would be able to make another video using Adobe Spark pretty easily now that I did it once. I could do it for another class project or presentation. Oh and I thought it was pretty intriguing that businesses use Adobe Spark too. It's actually a pretty legit software."

- "The more you play around with the digital stuff on Adobe Spark, you get better at it. It actually was easier to get used to than I thought. I think that's how most people felt actually. We were pretty stressed out when you mentioned Adobe Spark because we used it for other classes before in the past but we were never really taught how to actually use it. Now, though, I feel pretty good about using it for a variety of ideas."
- "For me, I really enjoyed working with Ricky (pseudonym). We helped each other out when we used the digital parts of Adobe Spark in class and outside of class during a study hall or after school mostly through messaging. Oh, Monsieur…we also did share the pain and got each other through the storyboard, wink wink."

Additionally, many responses to the interview questions concerned the amount of time it took students to edit their projects in terms of the applied digital features that enhanced their projects. Incidentally, this was the most frustrating component of the project as this was their first experience applying the digital features of *Adobe Spark*. I was interested in why they believed it took them a significant amount of time, and therefore, used a probing technique to find out more. Students overwhelmingly responded by mentioning their desire to produce high-quality effects that they are proud of due to the wide audience that will view their work, including friends and family members. This is a key finding in the motivational aspect of my study. The typical text-only, traditional narrative does not typically compel students to share their work with others,

especially those not in the class. The following graph summarizes the amount of time students devoted to the digital integration of their projects:

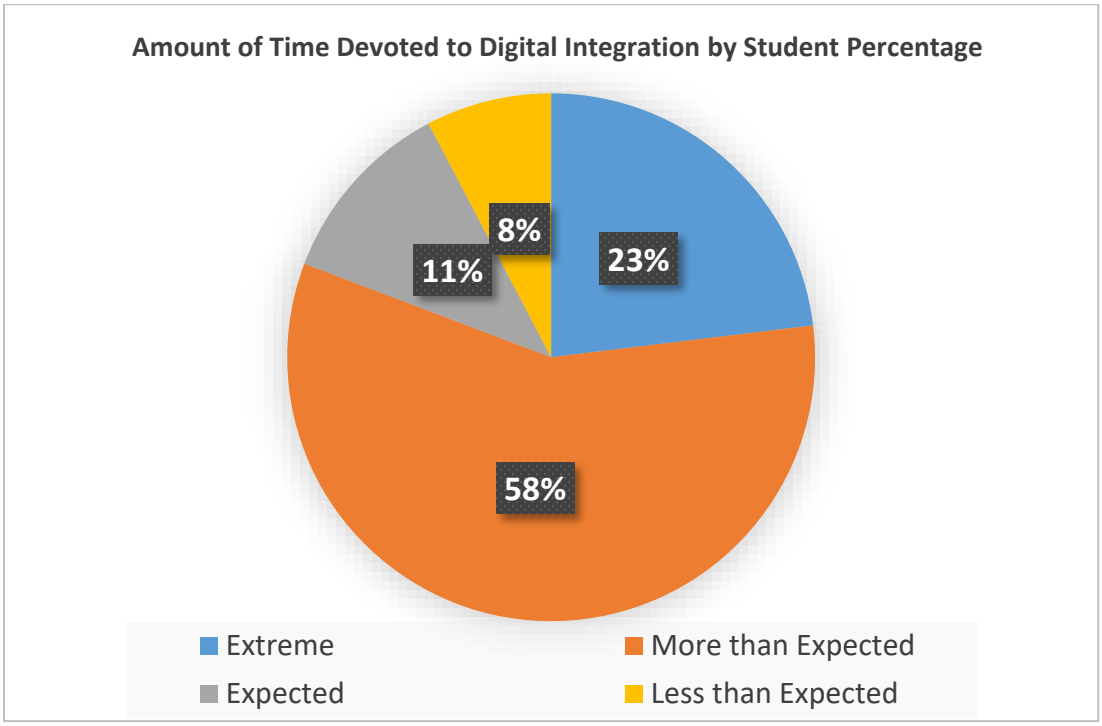
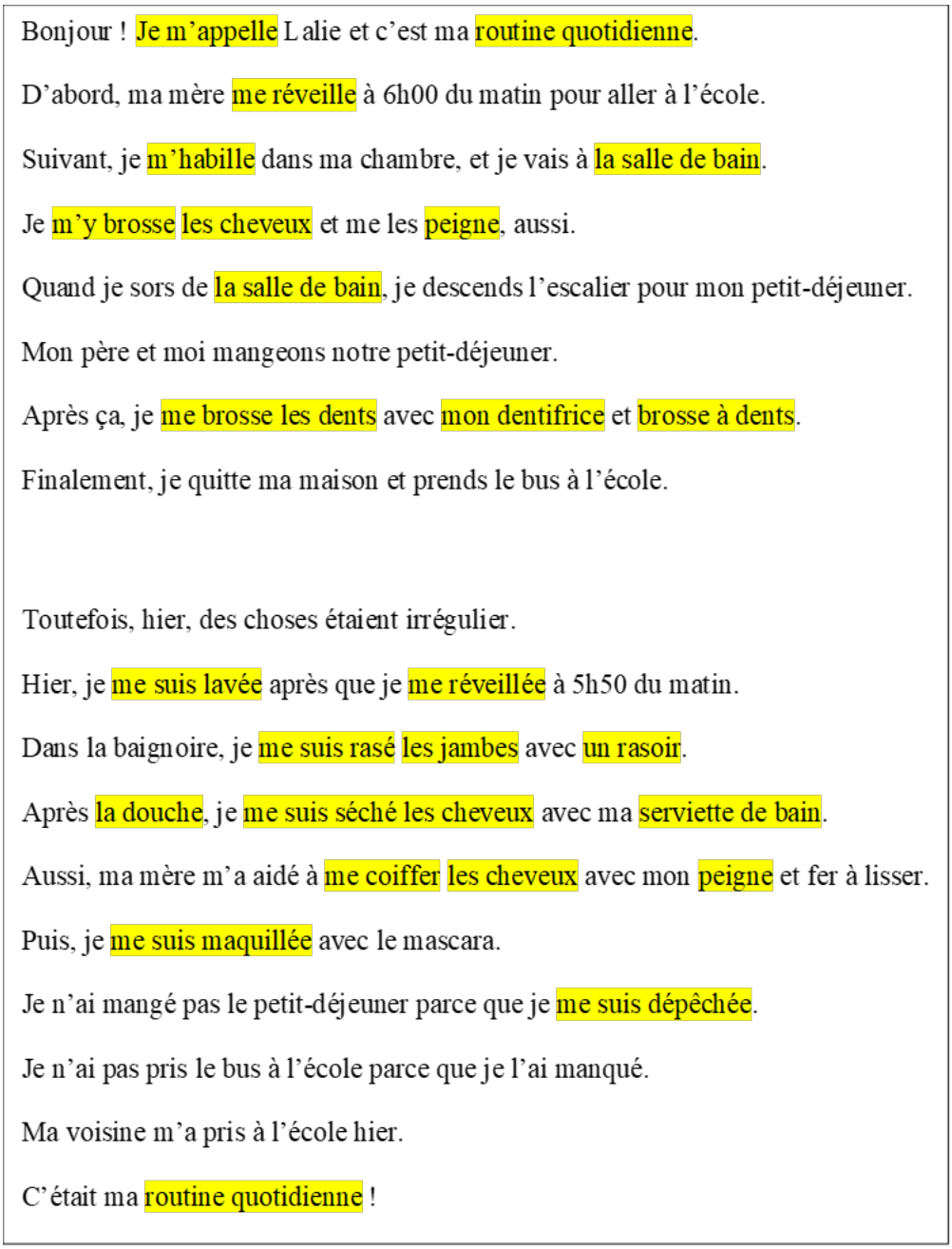


