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Digital Storytelling: Developing Greek young learners' writing
skills in an EFL blended learning environment

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Patras, Greece, February 2021

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Digital Storytelling: Developing Greek young learners' writing skills in an EFL blended learning environment

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Abstract

Literacy instruction in the 21st century has been remarkably transformed. Globalisation and networked computers have created new challenges for future citizens thus requiring a new set of skills to account for the multiplicity, multimodality and the diversity of social contexts. Therefore, the teaching of writing should comply with the current pedagogical trends that situate it in authentic, technology integrated environments whereby knowledge is constructed through socialization and extends beyond the classroom walls. The present dissertation describes a small scale practitioner research conducted to the 6th Grade learners of a Greek State Primary School. Its aim was to investigate the development of the learners' writing skills through the implementation of a digital storytelling project structured around the Project-based learning principles and realized within a fully online blended learning environment. A process-approach was adopted and a variety of Web 2.0 tools was employed to facilitate the instructional procedure: Webex meetings for the synchronous lessons, the e-me social networking platform for the asynchronous, Google Docs collaborative documents and Storybird for the publishing of the end products. The research was conducted during the lockdown period in December 2020 and a variety of instruments was employed in order to accumulate multiple perspectives. The data was coded and analysed before the presentation of the results. The findings were very encouraging for the development of the learners' writing skills and facilitated a shift in the learners' attitude towards collaboration and computer-mediated writing. Finally, taking into consideration the limitations of the research a set of suggestions for future research was outlined and a general conclusion was reached.

Keywords

Digital Storytelling, Blended learning, e-me platform, Process writing, Project-based learning.

Ψηφιακή αφήγηση: Αναπτύσσοντας τις γραπτές δεξιότητες Ελλήνων μικρών μαθητών σε μεικτό περιβάλλον εκμάθησης της Αγγλικής ως ξένης γλώσσας

Χριστίνα Τσιγάνη

Περίληψη

Η διδασκαλία του γραμματισμού στον 21^ο αιώνα έχει μεταμορφωθεί. Η παγκοσμιοποίηση και οι δικτυωμένοι υπολογιστές έχουν δημιουργήσει νέες προκλήσεις για τους μελλοντικούς πολίτες απαιτώντας μια σειρά από νέες δεξιότητες για να αντιμετωπίσουν την πολλαπλότητα, την πολυτροπικότητα και την ποικιλία κοινωνικών περιβαλλόντων. Επομένως, η διδασκαλία του γραπτού λόγου θα έπρεπε να συμμορφωθεί με τις σύγχρονες παιδαγωγικές τάσεις που την τοποθετούν σε αυθεντικά, τεχνολογικά υποστηριζόμενα περιβάλλοντα όπου η γνώση κατασκευάζεται μέσα από την κοινωνικοποίηση και επεκτείνεται πέρα από τους τοίχους της τάξης. Η παρούσα διατριβή περιγράφει μια μικρής κλίμακας εκπαιδευτική έρευνα που διεξήχθη σε μαθητές 6^{ης} τάξης του δημόσιου, ελληνικού δημοτικού σχολείου. Στόχος της ήταν να ερευνήσει την ανάπτυξη των γραπτών δεξιοτήτων των μαθητών μέσα από την εφαρμογή ενός πρότζεκτ ψηφιακής αφήγησης δομημένου σύμφωνα με τις αρχές της μεθόδου πρότζεκτ και πραγματοποιημένου πλήρως διαδικτυακά σε περιβάλλον μεικτής μάθησης. Υιοθετήθηκε μια προσέγγιση με βάση την διαδικασία και αξιοποιήθηκε μια ποικιλία εφαρμογών Web 2.0 για να υποβοηθήσει την διδακτική διαδικασία: Webex meetings για σύγχρονα μαθήματα, πλατφόρμα κοινωνικής δικτύωσης e-me για ασύγχρονα μαθήματα, συνεργατικά έγγραφα Google και το Storybird για την δημοσίευση των τελικών προϊόντων. Η έρευνα διεξήχθη κατά την διάρκεια της περιόδου της καραντίνας του Δεκεμβρίου 2020 και μια ποικιλία εργαλείων μέτρησης χρησιμοποιήθηκε για να συσσωρεύσει πολλαπλές οπτικές. Τα δεδομένα κωδικοποιήθηκαν και αναλύθηκαν πριν την παρουσίαση των αποτελεσμάτων. Τα ευρήματα ήταν πολύ ενθαρρυντικά για την ανάπτυξη των γραπτών δεξιοτήτων των μαθητών και υποβοηθήσαν

