

# Emotional and creative development through Digital StoryTelling in Primary Education

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**Abstract:** This article aims to offer didactic guidelines based on the use of Digital Storytelling in the classroom to deal with emotional and creative content. This study is based on the fact that current teaching must progressively adapt to the digital era, in order to offer students a quality education and meaningful learning. In addition, the development of all dimensions of the student is essential to achieve the correct training of the student. This proposal is focused on emotional and creative development, as a fundamental part of personal development and the acquisition of key competencies. Thus, we intend to show an effective technique to work in the classroom, through electronic devices, and in a transversal way with different areas of knowledge, the previously mentioned elements. Finally, it is important to note that this work is the result of a final degree project, and the main theoretical findings are extracted from this piece (González García, 2022, p.1-46).

**Keywords:** Digital Storytelling, emotional development, creativity, teaching innovation.

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## I. INTRODUCTION

The purpose of this intervention proposal is to respond to the current need to deal with aspects related to emotional intelligence and creativity, since the current curriculum mentions the vital importance of these, but does not specify the contents to be worked on. Several studies show that the role of the teacher and the interaction with his students is key in the development of emotional competencies, coexistence in the classroom (Roca et al, 2002) and, therefore, in the integral and complete development of this (Murillo and Martínez-Garrido, 2018).

In the current educational environment we find a large percentage of students with low tolerance to frustration and failure, generally unable to manage negative emotions. This is due to different factors, of which the following stand out. In the first place, we find the progressive absence of real social interactions among children, with the disappearance of conflict/problem solving situations that are so important for social and emotional development. The other factor is the misunderstanding of positive parenting. The child's close environment tries to avoid everything that produces negative feelings, enhancing the positive ones and isolating them in a bubble of all the elements that they believe can harm the child's well-being and growth.

Therefore, it is necessary to create controlled conflict situations where students must regulate among themselves and also intervene emotionally through the use of attractive techniques such as, in this case, Digital Storytelling, in order to be able to identify and know how to act before our own feelings and those of others. When interviewing current teachers, most of them know the great potential that ICTs and audiovisual productions have for teaching any type of content; in fact, many of them use them in their teaching or in tutorial actions. They do not know the name of this technique, Digital Storytelling, but they do know how it works and its potential. The problem is that, when it comes to working on emotional or moral aspects, few give the students the leading role, focusing on the identification of values and feelings and not on their expression. Unfortunately, this causes students not to develop their creative capacity, despite the fact that this technique is a great opportunity to allow students to express themselves freely and creatively.

### **Concept of emotional education**

In 1983, Howard Gardner proposed the existence of a broad spectrum of intelligences, including "intrapersonal" and "interpersonal" intelligences. This showed the world the importance of the affective, emotional and social spheres in the development of the person and, therefore, in education. The union of the characteristics that define interpersonal and intrapersonal intelligence gives rise to emotional intelligence, which consists of the ability to establish contact with one's own feelings, taking advantage of this knowledge to guide one's own behavior, and the ability to differentiate and respond correctly to the moods, temperament, motivations and desires of others (Góleman, 1996).

According to Bisquerra (2000), emotional education is a permanent and constant process whose main objective is to enhance emotional development, in order to achieve the integral development of the individual, enabling him/her for his/her daily life. This integral development is able to favor social, affective and personal wellbeing. Once this is defined, we can affirm that it is practically fundamental to develop knowledge and skills about emotions, so that the individual is able to face his daily life.

The general objective of emotional education is to improve personal and social wellbeing, as well as to provide tools for the resolution of conflicts and challenges that the individual encounters daily, both internal and external (Álvarez, 2001).

## **II. THEORETICAL FRAMEWORK**

### ***A. Concept of emotional education***

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### ***B. Concept of emotional competencies***

To talk about emotional competencies we will rely on the research of Ibarrola (2009); in his publication "Growing up in emotions" he lists each of the competencies that we must work on in order to be emotionally competent. To begin with, it is necessary to look inside and start from the knowledge of our own emotions. This implies the ability to recognize a feeling just when it appears. For this, it is necessary to be aware of one's own emotions and identify them correctly. Secondly, we find the ability to regulate emotions. This is defined by Ibarrola (2009) as the ability that allows us to express our feelings and emotions with control and adapting to the context. We seek to control them, not to repress them; to express them appropriately.