Figure 8. Amount of Time Devoted to Application of Digital Features

The rubric (Appendix H) was used to assess students' level of learning and efficient use of both the target language and their application of digital features while working through multiple modes. I created a system to analyze projects on scaled levels of achievement, including *below basic, basic, proficient, and distinguished*. Based on Mertler's (2001) framework for creating a reliable rubric as well as key attributes of Moskal (2003), I measured specific attributes of engagement and learning. These include the level of target language achievement (vocabulary and grammar) as well as the quality of the organization of images and video, voice narration, and transitions of the digital features used in students' projects.

Next is an example of a student's final written script. The highlighted text demonstrates Lalie's (pseudonym) proficiency in applying the vast majority of the unit's key concepts of the target language to her written text and subsequently to the recorded narration of her project.



Bonjour ! Je m'appelle Lalie et c'est ma routine quotidienne.

D'abord, ma mère me réveille à 6h00 du matin pour aller à l'école.

Suivant, je m'habille dans ma chambre, et je vais à la salle de bain.

Je m'y brosse les cheveux et me les peigne, aussi.

Quand je sors de la salle de bain, je descends l'escalier pour mon petit-déjeuner.

Mon père et moi mangeons notre petit-déjeuner.

Après ça, je me brosse les dents avec mon dentifrice et brosse à dents.

Finalement, je quitte ma maison et prends le bus à l'école.

Toutefois, hier, des choses étaient irrégulier.

Hier, je me suis lavée après que je me réveillée à 5h50 du matin.

Dans la baignoire, je me suis rasé les jambes avec un rasoir.

Après la douche, je me suis séché les cheveux avec ma serviette de bain.

Aussi, ma mère m'a aidé à me coiffer les cheveux avec mon peigne et fer à lisser.

Puis, je me suis maquillée avec le mascara.

Je n'ai mangé pas le petit-déjeuner parce que je me suis dépêchée.

Je n'ai pas pris le bus à l'école parce que je l'ai manqué.

Ma voisine m'a pris à l'école hier.

C'était ma routine quotidienne !

Figure 9. Final Script Example

In terms of the unit's effectiveness of language learning, digital storytelling proved to be an efficient and worthwhile modern method. Not only through assessing students' learning and skill development as I observed their work throughout the duration of the project through coaching and conferencing, students scored significantly high on the employed scoring rubric (Appendix G). The rubric used to primarily evaluate students' achievement in acquiring the target language and the use of digital features demonstrates a class average score of 46/50 (92%). The following details the results in terms of categorized skill sets:

- Pronunciation: 9.2/10 (Proficient)
- Vocabulary: 11.6/12 (Distinguished)
- Grammar: 10.1/12 (Proficient)
- Creativity of digital features: 7.2/8 (Distinguished)
- Requirements of language use: 7.7/8 (Distinguished)

For further validation, I wanted to compare the results of the rubric to the required curriculum's "paper/pencil" unit exam that was administered to students after I already scored their projects with the rubric. Interestingly, the class average of this exam resulted in a score of 73/80 (91%), demonstrating a discrepancy of only one percent in comparison to the rubric used in scoring the digital storytelling project.

5.0 Summary and Conclusions

5.1 Limitations

Throughout the study, there were apparent obstacles that could have prohibited the study from producing more accurate results. The most critical limitation concerns my role as both the teacher and the researcher, also known as the *participant observer* (Mills, 2011). As a teacher, I developed and employed a digital storytelling unit embedded within the required scope and sequence of the Honors French II curriculum. In my role as a researcher, I collected principally qualitative data by taking highly detailed notes of everyday observations of my students, the participants, as I referred to a qualitative observation guide customized for digital storytelling (Sadik, 2008). Additionally, qualitative data was collected through small-group interviews that I coded to create emergent themes and categories that were aligned to answer my principal research questions like that of my field notes.

Furthermore, I administered a pre- and post-survey in the form of a Likert-scale and measured the level of student engagement and language acquisition as I critically evaluated their digital projects through the lens of a detailed rubric (Mills, 2011). This, in turn, could potentially cause bias when qualitatively assessing data sources and making inferences to their meaning. In addition, as it was my first year teaching in this school district, the potential for inaccuracy and self-efficacy as the teacher could have been played an influential role on the outcomes of this study as well.

As this was an action-research study completed in my own classroom setting with my own students, the replication of this study by another teacher could prove challenging and frustrating

as generalizations must not be made. Furthermore, other professionals in the field of education may question the theories that influenced my particular design of the unit because I, as the researcher, developed the conclusions of this study. Lastly, the Hawthorne Effect potentially influenced the results of my study as my students' behavior may have shifted from the norm as they were aware they were under observation (Yin & Heald, 1975).