μια μεταστροφή στη στάση των μαθητών απέναντι στη συνεργατικότητα και τον τεχνολογικώς διαμεσολαβούμενο γραπτό λόγο. Τελικά, λαμβάνοντας υπόψιν τους περιορισμούς της έρευνας σκιαγραφήθηκε μια σειρά προτάσεων για μελλοντική έρευνα και εξήχθησαν κάποια γενικά συμπεράσματα.

Λέξεις – Κλειδιά

Ψηφιακή αφήγηση, Μεικτή μάθηση, πλατφόρμα e-me, Διαδικασία γραψίματος, Μάθηση μέσω πρότζεκτ.

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List of Abbreviations & Acronyms

CALL	Computer Assisted Language Learning
CMC	Computer-Mediated Communication
DS	Digital Storytelling
EFL	English as a Foreign Language
ELT	English Language Teaching
f2f	face-to-face instruction
NA	Needs Analysis
NNS	Non-native speaker communication
OCL	Online Collaborative Learning
PBL	Project-based Learning
SLA	Second Language Acquisition
TEFL	Teaching English as a Foreign Language
TENOR	Teaching English for No Obvious Reason
TESOL	Teaching English to Speakers of Other Languages
TOS	Teacher Observation Sheet
ZPD	Zone of Proximal Development

1. Introduction

Literacy instruction has been remarkably transformed in the 21st century following the technological advances and the new trends in current pedagogy. The emergence of new technologies with emphasis on socio-cognitive and socio-cultural elements along with a shift in the learners' needs towards more creative ways of learning within a globalized, networked society has increased the challenges and, by extent, the necessity to adapt the teaching of writing to authentic, real life situations beyond the classroom walls. The purpose of this chapter is to situate this digital storytelling research project within the broader educational context of the 21st century as it is realized in the Greek educational system and to introduce the readers: (i) to some basic trends in current literacy instruction that govern the decisions, the choices and the impact of this project (see section 1.1), (ii) to the reasons that initiated this research procedure along with its estimated implications (see section 1.2) and (iii) to specify the research questions (see section 1.3).

1.1 The broader context of the research

This section explores certain technological advances and their impact in foreign language education within the Greek state school context as an attempt to outline: (i) the broader educational context of the present research and (ii) the theories that justify the approaches, the decisions and the choices of materials employed in the structuring of this research as a process-oriented, creative writing project delivered with the assistance of CMC tools in a Blended Learning environment, both synchronous and asynchronous. It starts by describing the challenges of the Greek educational context as far as English language teaching in State Primary Schools is concerned, in the light of contemporary pedagogy and the curriculum guidelines (see subsection 1.1.1). Then it continues by outlining an overview of CALL in the 21st century so as to signify the theoretical underpinnings behind the current pedagogical trends (see subsection 1.1.2). Further on, the analysis proceeds to ways that the technological advances and especially, Web 2.0 technologies, can affect CMC and what connotations it entails for contemporary instruction (see subsection 1.1.3). Finally, it addresses the issue of literacy instruction and how it is influenced by all these technological and pedagogical advances in the digital era (see subsection 1.1.4).