We continue with the capacity for self-motivation. Ibarrola (2009) establishes a set of skills of which motivation, self-esteem and positive attitude stand out. The individual must find a way to regulate his or her state of mind in order to be able to enhance all his or her capabilities.

Once we have worked on our own emotions, we move on to the recognition of the emotions of others. We emphasize empathy, that is, the ability to put oneself in the place of others, understanding their emotions and the signals that indicate what they want and need. Finally, we address the control of interpersonal relationships. This means the ability to address people, knowing how to relate to them, communicating openly and honestly opinions, feelings, tastes and needs. It also refers to the ability to seek a common goal and in the development of conflict resolution (Ibarrola, 2009).

### ***C. Emotional Education in the Primary Education Curriculum***

In the Order of January 15, 2021, which develops the curriculum corresponding to the Primary Education stage in the Autonomous Community of Andalusia, emphasis is placed on the role of tutorial action in emotional development, providing students with tools for the positive resolution of conflicts and enhancing the basic skills of emotional education. This same Order states that teaching must respond to the educational needs of students, whether personal, intellectual, social, emotional or of any other nature, which allow the maximum personal and academic development of the same. This includes the emotional development of students. That said, emotional education should not be treated in isolation since, as the curriculum states, all dimensions of the student should be developed in a comprehensive manner.

### ***D. Teaching role in emotional education***

Emotions are fundamental in social interactions, including school. Emotional education is a central element of the teaching-learning process at school since both the teacher and the students experience different emotions and the flow of these emotions determines the educational process and the classroom environment. Therefore, emotional education should not be limited to isolated tutorial actions, but should be something transversal in the teaching practice during the whole educational process.

Correct emotional education improves the classroom climate, inter/intrapersonal relationships, motivates students, provides strategies and techniques for conflict management and develops social responsibility in students (Saarni, 1999; Fernández-Berrocal and Extremera, 2002; Bisquerra, 2002).

For the teacher's work in emotional education to be satisfactory, it is necessary, first of all, to think about his or her own emotional development. A teacher can only educate emotionally if he/she is emotionally intelligent, otherwise he/she will not be able to educate his/her students affectively, emotionally and morally. An emotionally intelligent teacher must possess great interpersonal and leadership skills. He/she must be motivating, conciliatory and be mentally and emotionally well in order to positively influence his/her students. On the contrary, a teacher who is intolerant, inflexible, rigid and in a bad state of mind can provoke the opposite.

### ***E. Concept of creativity***

Creativity has recently gained importance to such an extent that it has become a sought-after skill in several fields, especially in education and the workplace. Despite its importance, its definition is somewhat ambiguous since, depending on the field, it is oriented differently. We will define creativity as the process of posing and approaching a problem in a clear and effective way in order to formulate an idea, concept, or scheme in an unconventional way. It can be defined as the ability to see new possibilities and act accordingly (Urquiza-Pozo & Gómez, 2007). To develop the creative capacity it is necessary to foster curiosity, which will be the trigger of this and its main source of motivation.

Creativity has become a daily need, it is not something exclusive to great celebrities or geniuses, but is found in everyday life, finding quick and efficient solutions to everyday problems. A "creative" idea is characterized by being useful, effective and even original at the same time.

Gardner (2001, p.126) considers that "the creative individual is a person who regularly solves problems, develops products or defines new issues in a field in a way, which, at first, is considered new, but eventually becomes accepted in a particular cultural context".

A creative person is agile, with the ability to adapt to the context. He is a person with freedom of thought, capable of acting and expressing himself in an uninhibited way and without fear of what the rest of society will think. It is characterized by being a restless person, both physically and mentally. This means being always on the move, observing and analyzing their environment, being curious, eager to investigate and find answers to their questions, and having an entrepreneurial spirit.

In conclusion, a creative person is able to adapt and flow in change, to bring out all the potential possible within it. Heraclitus said 2,500 years ago that "the only constant thing is change", so a creative person will be able to adapt to any situation that life presents.

#### ***F. Creativity in the Primary Education Curriculum***

In the Order of January 15, 2021, which develops the curriculum corresponding to the Primary Education stage in the Autonomous Community of Andalusia, we find the deepening programs, which aim to create motivating learning experiences for students. These programs complement and enrich the curriculum through activities that develop motivation and creativity.