Even though the aforementioned limitations exist, action research remains critical in the field of education for professional growth in one's practice of teaching. The design of action research significantly impacts an educator's perspective in terms of the dynamics of their classroom and how a teacher interacts with students (Mills, 2011). Furthermore, it allows educators to challenge their instructional methods and to reflect upon both the positives and negatives of their practice. Making informed decisions through action research by systematically finding answers to one's specific questions is invaluable for the development of an educator's craft, and ultimately, for providing their own students an educational experience conducive to achievement (Fueyo & Koorland, 1997).

5.2 Findings

Despite the limitations described in the previous section, there are findings from my study that contribute to the scholarly literature regarding the benefits of digital storytelling in the classroom. In accordance with the research questions that drove the collection of data within this study, I discovered a variety of findings concerning the effects of digital storytelling on the learning and engagement of students in a secondary world language classroom. My unit was designed with the influence of previous scholarly studies, particularly constructed through the lens of Vygotsky

(1978), The New London Group (1996), and Lankshear and Knobel (2003), to ensure the following questions were adequately addressed:

- What are the principles that influence the design of a secondary world language unit with the use of digital storytelling to foster students' engagement and language acquisition?
- How do secondary world language students respond to a digital storytelling project in terms of level of engagement and what they learn?

5.2.1 Main Principles Designed to Enhance Students' Engagement and Learning with the Use of Digital Storytelling

The main features of this unit designed to positively increase the level of students' engagement and learning in a world language classroom with the use of digital storytelling include: a) distinct student activities influenced by multiple modes of representation and communication, b) choice of software to create a digital storytelling project, and c) student artifacts. The key themes of my study, including those that emerged from discovering the main features of a digital storytelling unit as well as those concerning students' engagement and learning (described in the following section), were further condensed into meaningful categories that aligned accordingly to answer my study's principal research questions. The following graphic demonstrates the organization of these data:

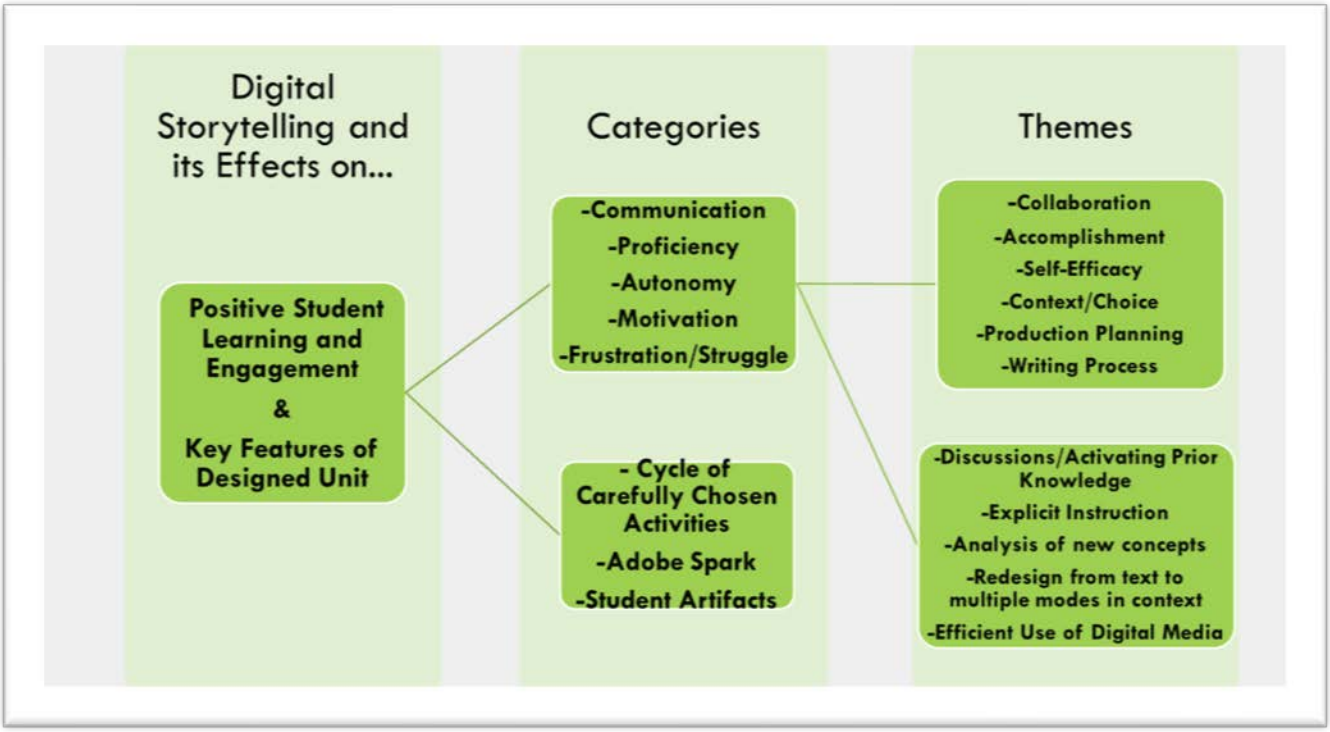


Figure 10. Organizational Components of Data

As the New London Group (NLG) (1996) emphasizes the importance of incorporating the four principal components of *situated practice, overt instruction, critical framing*, and *transformed practice* into instruction, I carefully intersected each one into my unit to guide students as they worked through multimodal activities. *Situated practice* enabled students to derive meaning in real-world contexts as well as learning in a manner that promoted engagement. Students interacted while partaking in a discussion that promoted their sharing of ideas as they read and then watched an example digital storytelling project and discussed the similarities and differences of the two versions. This type of experience engaged students in developing more in-depth knowledge by connecting their prior knowledge to dialogues with peers who have various perspectives.

The use of online instant messaging enabled students to communicate rapidly as they were provided an efficient way to collaborate, not only during the class sessions, but also outside of school as well. Although situated learning promoted the social aspect of critical reflection and analysis with their peers, the next three steps of the NLG's new literacies pedagogy proved to be critical components of the high-level of achievement students demonstrated. *Situated practice* did, however, expose students to key ideas of digital storytelling in a contextual manner which created relevancy and meaning to them as they looked forward to engaging in the application of digital features.

The next component, *overt instruction*, set students up for success as they employed their previously gained knowledge of the value that digital storytelling has on personalizing their self-narratives as opposed to traditional paper and pencil compositions. The digital storytelling project allowed students to take ownership of their learning with the flexibility of this project. The software, *Adobe Spark*, provided students with a variety of digital features that enhanced noticeable motivation as they authentically applied the required communicative skills of the target language in a customized and relevant manner.