1.1.1 ELT in Greek State Primary Schools

Teaching English in Greek state primary schools follows the TEFL paradigm, according to Kachru's classification (1985), since the country belongs to the expanding circle which entails less exposure to the foreign language outside the classroom. However, it tends to assume the status of TENOR (i.e., taught for no obvious reason) due to the fact that the Greek community is inclined to associate foreign language learning with certification exams, a characteristic which is absent in the way English is taught in state schools (Sifakis, 2009). To account for this, Sifakis (2019) explains that a variation in pedagogy is deemed necessary for EFL curricula and stresses the necessity for enriched and "diverse linguistic, cultural and pragmatic input" to counterbalance the language exposure deficit (ibid., 2019, p. 22). The instructional practices followed by TESOL practitioners in public schools are governed by the general guidelines of the Unified Curriculum of Foreign Languages (Greek Pedagogical Institute, 2016) implemented in Greece since 2016 as well as of the Common European Framework of Reference (CEFR) (Council of Europe, 2001). However, the English language textbooks provided by the Ministry of Education, and in particular the 6th grade textbook (Efraimidou, Reppa-Zoi & Frouzaki, 2009) that applies to this research, have been in use since 2009, i.e., long before the implementation of the new curriculum. Hence, their structuring does not come into unison with the new principles in skills training and their supplementation with supplementary material or concurrent practices is deemed necessary in order to align with the learners' needs (Dendrinou & Karava, 2013; Greek Pedagogical Institute, 2016). As far as the use of technology is concerned, the curriculum encourages the use of internet-based software and applications carrying a multiple media content as a way to constitute the learner a co-creator and co-contributor to knowledge thus aiming to become a critically aware participant of the teaching methods (i.e., acquiring metacognitive strategies) (Dendrinou & Karava, 2013). Furthermore, one of the suggestions of the curriculum refers to the integration of computer supported collaborative tools in the teaching of English. According to Dendrinou and Karava (2013), their use is encouraged so as to promote experiential learning, since new knowledge is acquired in a socio-constructivist environment thus enhancing the development of the so called "21st century skills" or "Soft skills" by allowing the learner to manage the multiplicity of information wisely. Consequently, the structuring of the current innovative teaching intervention as a

combination of online tools and collaborative practices (see chapter 3.5) abides by the curriculum guidelines and it is suitable to be introduced in the Greek state primary school context.

1.1.2 CALL and New Media Pedagogy

Moving on to the relation between current pedagogy and technology in the light of the computer-based, collaborative, fully online blended learning aspects of this research project (see section 3.5), Computer Assisted Language Learning (CALL) refers to the teaching and learning of languages with the use of Information and Communication Technologies (ICT) (Slaouti & Boubourek, 2005). Nowadays, CALL is going through its integrative phase and it has deeply impacted language teaching by the introduction of multimedia and the expanded use of the internet (Warschauer, 1996). The socio-cognitive and socio-constructivist perspectives that are added to language learning are realized through the authentic use of language and skills integration with the aid of interactive technology tools. Kourtis-Kazoulis and Vlachos (2014) refer to various forms and applications of new media which are characterised by their diversity, multiplicity and multimodality thus shaping the future of foreign language education.

According to The New London Group (2000), globalisation and the widespread use of networked computers have created a pluralistic society that requires a new set of diverse skills in order to cope with the challenges of a vast changing world. Teaching the four basic macro-skills (i.e., listening, speaking, reading and writing) can no longer suffice and neither can the traditional teacher-centred mode of instruction. Scardamalia and Bereiter (2006) admit that the traditional educational practices which focus on knowledge transmission have proven to be inadequate while Harasim (2017) notices that the constructivist learning theory failed to address the conceptual changes and knowledge building that takes place online. The emerging technologies have created new genres of communication which pose new demands for future citizens and it is our role as teachers to train them (The New London Group, 2000).

Contemporary pedagogy has developed new learning theories, such as connectivism and collaborativism, to account for these needs by incorporating the interactive, social learning environments and Web 2.0 technologies (Harasim, 2017). Connectivism is the learning

theory of the digital age and according to its proponents it combines the chaotic nature of computer networks with social learning environments whereby learning takes place beyond the individual; it is the flow of information, the connection to “successful networks” and the reflective processing within the individual that causes knowledge to transform (Bates, 2019; Dimitriadis, 2015; Harasim, 2017; Siemens, 2005). Bates (2019) argues that the role of the teacher is vague and it is outlined by creating such a learning environment that will facilitate the whole process of automatic learning through exposure to the information flow and reflection for meaning making. Contrary to the deductive reasoning adopted by connectivism, collaborativism aka Online Collaborative Learning (OCL) adopts an inductive perspective to theory building and, as Harasim (2017) suggests, it was developed as a theoretical framework to explain online learning. It focuses on the use of the internet as a means to augment human intelligence as opposed to artificial intelligence and to enhance collaborative learning and knowledge building thus reshaping all forms of education (whether in the conventional classroom or in distance education settings) and facilitating human learning through improved options (ibid., 2017). It entails the learners working in groups and engaging in discussions that feature asynchronous, text-based and place-indifferent discourse to create knowledge. Combined with online distance education it can form a pedagogical blend while it employs techniques such as active learning and learning by doing (ibid., 2017).