The Organic Law 3/2020, of December 29th, which modifies the Organic Law 2/2006, of May 3rd, on Education establishes that "artistic creation, audiovisual communication, digital competence, the promotion of creativity and the scientific spirit will be worked on in all areas of primary education".

This makes it clear that creativity must be worked in all areas of knowledge, in order to achieve a complete and comprehensive development of students, the main objective of competency-based learning.

#### ***G. Teaching role in the development of creativity***

Current education seeks to develop students in an integral way, enhancing their different dimensions and capabilities, according to their characteristics and sociocultural context.

Multiple intelligences refer to this integral development, and within these, we will place special emphasis on creativity. Robinson (2009) affirms the importance of creativity in the educational system, due to the numerous advantages and virtues that its development brings.

Fostering creativity in the classroom implies completely changing and updating the current educational landscape and, therefore, the teaching role. This implies rethinking roles, contexts, methodologies, spaces, contents and educational environments within the classroom. In general, it is necessary to readjust teaching-learning interactions and the role of the teacher and student according to the new methodologies.

Creative processes are not eventual or improvised elements, they are complex processes that should be worked in an integral way within education, therefore, it is not something that should be taken lightly and fortuitously. It must be a structured process, with a foundation and sequenced elements. The teacher must be fully committed to his or her work, so that his or her teaching provokes meaningful learning and leads to thinking and using creative thinking strategies.

#### ***H. Concept of Digital Storytelling***

Traditional storytelling consists of "the art of conveying events through words, images, and sounds, often by improvisation or embellishment" (Duveskog et al., 2012).

We live in a digital era in which the way of telling stories has evolved by leaps and bounds from the traditional linear structure, and which has been enriched by the ability to integrate a multitude of diverse resources, giving rise to digital stories or Digital Storytelling (Lambert, 2007).

Digital Storytelling is an innovative narrative technique based on the construction of a multi-format digital story using hypermedia language. It is based on the creative potential of ICTs to capture ideas, feelings and knowledge through audiovisual stories.

The term hypermedia refers to the set of techniques or procedures used to create audiovisual content that includes not only information in the form of text, but also multimedia elements such as audio, images, video... with the ability to interact with other users.

Robin (2008) reaffirms that this technique allows the creation of audiovisual content with a great expressive charge, using images, backgrounds, animations, music... being able to recreate historical events, personal experiences and even fictional stories using imaginary scenarios and environments. Therefore, it is any technique that uses digital technology to create a narrative (Sylvester and Greenidge, 2009).

DST requires careful prior elaboration, both narrative and technical. It is necessary to prepare a script reflecting the ideas, arguments and resources to be used and a basic knowledge of editing to be able to carry out a montage capable of transmitting to the audience everything the author wants. At the time of writing the script, it is advisable to create a "Storyboard" or graphic script, which consists of a set of sequenced illustrations used as a guide to understand and preview a story and its structure.

It is remarkable the enormous innovative and creative potential of this narrative technique, digital tools allow to break the barriers and obstacles presented by traditional narrative. Not only does it have great potential, but it is also widely accessible as it ranges from complex film productions to small "home" assemblies, so that today virtually everyone can create and participate in the production of a digital story or, at least, enjoy it.

### ***I. Application of Digital Storytelling to education***

Within education, the story is a fundamental key in childhood: "A fable, a story, or an anecdote can be a hundred times more remembered than a thousand theoretical explanations, psychoanalytical interpretations or formal approaches" (Bucay, 2020 P.8). Therefore, it was necessary a renewal to the current times, thus emerging the application of Digital Storytelling or Digital Storytelling in the classroom.

Digital Storytelling allows connecting people and experiences, transmitting ideas and knowledge beyond words. This technique has the ability to expand the way we communicate, learn, and reflect on our lives and experiences (Pratt, 2010), completely revolutionizing the educational field as we know it, being able to enhance multiple skills and competencies by offering students the opportunity to create their own story using ICT tools.

It becomes a tool with great potential to work aspects of emotional and creative development in the classroom, where it matters not only the final product, but also the creative process that surrounds it. There are numerous digital tools that primary school students have at their fingertips today, both editing programs and sources of inspiration in social networks. Teaching how to use them correctly is not only a necessity to be able to work the digital story but also a great opportunity to show the correct use of these tools.