The key feature of *overt instruction* that took place in my study engaged students in becoming oriented to the digital tools available in *Adobe Spark*. The study conducted by Castañeda and Rojas-Miesse (2012) that I previously described in the Literature Review chapter emphasizes the importance of selecting distinct methods of instruction that are supported by scholars when assessing their level of impact on the student experience. Furthermore, the study suggests that the direct instruction of introducing digital components of a multimodal software must be explicit and then followed by an opportunity for students to practice the newly learned features collaboratively. Critical components of this study acted as a model when critically

planning the phase of *overt instruction* within my unit. The following paragraph further describes this specific example of modeling that I used by referring to a carefully selected scholarly article that supports the structure and alignment of my own research interests. I replicated this strategy throughout the design of my action research study.

As I explicitly demonstrated the digital features and provided strategies to apply them to their projects effectively, I emphasized that this modern way of engaging in language learning through collaboration, critical thinking, and innovation is similar to the language acquisition that may occur when studying abroad. The student-teacher collaboration that occurred within the *overt instruction* component of the unit noticeably empowered my students' self-efficacy in terms of correctly applying the digital features of the software as they initially appeared stressed before learning the strategies that I provided them.

Critical framing was crucial in the development of the final digital storytelling project as it guided students through transitioning from creating traditional text-based compositions to creating relevant meaning and a personalized touch to their self-narratives. Students worked through various multimodalities that required them to navigate through an abundance of information while maintaining organizational and goal-setting skills. Specifically, students analyzed all digital features while deciding which ones best enhance particular portions of their self-narratives while staying true to the intended tone of each. Additionally, students critiqued their modes of choice as they were constructing their projects while simultaneously consulted with their peers, both in person and digitally. Throughout the *critical framing* process of the unit, I observed students critique their own work as well as provide valuable feedback to their classmates as they developed noticeable problem-solving skills both individually and collaboratively.

Transformed practice, the final step of the NLG's suggested pedagogy, related closely to the previous elements of the four-step framework as it aligned to the principles of authentic learning. The adaptation from their text-based self-narratives to the digital storytelling project reflected activities that my students frequently partake in outside of the classroom in their use of technology. This was quite relevant to the purpose of my designed unit as relevancy was created to reflect their lives. The applied learning that transpired through the unit required a significant amount of communication in various manners. Furthermore, students constructed their final projects by applying non-linguistic modes and digital features to their digital storytelling project, recorded the narration of their self-narratives, and critiqued multiple modes while consulting with peers as they built their digital projects.

In addition to the aforementioned components of pedagogy, the choice of *Adobe Spark* as the digital software to use was significant. Since digital storytelling aims at enhancing learners' engagement and learning outcomes, educators should design digital storytelling units by choosing effective digital software that fulfills the purpose of the unit. *Adobe Spark* proved to be reasonably user-friendly once students practiced the available features and acquired the knowledge to correctly and appropriately apply them to enhance their self-narratives. Furthermore, *Adobe Spark* provided students with an easy to use recording tool in which they used to narrative their videos. When students were often unsatisfied with their initial recordings, they were able to delete portions of their choosing and rerecord quickly. An additional language learning benefit of recording their narratives multiple times provided students the opportunity to analyze their pronunciation and fluency of the target language critically.

Lastly, a third key feature of the unit concerned the student artifacts. Students completed a Venn-Diagram comparing and contrasting the grammatical differences of reflexive verbs in a

given context. Students also drafted their narratives by following a prompt by using reflexive verbs to write six sentences about what they do every day and six additional sentences about how their previous day was out of the ordinary. Students then revised their sentences by providing additional details, including those previously learned such vocabulary or transitional expressions when telling a story. They then peer-edited their scripts by focusing on grammar and vocabulary choices followed by the sharing of their polished scripts within small groups.

Next, students created storyboards to plan for the creation of their digital storytelling project by considering appropriate selections of digital features that match a particular section of their script while also taking production notes. They then collaboratively shared their storyboards for peer-feedback. This artifact was particularly noteworthy as students assembled their multiple modes of text, images, music, and other production notes as a blueprint for the final student artifact of the actual digital storytelling project. In the next section, I will summarize the findings regarding students' level of engagement and the effect that had on their language acquisition.

5.2.2 Students' Reactions to the Unit

As the class consisted of 26 students, there were expected varying levels of student reactions throughout the multiple steps in the scope and sequence of the unit. Observable discrepancies were ranging from moderate to significantly high levels of engagement. This was significantly dependent on the specific activity in which they engaged at the time of observation. I took note of how Goulah (2007) approached data collection, particularly in terms of the methodological approach used in maintaining highly detailed field notes. For example, like Goulah, I critically reflected on the daily notes that I took immediately following each class session as I considered students' interactions in terms of engagement levels and motivational

factors. Additionally, I analyzed the emergent themes that transpired from students' responses to the interview questions asked of them at the close of the unit and then compared those data to the data collected in my field notes.

Just as Castañeda (2013) asserts, students demonstrated an improvement in self-efficacy when achieving language learning goals due to the educational benefits of digital storytelling. The vast majority of students who participated in the project reported feeling significantly higher levels of self-efficacy by the time the unit ended in comparison to the beginning. Although minimal, there was a positive shift in students' level of belief in the value of learning a world language. The modern and relevant method of language acquisition afforded to students through digital storytelling provided the opportunity to hone in on their personal strengths and life experiences.

The principal activity in which students exhibited significantly high levels of engagement was during the peer-collaboration of the digital components of projects. During these exchanges of students, communicative and problem-solving skills were observably used. There was a distinct positive shift in attitude concerning their problem-solving abilities as the unit progressed. Students' use of the digital features of *Adobe Spark* influenced their attitude, engagement, and level of ability. The same proved to be accurate as students progressively developed their ability to work through the multimodal components. Additionally, students who have a background in the arts, particularly those who excel in drawing, enjoyed the component of the storyboard planning activity that allowed them to sketch their visual representations for each portion of their video.