1.1.3 CMC and the role of Web 2.0 technologies

According to theorists the future of foreign language instruction is closely linked to the role of technology and how ingrained it is into certain aspects of our lives. The contribution of Computer-mediated communication (CMC) has reached its full impact with the evolution of networked computers that have given rise to multimedia applications, online learning environments, blogs, podcasts, online dictionaries and other Web 2.0 tools with emphasis on synchronous and asynchronous communication and internet-based distance education (Kourtis – Kazoulis & Vlachos, 2014). As opposed to the static, read-only websites of Web 1.0 (i.e., the web of cognition) that flourished up until the '90s, the evolution of Web 2.0 (i.e., the web of communication), which was characterized by interactivity, crowdsourcing and social learning environments, brought about severe changes in CALL activities. It is through these technological advances that the students engage in autonomous learning and

self-assessment while they collaborate and interact in authentic environments that extend beyond the confines of the conventional classroom walls towards anywhere in the world (Vlachos, 2005; Warschauer, 1996; 2004). Building on the socio-cognitive, socio-constructivist and transformative theoretical orientations of contemporary pedagogy, Peachey (2019) argues that Web 2.0 technologies offer tools that spark up the students' creativity, socialization and collaboration, they help them construct real knowledge and share it as well as increase their motivation. Furthermore, according to Prensky (2001), one of the benefits of bringing the students into contact with networked technologies, hyperlinks, multitasking and parallel processing is that their brain changes its mapping thus making it easier for them to absorb information that is presented randomly in the chaotic web. Therefore, the internet contributes to the learning process, especially through social networks, and, as Vlachos (2009) suggests, by engaging students in blended learning environments they acquire a set of skills that promote lifelong learning, autonomy as well as media literacy through socialization, cooperation and interaction in real world situations.

1.1.4 Literacy instruction in the 21st century

As far as literacy instruction is concerned, contemporary pedagogy has changed its theorization towards the text itself, the medium of creating it as well as the principles, the practices and the skills that govern the teaching of writing. First of all, there has been a shift from the monolithic approach that views texts as linguistic objects (TALO) in need of encoding to that of a dynamic approach that views texts as multi-dimensional vehicles of information (TAVI) (Byrne, 1993; Johns & Davies, 1983; Kern, 2000). Such a perspective places emphasis on the socio-cultural element and the contextualised language aiming to achieve communication and to convey information (ibid., 2000). Furthermore, the integration of new technologies in classroom practices has remarkably transformed literacy instruction in the 21st century. The traditional paper-based writing with the essence of permanence and the evident corrections has been substituted by word processors thus offering a new dynamic to written texts. Their introduction to foreign language teaching entails certain advantages with regard to the form and the aesthetic quality of the text, its flexibility for frequent revisions and modifications, the emphasis on the writing process with its steps, the prospect of online collaboration and the public nature of the end product that can immediately reach an authentic audience (Piper, 1987; Tsotsoli, 2004). According to

Slaouti & Boubourek (2005), the fast and easy manipulation of digital texts promotes the development of writing skills to the students through enhancing process writing techniques. The students may engage in peer feedback processes which facilitates the development of higher order thinking skills (Hadzhikoleva et al., 2019; Slaouti & Boubourek, 2005) thus engaging in collaborative work and constructing knowledge with the assistance of their peers in the Zone of Proximal Development (Vygotsky, 1978). Therefore, the new theorization of literacy is more learner-centered, it employs a process orientation and views language as a means of conveying meaning through a reader-writer liaison (i.e., an “interpretative dialogue” that influences both parties) (Eco, 1989, p. 19) while the computer-based instruction practices add to this link besides developing multiple literacies (Kourti-Kazoullis & Vlachos, 2014). Bereiter and Scardamalia (1987) consider digital storytelling as suitable for novice writers since it requires knowledge telling processes which employ simple processing.

1.2 Statement of the problem

After defining the general pedagogical and instructional context whereby this research project was conducted, the particular section presents the problem that initiated the research as well as its significance.