### ***J. Some underlying didactic applications of the final degree project***

#### **ACTIVITY: Digital scenarios**

*Specific objective:* To discover the creative potential of Information and Communication Technologies.

*Development:*

This activity will be carried out in the computer room, in pairs. Different scenes are raised aloud and each pair will have to create a digital character, with a background and an appropriate text, adjusting as much as possible to the situation. For example: if we pose a scene of two friends talking happily in the park, each pair will have to create a pair of characters, place them in a park and create a short logical dialogue between the two of them.

In the first session, simple examples and approaches will be used so that the students will gradually gain fluency with the different possibilities that we previously mentioned in activity III What is Digital Storytelling? This activity will allow students to explore, freely and with the teacher's recommendations, different possibilities to perform the proposed tasks.

In the second session, students will be asked to express the intentions and emotions that the teacher sees fit with each scenario. The creations of the second session will be sent by e-mail to the teacher.

In the third session the creations will be shared and we will show how to add audio to our creations according to the tool used. Little by little we will introduce the DST technique and the students will be able to create their own digital story.

To create these digital scenarios students will be able to use, among many tools, the following:

- Websites to create avatars.
  - Paint
- Google images
- PowerPoint
  - PowToon
  - Genially
  - Canva
  - Etc.

**ACTIVITY: Hands on work.**

Specific objective: to develop the expressive and creative capacity to tell stories.

Development:

The concept of script and Storyboard will be explained, as well as its structure of: approach, knot and denouement. The crux should be a conflict situation that generates a problem to be solved. It is important to mention that the length of the narration of the story should be a maximum of 5 minutes and that within the story it is essential to describe the emotions of the characters, as well as their evolution.

The class hours will be dedicated to create the basis of our future digital stories starting with the script, the approval of this and ending with its visual expression in the form of storyboard. The activity will be carried out in four sessions, of which two hours will be dedicated to create the script in the language class, with the help of the teacher of this subject to validate the scripts and resolve doubts.

The last two hours will be used to create the storyboard in the art education sessions, with the help of the teacher of this subject to carry out the same task mentioned above. The storyboard will be made in the following template, indicating the name of the author, the tool to be used and writing a brief description of each scene. The teacher will have several templates available to the students. A maximum of 3 templates can be used for each student.

<b>Nombre:</b>	<b>Creado con:</b>	
<input type="text"/>	<input type="text"/>	<input type="text"/>
<hr/>	<hr/>	<hr/>
<input type="text"/>	<input type="text"/>	<input type="text"/>
<hr/>	<hr/>	<hr/>

**Image 1. Storyboard Template**

### III. CONCLUSION

Once we have seen all the points to be addressed in this article, we end with a critical analysis of the outstanding aspects of this project, as well as with our conclusions. One of the strong points of this proposal is that the intervention is that the activities and sessions are sequenced following a logical order as far as emotional competences are concerned; starting from the identification of own emotions, their self-knowledge, the expression of these emotions and the recognition of those of others.

It is also worth mentioning the transversal nature of the contents dealt with, allowing great flexibility in structuring the timing of the activities and requiring good coordination between fellow teachers. As we have mentioned in previous points, the intervention is intended for the last cycle of primary school, due to being in the pre-adolescent stage; this being an ideal stage to work on aspects of emotional development.

In terms of creativity, this proposal seeks to give the students the protagonism and freedom they need and demand during their learning; being the teacher an intermediary in the process of approaching the Digital Storytelling technique and the necessary tools for its correct elaboration. This also helps us to show the students the correct use of information and communication technologies; something of vital importance in such a digitalized era in which premature access to the Internet is one of the causes of many problems today. In short, we start from the students' previous knowledge in order to achieve meaningful learning; a fundamental objective of the teaching-learning process.

In conclusion, we can emphasize that this is an intervention proposal based on an innovative technique and that it is very useful to obtain good results in the future of our students. Our personal objective were to do a final degree work that would give an answer to one of my most repeated questions as a future teacher; how to work on personal development in a creative and attractive way for students in the classroom. Thanks to the technique of digital Storytelling, and its enormous and infinite potential, opens a great door in the way of understanding education today.

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