High levels of student engagement occurred when students watched example projects before creating their own work in addition to searching *Adobe Spark* and other online search engines for music, images, videos, and other available multimedia to incorporate in their digital projects. Additionally, engagement and learning were observed when students recorded their

narrative in the target language due to the ability of rerecording until they were happy with their pronunciation and fluency. Lee's (2014) work suggests that this is a noteworthy takeaway of my study as speaking activities typically cause students anxiety and frustration as it is one of the most challenging aspects of world language curriculum, which is particularly true of the French language. Also, similarly to the positive shift in attitude throughout the unit, the peer-revision and polishing of the grammar and word-choice of students' scripts rose by the time they were recorded with *Adobe Spark.*

Expectedly, there were portions of the unit in which students demonstrated the lowest levels of attitude and engagement, although still moderate. These included the initial announcement of the unit and the use of *Adobe Spark* to create a unit project and when students partook in the draft and peer-revision sessions of their scripts. On a positive note, however, this is when traditional literacy was employed as students used Microsoft Word. As students continuously practiced and honed in on their skills of using the digital features that they learned would enhance their narratives, they became significantly more enthusiastic than when they began writing and editing their original sentences toward the beginning of the unit.

The storyboard planning component of the project resulted in students' attitudes in its task value as the lowest of all activities in the unit. Most students commented that it was an unnecessary component of the project. As I observed this component, however, students were beginning to think more critically in terms of production planning after I challenged them to reflect and critique their first choices.

Lastly, as previously described in the Findings chapter, students demonstrated achievement in their language acquisition as well with the average class score of 92%, which translates to a letter grade of an *A* according to the school district's grading policy. Subsequently, students were

assessed with the curriculum's required traditional unit exam which resulted in an average class score of 91% and a letter grade of an *A*. The difference of only one percent in terms of the level of achievement between the modern digital storytelling project and the traditional exam help demonstrate validity and accuracy. I strategically designed the components of the unit while referencing my theoretically-based conceptual framework and other scholarly studies previously described in the Literature Review chapter.

5.2.3 Recommendations for Further Research

After completing my action research study, I plan to use the concept of digital storytelling more frequently in the world language classes that I teach, not only in Honors French II, as demonstrated in this study. I am also interested in how digital storytelling can be employed in the classroom to engage students in their learning as they strive to achieve various goals including those of language, culture, and history, to name a few as numerous possibilities exist.

Acquiring the knowledge that I gleaned throughout this study, I plan to investigate digital storytelling in terms of its potential further to positively impact students' beliefs in the task-value of learning a world language. As students in this study demonstrated only a minor shift in the aforementioned value of language learning, I am interested in developing a digital storytelling project with a prompt geared towards the use of solely the target language to communicate specifically with other French speakers. In other words, the project would aim to take the traditional pen-pal correspondences to the next level through the use of modern digital features as described in detail throughout this study.

As teacher collaboration is a crucial component to professional growth due to the collegial sharing of pedagogical best practices, I am interested in engaging my fellow educators in the

process of developing modernized unit plans. If a community of teachers shares in this work, there exists the potential of developing a wealth of knowledge that would prove highly beneficial to teachers across all content areas. Additionally, I could collaborate with the school librarians to tap into their expertise of educational media as well as their experience working one on one with teachers and students in a multi-disciplinary manner.

5.3 Implications

Now that I have completed my action-research study, I am compelled to share with my colleagues the noteworthy conclusions discovered from answering the principal research questions that guided my study. As a teacher-leader, I strive to be a change-agent and enjoy leading professional development sessions. Effective teachers continuously search for ways to improve their practice. I hope that the integration of digital storytelling, as described in this study, will spark teachers' curiosities in the utilization of modern technological features to further create authentic student learning experiences within a classroom setting. Since digital storytelling can be used in a cross-curricular sense, my study informs teachers and administrators the level of impact that this instructional intervention has on both teaching and learning.

As previously mentioned in terms of aspiring to lead further professional development sessions, I plan on discussing with administrators the possibility of reserving time on district-initiated in-service days to share my findings with colleagues in the world language and various other departments. We live in a world that is consistently changing due to the rapid communication available through mobile devices, instant access to information through a simple Google search, and the creation of jobs that may not yet exist. Both current and future employers require their job

candidates to possess in-depth skills of collaborative problem-solving and working through continuous technological advancements. As a result, educators must rethink instructional methods in an effort to transform the traditional classroom to one that is student-centered consisting of hands-on, collaborative activities that foster necessary 21st-century skills of multiliteracies and real-world problem-solving.

As Cope and Kalantzis (2010) recommend, I intend to provide my colleagues with easily understandable suggestions as well as a clear, step by step guide to recreate my specifically designed unit within the realm of their own classrooms. Of course, every group of students in any given class has its own unique dynamic, and therefore, teachers will likely alter specific portions of the unit plan to customize learning as appropriate. Additionally, as teachers sometimes do not like change in terms of specific methods of instruction, they may decide to take an alternative route simply out of personal choice. I, of course, would gently remind teachers that altering steps of a unit plan, particularly those that emerged from carefully selected scholarly studies, would compromise the validity of their results.

Digital storytelling affords educators and curriculum writers the possibility of developing and executing a multi-disciplinary curriculum within specific content areas that provide a rich, meaningful context for students to learn through the connections that exist between various discipline areas. English as a Second Language (ESL) teachers, for example, can integrate digital storytelling in their classes for many important reasons, such as the affordance of time for students to articulate their thoughts before recording in the English language just as my students did in French.

ESL students are often marginalized within the population of the student body. Not only do they sometimes struggle with everyday communication both inside and outside of school, but

they may also experience culture shock. Educationally speaking, this may be detrimental to the learning process due to the underdevelopment of teacher-student rapports and peer-interactions, particularly in the mainstream classroom setting. Digital storytelling, however, allows ESL students to express themselves, their families, and their cultural backgrounds with the use of digital features in enhancing their projects. This may include pictures or video clips, possibly demonstrating a traditional dance or even the steps in making a traditional meal. Not only are students learning through multiple modes of literacy, but they are also becoming leaders in the classroom amongst their peers as they become interested in learning more about the cultures presented in the digital projects and turn to the ESL student for the answers.

This particular benefit of digital storytelling is critical as it assists in raising the level of a student's self-efficacy in his/her ability to demonstrate achievement. I intend to address this issue with teachers by referring to Bandura's (1997) assertion that how a student feels in terms of their level of comfort and acceptance directly impacts the quality of learning that occurs in the classroom. Developing an effective teacher-student rapport through digital storytelling is possible when teachers express an interest in finding out more about a student's background and interests as portrayed within their projects.