1.2.1 The purpose of the research

The primary school textbook provided by the Greek Ministry of Education for the 6th Grade (Efraimidou et al., 2009), is directed to learners of a varied competence level since Greek state school classrooms display great heterogeneity. However, it follows a rather traditional methodology that treats writing in a product-oriented way thus focusing on the text as an end-product, not paying attention to the writer and the struggles he goes through in order to produce the expected output (Hyland, 2016). Accuracy and well-formedness constitute the main goals for writing while the only draft submitted is the final draft which is neither subject to revision nor the outcome of peer exchange (see Appendix A, CB p.21 ex. 5, p. 29 ex. B, p. 41 ex. C, p. 48 ex. D, p.57 ex. E). Therefore, it can be assumed that writing is viewed as a reclusive activity which disregards the obstacles that the learner faces in the

process of writing and the strategies he employs in order to transcend them. The written output is subject to overt correction on form-focused elements as the predominant type of teacher feedback, though some peer feedback may be allowed when the end-product is presented to class. The writing tasks are not related to real-life situations and their purpose is not authentic (see Appendix A). They are mainly targeted to individual writers without any requirement for collaboration between peers for their completion. The fact that it is a rather frequent phenomenon for learners to skip such open-ended tasks when assigned to them for homework indicates a lack of motivation. All these features come into contrast with the major trends in foreign language teaching, and especially to the teaching of writing, that were previously described in section 1.1.

In addition, the Covid-19 pandemic has caused a severe change in the type of education provided to learners across the world boosting the need for computer-based instruction (Teras et al., 2020). The restrictions and the necessity for social distancing both in and out of the classroom has impacted the way lessons are conducted bringing the learners' emerging needs in the 21st century to the forefront of educational practices. The traditional teaching methods and tools no longer suffice for the challenges of synchronous and asynchronous communication posed by the diverse situations that both foreign language teachers and students have to face.

Taking into consideration the ineffective textbook practices as well as the adverse teaching circumstances due to the Covid-19 pandemic, there is a need for innovative action to develop a more appropriate teaching methodology for the 6th grade learners. The particular research focused on the writing skill and, especially on creative writing through storytelling which constitutes one of the curriculum's illustrative descriptors for levels A1-B1 (i.e., A1-16, A2-12 and B1-11) that correspond to the competence levels of the 6th grade learners (Greek Pedagogical Institute, 2016). The complexity and the demanding nature of writing as a basic macro-skill, along with the sub-skills involved, designates the need to investigate how far an alternative teaching proposal abiding by the current pedagogical trends and implicating the technological advances can assist the learners in producing quality written works published in the form of an ebook and acquiring certain strategies to facilitate the whole process. The teaching intervention employed process-oriented techniques with emphasis on strategy instruction and it was implemented within a blended learning environment both synchronous and asynchronous. Several collaborative Web 2.0 tools were employed along

with synchronous and asynchronous platforms, such as Google Docs/Slides, the social networking e-me platform and Webex Meetings, to structure an innovative instructional procedure that aimed to facilitate the teacher in the organization of the project, to assist the learners in constructing new knowledge and by extent improving cooperation and motivation.

1.2.2 The significance of the research

The present research aspires to answer certain critical issues that many EFL teachers of young learners in the Greek state school may have since the assumption that the traditional methodological orientation of the school textbook may be one of the causes of the students' low performance in open-ended writing tasks as well as for them being demotivated (see section 1.2.1). Furthermore, foreign language teaching in the years of the Covid-19 pandemic requires for the development of alternative instructional practices to facilitate learning and to promote motivation through collaborative, computer-mediated, authentic tasks thus bridging the gap between contemporary pedagogical trends and teaching writing in state schools. The implementation of an innovative computer-mediated teaching intervention with the use of distance education tools and practices will provide useful insights as to the effectiveness of such methods in developing creative writing skills to young learners, especially since a blended learning method developed on a fully online mode is not common practice for primary school learners in Greece. The Covid-19 pandemic has also given rise to certain distance education platforms such as Webex and e-me that have never been researched before for their impact in ELT in Greek primary schools. The current digital storytelling research project will inform educational researchers, curriculum developers and other stakeholders about the implications of the introduction of these platforms to the teaching of writing to young learners with the prospect of inspiring further investigation on this new field or instigating a methodological shift in the post-covid era.