In my aspiration of inspiring teachers to begin delving into potential digital storytelling projects of their own, I would like to touch upon some additional multi-disciplinary ideas that assist in engaging students in learning. It is necessary, however, to first address the importance of effectively introducing digital storytelling to students. As a result, I would explicitly teach colleagues the procedures and strategies to efficiently use digital features in a manner consistent with how I taught my students. Similarly, teachers would practice using the digital tools while I am immediately available to answer questions or provide additional explanations as

necessary. Teachers must develop high levels of self-efficacy in terms of incorporating new technology in the classroom for effective instruction to occur.

Next, I would describe ideas for various multi-disciplinary uses of digital storytelling. Science teachers, for example, could engage students in a particular scientific cycle by creating a digital story that describes or narrates a principal function or purpose through the perspective of a character. Students can decide whether the character is considered a protagonist or antagonist depending on the outcome of the scientific cycle. A social studies teacher may be interested in developing a digital project for students as they take on the role of a historical figure in the first person to create a modern-day version of a historical journal or newspaper. Lastly, even though the purpose of a digital storytelling project in an English or Literature class may seem obvious, teachers can take a topic that is sometimes frustrating to students, such as poetry, and modernize it through the use of various digital features. Students can still analyze verse, for example, but then create their own visual and audible poems through self-exploration which creates meaning and relevancy to their lives (Morris, 2013).

I would like to discuss with upper administration the potential use of regularly scheduled workshop-style professional development sessions to provide teachers the opportunity to continuously master the set of skills necessary in efficiently planning and employing relevant instruction in the modern classroom. Fortunately, the school district acknowledges the potential impact that effective professional development sessions has on a teacher's practice. As a result, teachers have the unique opportunity to replace the traditional, formal year-end classroom observation with the creation and presentation of valuable knowledge or insights that would constitute as a contribution to the school's professional learning community. I would like to see more teachers take advantage of this option and therefore, as a teacher-leader, I plan on igniting

collegial conversations while referencing my own experiences and findings of my study. I intend to heighten teachers' interests to present their own insights of their practice that would be of value to their colleagues as well as administrators in a communal effort to continuously grow as professional educators and remain current in the field of education.

Lastly, I plan to consult with teachers and administrators concerning the necessary research-based steps to ensure that quality and practical resources are purchased. The curriculum review for the world language department within my school district is approaching. This is an opportune time to share the findings of my study and its implications as described in this chapter, particularly in terms of the positive effects digital storytelling had on my students' level of engagement and achievement in learning.

As my study suggests, the merging of traditional literacy and curriculum with modern features of technology enhances the school experience for students by creating relevancy and meaning to their lives. Each component of my unit was carefully designed through fundamental conceptual theories and modeled after select research studies found in the scholarly literature. I would consider this as a powerful talking point as I hope that critical conversations further develop between myself, teachers, administrators, and school board members. The district is extremely fortunate to have an innovative group of leaders to serve as directors of the school board. As the creators of policy within the district, they ensure that teachers and administrators maintain best practices with the interest of the students and community in mind. The directors recognize the urgency to integrate effective pedagogy in the classroom that assists teachers to activate and foster students' 21st-century skills.

As I continue to develop and employ additional digital projects, I strive to develop more evidence to gain support from stakeholders, particularly from my superiors, for the use of multi-

disciplinary digital storytelling across the grade levels. Looking ahead, I am enthusiastic and hopeful that educators will incorporate instructional methods within their practice in an effort to prepare students for success in today's vastly changing world.

6.0 Demonstration of Scholarly Practice

After completing my digital storytelling unit, I explained the critical research questions that drove the purpose of my action research as well as the key findings to teachers and the principal of the school where I conducted the study. Since some educators are not yet familiar with the concept of digital storytelling, I explained its purpose in the realm of education. I explained how it was carefully designed and employed in my Honors French II classroom as I referred to key concepts found within the scholarly literature that inspired the framework I used to design my unit.

To gain immediate interest from my audience, I briefly explained the prompt and then showed them an example of a student's final digital storytelling project. It was clear that they enjoyed watching the student's video by their facial expressions, complimentary tone, and most importantly, some teachers immediately began asking questions concerning *Adobe Spark* and the level of difficulty to create such as video. I explained how students' level of enjoyment and engagement positively shifted from the moment I introduced the project to the final construction of the project.

Next, I invited teachers to open the *Adobe Spark* software on their laptops. As I was directing them to the video component of the software, many teachers were unaware that this particular feature existed. I began demonstrating the use of a variety of digital features while making references to the example video they watched, such as the use of the split screen option and the variety of music available directly on the software. I then provided time for teachers to engage in the digital features as I walked around the room to answer questions and provide suggestions. I was happy to discover that they were interested in how they could implement a

digital storytelling project in within their own content areas. I provided some potential multi-disciplinary ideas, including those previously described in the preceding implications section of my study, in the realm of English as a Second Language, science, social studies, and secondary English.

At this point in the presentation, I wanted to discuss the concept of new literacies, particularly concerning how I embedded The New London Group's (1996) phases of *situated practice, overt instruction, critical framing,* and *transformed practice* in addition to briefly describing each phase. I then provided examples of student activities and explained the reasoning behind their specific placement and usage within the carefully designed scope and sequence of my unit concerning the new literacies pedagogy. Additionally, I emphasized the importance of providing students with activities and projects that engage them in working in multimodal software, such as *Adobe Spark*.

Before concluding my presentation, I provided teachers with user-friendly resources to take with them to learn more, including the positive effects digital storytelling has on student engagement and learning. Additionally, the resources described the collaborative nature of the digital project in terms of communication and problem-solving. I invited teachers to reach out if they had any questions or comments in addition to discussing potential ideas for collaboration across content areas.

In addition to my aforementioned *demonstration of scholarly practice*, I took advantage of a community tech-showcase evening in which parents were invited to the classroom to view a variety of students' digital projects. In the spirit of students taking on leadership roles, they proudly presented their digital projects to the community themselves. Students did an outstanding job in describing the purpose and specific required components of both the target language as well as the

efficient application of the digital features to enhance their narratives. The overall experience of leading the professional development session, as well as witnessing my students' demonstration of leadership, are encouraging as an advocate for continuous professional growth within my own practice and that of the professional learning community as well.