1.3 Research Questions

The main research question is: “How far can a blended learning instructional procedure combining both synchronous and asynchronous distance education practices and following the project-based learning principles in digital storytelling, facilitate the development of creative writing skills to the particular participants?” By this main issue investigated in this study, certain sub-questions arise:

1. Does the particular blended learning instructional sequence contribute to the construction of new knowledge and shift of attitudes on storytelling and digital storytelling as well as to the successful production of narrative texts incorporating the basic structural elements?
2. Does the web-based instruction with the particular Web 2.0 tools employed: (i) facilitate strategy instruction and (ii) lead the individual learners to achieve the successful use of techniques such as writing structural questions and a pre-writing plan before structuring their narration?
3. How far does the blended learning environment with the use of the e-me platform along with the synchronous and asynchronous peer editing and peer feedback processes: (i) contribute to student interaction and collaboration in the particular state school class as well as (ii) motivate learners and engage them in the fulfillment of the writing task?
4. How does the implementation of a fully online blended learning sequence influence the learners' attitude towards the use of computer-based instruction in the teaching of writing?

2. Literature Review

This chapter discusses certain theoretical and teaching methodology issues that are involved in the implementation of the instructional procedure of this innovative teaching intervention. The present study takes into consideration the work of other authors who have investigated the field to be examined since appreciating the work of previous scholars provides credibility to one's study and a sense of continuity to research (Katsillis & Zorbas, 2020).

2.1 Blended learning

The implementation of blended learning for the investigation of writing within a CALL environment has been an area of study for researchers around the world (Camahalan & Ruley, 2014; Kakandri, 2020; Shih, 2011; Tucker, 2012; Wahyuni, 2018). As a term, Blended learning or Hybrid learning is mainly defined by the employment of a combination of face to face and online practices in a carefully selected proportion while there is a variety of models and conceptualizations that extend it to other types of blends including combinations of different teaching methods, pedagogical approaches and technologies as well as modes of instruction such as synchronous and asynchronous (Hrastinski, 2019; O' Byrne & Pytash, 2015; Oliver & Trigwell, 2005; Sharma, 2010). Motteram and Sharma (2009) describe four types of blends: (i) f2f plus online which combines the traditional classroom instruction with web-based practices, (ii) a combination of technologies which refers to media and tools within a e-learning environment, (iii) beyond four walls which combines a series of methodological approaches without any use of technology and (iv) a combination of real world plus virtual world which extends the f2f teaching to a virtual reality self on behalf of the students. They, also, believe that blended learning constitutes the most suitable solution for the incorporation of technologies in a traditional classroom while Bates (2019) links it to experiential learning in the context of distance education practices such as online collaboration for group project work with the use of synchronous or asynchronous tools; similar to the current research project (see section 3.5).

There are multiple benefits favouring its application, such as the fact that it provides an opportunity for the learners to engage in real-world tasks that will expose them to authentic

contexts thus exceeding the boundaries of the conventional classroom (Jing, 2006; Ollivier, 2018). Moreover, it promotes skills integration and enhances the development of multiple literacies with emphasis on digital literacy (Slaouti & Boubourek, 2005). O' Byrne and Pytash (2015) claim that the incorporation of blended learning practices can transform the challenges of a traditional classroom; however, they agree that there is no obligatory mix in the analogy of synchronous and asynchronous activities. They suggest that the best approach revolves around the learning objectives and scaffolding learning. Pedagogy issues guide the successful implementation of blended instruction. Bates (2019) argues that blended learning and open learning are considered crucial in the digital age but he advises that teachers should keep a critical stance towards it so as to address the students' changing needs. Other scholars agree that in order to increase the learners' motivation, engagement and active learning, there is a need to fully comprehend the potential of these technologies and to transform the current teaching methodology by making appropriate pedagogical choices (Harasim, 2017; O' Byrne & Pytash, 2015).

2.2 Distance education practices in the Covid-19 era

The sudden outbreak of the Covid-19 pandemic in spring 2020 had immediate repercussions to the functionality of schools since all educational institutions were closed down for health and security reasons while "Emergency Remote Teaching" had to be applied (European Commission, 2020, p. 5). It was a precautionary measure that was repeated in mid November 2020 until Christmas as far as primary education is concerned and brought about the adoption of blended learning distance education practices in all mainstream education (Government Gazette, 2020). According to this legislation, the f2f instruction was substituted by synchronous instruction with the use of Webex meetings application while a variety of open access tools and web-based platforms (belonging to the Ministry of Education) flourished to facilitate the asynchronous part of teaching (ibid., 2020). Thus synchronous and asynchronous complemented each other (Anastasiadis, 2014).