Appendix A

Vocabulary Lists

La routine

faire sa toilette	*to wash up*
se brosser les cheveux	*to brush one's hair*
se brosser les dents	*to brush one's teeth*
se coiffer	*to do one's hair*
se coucher	*to go to bed*
se déshabiller	*to undress*
s'endormir	*to go to sleep, to fall asleep*
s'habiller	*to get dressed*
se laver (les mains)	*to wash oneself (one's hands)*
se lever	*to get up, to get out of bed*
se maquiller	*to put on makeup*
prendre une douche	*to take a shower*
se raser	*to shave oneself*
se regarder	*to look at oneself*
se réveiller	*to wake up*
se sécher	*to dry oneself*

Dans la salle de bains

un réveil	*alarm clock*
une brosse (à cheveux, à dents)	*brush (hairbrush, toothbrush)*
la crème à raser	*shaving cream*
le dentifrice	*toothpaste*
le maquillage	*makeup*
une pantoufle	*slipper*
un peigne	*comb*
un rasoir	*razor*
le savon	*soap*
une serviette (de bain)	*(bath) towel*
le shampooing	*shampoo*

Expressions utiles

y and en

Verbes pronominaux

s'amuser	*to play, to have fun*
s'appeler	*to be called*
s'arrêter	*to stop*
s'asseoir	*to sit down*
se dépêcher	*to hurry*

Appendix B

Present Tense Reflexive Verb Conjugations and Infinitives

Reflexive verbs

André **se rase** à huit heures.

Reflexive verbs

se laver *(to wash oneself)*

je	**me lave**	*I wash (myself)*
tu	**te laves**	*you wash (yourself)*
il/elle	**se lave**	*he/she/it washes (himself/herself/itself)*
nous	**nous lavons**	*we wash (ourselves)*
vous	**vous lavez**	*you wash (yourself/yourselves)*
ils/elles	**se lavent**	*they wash (themselves)*

Common reflexive verbs

se brosser les cheveux/ les dents	*to brush one's hair/teeth*	**se laver (les mains)**	*to wash oneself (one's hands)*
se coiffer	*to do one's hair*	**se lever**	*to get up, to get out of bed*
se coucher	*to go to bed*	**se maquiller**	*to put on makeup*
se déshabiller	*to undress*	**se raser**	*to shave oneself*
s'endormir	*to go to sleep, to fall asleep*	**se regarder**	*to look at oneself*
s'habiller	*to get dressed*	**se réveiller**	*to wake up*
		se sécher	*to dry oneself*

Appendix C

Grammar Presentation of Reflexive Verbs in the Past Tense (Passé Composé)

1. You use the **passé composé** to express an action that began and was completed in the past. To form the **passé composé**, you use the present tense of the helping verb (***avoir*** or ***être***) and the past participle. Study the forms of the past participle of regular verbs:

-er → é		-ir → -i		-re → -u	
parler	parlé	finir	fini	perdre	perdu
jouer	joué	choisir	choisi	vendre	vendu

2. In the passé composé, the « ne...pas » goes around the verb avoir.

Tu n'as pas regardé la télé?
Non, parce que je n'ai pas fini mes devoirs.

1)Ce matin, je me suis réveillée à 5h31. 2)Puis, je me suis lavé la figure. 3)Après, je me suis peignée et je me suis habillée. 4)Puis, j'ai pris mon petit déjeuner dans la cuisine. 5)Je me suis brossé les dents. 6)J'ai donné à manger au chat, et j'ai quitté ma maison. 7)Je suis arrivée à l'école à 6h35.

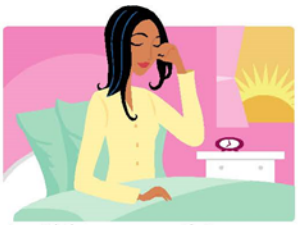
Le passé composé des verbes réfléchis

• All reflexive verbs will take *être* as their helping verb. The helping verb will go in between the reflexive pronoun (me, te, se, nous, vous, se) and the past participle.

Je me suis réveillée.

The past participle will agree with the subject/reflexive pronoun in gender and in number as long as the verb does not have a direct object that directly follows it. In this case, the past participle will not agree with anything.

Je me suis brossée.
Je me suis brossé les cheveux.



Elle se lève.
Elle s'est levée.

Il se réveille.
Il s'est réveillé.

Il se lave.
Il s'est lavé.

Il se brosse les dents.
Il s'est brossé les dents.

Il se rase.
Il s'est rasé.

Elle se maquille.
Elle s'est maquillée.

Il se peigne.
Il s'est peigné.

Elle s'habille.
Elle s'est habillée.

Il se dépêche.
Il s'est dépêché.

Il se couche.
Il s'est couché.

Il s'amuse.
Il s'est amusé.

1. ____ se laver ____ se lever ____ aller dans la salle de bains
Nous _____

2. ____ dîner ____ se coucher ____ se brosser les dents
Vous _____

3. ____ se maquiller ____ sortir de la salle de bains ____ se laver les cheveux
Sophie _____

4. ____ sortir de l'hôtel ____ s'habiller ____ se promener en ville
Les touristes _____

5. ____ manger un sandwich ____ s'arrêter dans un café ____ payer l'addition
Je _____

Appendix D

Lesson Plan Example

Content Standards:

American Council on the Teaching of Foreign Languages (ACTFL):

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics

Standard 3.1: Students build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and to solve problems creatively

Standard 5.2: Students set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement

Objectives for Lesson:

Content Objective(s): The students will learn past-tense of reflexive verbs, including past participle agreement.

21st Century Skills: The students will be engaged in acquiring French by applying the content objectives of the language to a digital storytelling project using vocabulary in context with the grammatical structures of this and previous lessons to create a self-narrative through multiple modes of literacy.

Assessment:

Throughout the entire class session, I will be assessing students in a variety of manners. I will be listening for student pronunciation and grammatical accuracy in whole-class and group settings. I will make my way around to *check-in* with students. Additionally, while students are engaged in their activities, I will make observations and take notes. I will also individually conference with students.

Lesson Development/Instructional Strategies:

1) Warm-up: Students will construct five sentences with reflexive verbs in the past tense in matching format by choosing which past participle correctly agrees with the subject of the sentence.

2) Students will use mini white boards and dry erase markers. I will say a subject and a reflexive verb in the infinitive form. Students will write the correct passé composé forms and check-in with a partner before I reveal the correct answer for students to self-assess.

3) Students will practice a speaking/listening comprehension activity with an audio CD recording.