These adverse circumstances have sparked up the interest of practitioner researchers from all over the world who started investigating and reflecting on certain aspects of their instructional practices in the light of the Covid-19 pandemic and their impact on their

students whether presenting a shift in attitudes towards embracing online teaching or designating negative implications and challenges (Alevizou, 2020; Cassorla, 2020; Kingsley, 2020; Liu & Zhao, 2020; Teras et al., 2020). Furthermore, the European Commission (2020) has issued a booklet about the implementation of a blended learning approach in schools for this academic year as a result of the Covid-19 pandemic. The author stresses the necessity as well as the benefits of such an instructional methodology thus offering theoretical guidelines for its successful implementation. Emphasis is placed on the challenges that have to be taken into consideration before designing blended learning courses such as the age and competence level of the learners, the infrastructure and competences of the teacher, the curriculum and the goals of instruction.

As a result of the absence of a solid theoretical background on distance education practices in the Greek educational community along with the increased need for retraining courses, certain MOOCs were organized and powered by the Greek Ministry of Education in cooperation to Universities. Manousou et al. (2020), proposed the adoption of a clear methodological framework with emphasis on the educational process and the production of quality content. The suggested principles referred to the philosophy (which is student oriented), the goals of instruction, the modes of instruction (i.e., synchronous and asynchronous), the materials, the role of the teacher who is expected to design quality content and manage a difficult endeavour. However, a basic tenet that summarises all these principles is that distance education can by no means entail a direct transfer of the conventional classroom practices in the online setting. Careful planning, the construction of interesting materials, interactivity, multimodality, and online collaboration can only guarantee a successful and effective online experience to the learners (ibid., 2020). Therefore, the available technological tools do not guide the distance education but they should be embedded in the instructional design instead.

2.2.1 Webex meetings

The Webex meetings platform offers a synchronous communication environment that enhances distance collaboration. It employs a variety of interactive tools such as a chat forum, polls, annotation tool, conferencing in separate digital rooms, i.e., on Breakout sessions mode. It is suitable for teaching purposes since it includes a whiteboard and facilitates the sharing of multimedia content through the tutors' screen. Furthermore, it

fosters the development of digital literacy skills to the learners by enabling them to become presenters themselves sharing their screen to exhibit their work or to organize groupwork when in a separate session whereby the tutor is not present. This platform was promoted by the Ministry of Education for the emergency remote teaching synchronous lessons during the lockdown. Consequently, it constitutes part of the implementation of this research project (see section 3.5) and its multifaceted role has been described in the TOS (see section 4.3 and Appendix L3).

2.2.2 The e-me platform

The e-me is a rather new educational platform for state school teachers and students which is hosted by the Ministry of Education and the Digital School. Its nature resembles that of a social networking platform, similar to Edmodo, since its users can form connections and communicate synchronously or not. The teacher can create a digital class named “hive” and invite his students. Both the teacher and the students can make posts at their class’ e-me wall and to write comments on each other’s posts and share files while hypertextuality, interactivity and multimodality can develop autonomy and higher order thinking skills (Kress, 2003, 2010; The New London Group, 1996). The teacher can create a variety of online, interactive games and activities which can be posted on the e-me wall. They are based on H5P, which is a JavaScript free and open-source content collaboration framework and aims to make it easy for everyone to create, share and reuse interactive HTML5 content. E-me is a free, userfriendly and protected learning environment accessed by certified users only. Its philosophy employs a user-centered approach with emphasis on computer mediated communication thus providing an authentic environment for student – student or teacher – student interactions (i.e., NNS of english). As such, it was employed both for the structuring / presentation of the project’s activities and as a distance communication tool during its implementation (see sections 3.5, 4.2, 4.3 and Appendices E-K, L3).

2.3 Project based learning

Project-based learning instructional methodology engages learners to the investigation of a complex task which has an authentic purpose and requires collaboration in order to solve it.