4) Students will continue developing their digital storytelling project by editing and revising their voice recordings of their narrations on *Adobe Spark* as I group coach and individually conference with students.

Appendix E

Qualitative Observation Guide

I will use the following attributes of creating a successful digital storytelling project as I take qualitative field notes of the participants as I observe them engage in their projects as in consider their level of interest, critical engagement, frustration, and/or disengagement:

(1) Point of view

(2) Content

(3) Resources

(4) Curriculum alignment

(5) Organization

(6) Student cooperation

(7) Camera and images

(8) Titles and credits

(9) Sound

(10) Language

(11) Pacing and narrative

(12) Transitions and effects

Appendix F

Pre- and Post-Survey

Participants will respond to the following survey with a 6-point Likert-scale from (1) not at all true of me to (6) very true of me:

Task Value

Interest	1.	I am very interested in the content area of this course.
	2.	I like the subject matter of this course.
Importance	3.	It is important for me to learn the course material in this class.
	4.	Understanding the subject matter of this course is very important to me.
Usefulness	5.	I think I will be able to use what I learn in this course in other courses.
	6.	I think the course material in this class is useful for me to learn

Self-Efficacy

7.	I'm certain I can understand and interpret the most difficult material presented in this course in terms of written/spoken language as well as engage in conversation, provide and obtain information, express feelings and emotions, and exchange opinions.
8.	I'm confident I can understand the context of language (vocabulary) taught in this course.
9.	I'm confident I can understand the structure of language (grammar) presented in this course.
10.	I believe I will receive an excellent grade in this course.
11.	I'm certain I can master the skills being taught in this course.

Appendix G

Digital Storytelling Project Rubric

	Below Basic	**Basic**	**Proficient**	**Distinguished**
Prononciation	Points Range:0 (0.00%) - 4 (8.00%) 10+ errors in pronunciation. Comprehension is extremely difficult.	Points Range:5 (10.00%) - 6 (12.00%) 5-9 errors in pronunciation. Speech is not easily comprehensible.	Points Range:7 (14.00%) - 8 (16.00%) 2-4 errors in pronunciation. Comprehension is easy.	Points Range:9 (18.00%) - 10 (20.00%) 0-1 errors in pronunciation. No issues in comprehension.
Vocabulaire	Points Range:0 (0.00%) - 6 (12.00%) Narrow range of vocabulary. Uses old/recycled vocabulary almost exclusively. Many spelling/gender mistakes of 9 or more errors.	Points Range:7 (14.00%) - 8 (16.00%) Moderate/average range of vocabulary. Uses a great deal of old/recycled vocabulary with only 60-70% from new vocabulary list. Some mistakes with spelling/gender of 6-8 errors.	Points Range:9 (18.00%) - 10 (20.00%) Above average range of vocabulary. Uses new vocabulary sporadically – approximately 80% of vocabulary list. Great command of spelling, gender, and word usage with only 3-5 errors.	Points Range:11 (22.00%) - 12 (24.00%) Very wide range of vocabulary. Uses new vocabulary almost exclusively – approximately 90% of vocabulary list. Excellent command of spelling with no more than 2 errors.
Grammaire	Points Range:0 (0.00%) - 6 (12.00%) Poor command of the language. Limited fluency. Frequent recourse to native language/English and structures that forces interpretation of meaning with 9 or more errors.	Points Range:7 (14.00%) - 8 (16.00%) Good command of the language. Little awkwardness of expression. Some serious errors of syntax. Used both present and past tense of reflexive verbs with 6-8 errors.	Points Range:9 (18.00%) - 10 (20.00%) Very good command of the language. Few errors of syntax. Very good level of fluency. Correctly used both present and past tense of reflexive verbs with only 3-5 errors.	Points Range:11 (22.00%) - 12 (24.00%) Excellent command of the language. Very few errors of syntax. High levels of fluency. Correctly used both present and past tense of reflexive verbs with only 1-2 errors.
Créativité/Effort	Points Range:0 (0.00%) - 4 (8.00%) Digital project is incomplete or does not meet expectations. Little or no attempt to use	Points Range:5 (10.00%) - 5 (10.00%) Digital project is rather creative and falls slightly below expectations. 2 images and/or videos with	Points Range:6 (12.00%) - 6 (12.00%) Digital project is creative and meets expectations. 3-4 images and/or videos with transitions that	Points Range:7 (14.00%) - 8 (16.00%) Digital project is extremely creative and effort was made to go above-and-beyond expectations. 5 or more images and/or videos with

	Below Basic	Basic	Proficient	Distinguished
	images and/or videos. Choice of music does not align to the tone of the story. The volume is distracting and less than 90% of the narration is audible. The voice recording is of a pace of rhythm and correct punctuation less than 75% of the time	little to no transitions that align to minimal corresponding parts of the story. Choice of music is not appropriate with the tone of the story but at a volume to hear at least 90% of the narration. The voice recording is of a pace of rhythm and correct punctuation approximately 75% of the time.	align to some corresponding parts of the story. Choice of music is logical with the tone of the story and at a suitable volume to hear 95-99% of the narration. The voice recording is of a pace of rhythm and correct punctuation approximately 85% of the time.	proper transitions that create a distinct tone and align with the corresponding parts of the story. Choice of music is logical with the tone of the story and at a suitable volume to hear 100% of the narration. The voice recording is of a pace of rhythm and correct punctuation at least 95% of the time.
Suivre les directives de la langue (Fulfilling language requirements)	Points Range:0 (0.00%) - 4 (8.00%) 3 or less reflexive verbs in the present tense and 3 or less reflexive verbs in the past tense are included. No effort is made to incorporate additional advanced grammatical structures and vocabulary.	Points Range:5 (10.00%) - 5 (10.00%) At least 4 reflexive verbs in the present tense and 4 reflexive verbs in the past tense are included. Efforts are made to incorporate 1-2 additional advanced grammatical structures and vocabulary.	Points Range:6 (12.00%) - 6 (12.00%) At least 5 reflexive verbs in the present tense and 5 reflexive verbs in the past tense are included. Efforts are made to incorporate 3-4 additional advanced grammatical structures and vocabulary.	Points Range:7 (14.00%) - 8 (16.00%) All requirements were exceeded (8) or requirements were met (7). At least 6 reflexive verbs in the present tense and 6 reflexive verbs in the past tense are included. Efforts are made to incorporate 4 or more additional advanced grammatical structures and vocabulary.

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