According to Mitsikopoulou and Gyftoula (2019), it is linked to experiential learning and associates to socio-cognitive, socio-constructivist theories of learning. One of its basic characteristics is that it brings the learner to the centre of the instructional procedure whereby he communicates, negotiates and interacts with his peers in order to fulfil the mutual goal, i.e., the completion of the task and the construction of knowledge (Bell, 2010). The teacher's role is to facilitate the learners and to oversee their progress; however, his contribution to the process is crucial since he provides a scaffolding to support their efforts. Critical thinking, decision making, evaluating via rubrics and self-assessment/reflection processes constitute an integral part that leads to intrinsic motivation and the development of 21st century skills (ibid., 2010). The implementation of a project is structured in four distinct phases: (i) Phase 1 entails launching the project (see subsection 3.5.4), (ii) Phase 2 refers to the building of knowledge and skills (see subsections 3.5.5 - 3.5.6), (iii) Phase 3 refers to synthesizing the end product and presenting it (see subsection 3.5.7) and (iv) Phase 4 is about self-evaluating the process (see subsection 3.5.8) (Larmer, Mergendoller & Boss, 2015; Mitsikopoulou & Gyftoula, 2019). Other researchers have conducted experimental studies integrating the use of a project-based framework into the implementation of digital storytelling with emphasis on the improvement of the students' performance, motivation and higher order thinking skills such as critical thinking and problem solving; thus producing encouraging results as to the effectiveness of the combination (Hung, Hwang & Huang, 2012; Yang & Wu, 2012).

2.4 Digital storytelling

Digital storytelling, as the term denotes, refers to the narration of stories with the help of technological means. Papadopoulou and Vlachos (2014) claim that it encompasses the traditional storytelling but it enriches it with multimedia content. Reinders (2011, p.2) suggests that a digital story should include at least two of the following media types: "music, video, text, audio, images or other digital media". Frazel (2011) classifies the digital stories into three categories on the basis of their purpose, i.e., stories that describe places/events are called "personal narratives", stories that narrate dramatic past events are called "historical documentaries" and stories that carry a didactic message are called "stories designed to

inform or instruct". Successful digital stories share some common characteristics which serve as criteria for their evaluation and these include the point of view, a dramatic question, emotional content, economy, pacing, the gift of voice and the power of the soundtrack (Robin, 2006). Barrett (2006) suggests the use of a rubric including these characteristics for the evaluation of the story in order to enhance metacognition; a technique that was employed in this research both for the students' self-evaluation and peer-feedback activities (see subsections 3.4.2, 3.5.6 and 3.5.7, section 4.2 and Appendix I 3) and for the teachers' end product evaluation (see subsection 3.4.4, section 4.4 and Appendix L 4).

The benefits from the implementation of digital storytelling projects lies in the development of a set of complex skills, i.e., the 21st century skills, that relate to the development of multiliteracies (Papadopoulou & Vlachos, 2014; Reinders, 2011). The use of visual aids along with a text inspires the students' creativity and fosters comprehension and effective communication even if there is a low competence level (Lee, 1994; Reinders, 2011; Robin, 2008; Tsigani & Nikolakopoulou, 2018). Pedagogically speaking, Barrett (2006) notices the convergence of four learner-centered strategies, i.e., student engagement, reflection for deep learning, efficient integration of technology to instruction and project-based learning. Its implementation starts with the traditional process writing techniques but it evolves as a collaborative social act that goes through distinct stages until its completion thus extending from the preparation stage whereby the learners plan their actions (see subsection 3.5.5) to the production phase that they synthesize their digital story (see subsection 3.5.6), to the post-production phase that they request feedback (see subsection 3.5.7) and finally, to the distribution phase that they present their creations (Papadopoulou & Vlachos, 2014) (see subsection 3.5.7). A variety of online and offline applications and Web 2.0 tools have been developed for the creation of digital stories including rich multimedia content that can take the form of a video (i.e., Photostory 3, Windows Movie Maker, Animoto, Adobe Spark, etc.), a presentation (i.e., Prezzi, Emaze, Buncee, etc.), a comic (i.e., Pixton, Powtoon, StoryboardThat, etc.) or an ebook (i.e., Storybird, Storyjumper, etc.).

2.4.1 Storybird

Storybird is the application that was employed in this particular project for the publication of the groups' end products (see subsection 3.5.7 and Appendix K2). It constitutes an online digital storytelling platform that provides artful visual material to trigger the writers'

imagination and creativity (Kyrmanidou, 2020). It is a userfriendly and simplistic platform that allows for the creation of illustrated, digital stories in the form of an e-book. However, the online editor it provides does not allow the use of other multimedia besides the images included in its gallery or any text formatting. For that purpose, it was deemed suitable for the particular young learners participating in this research since, as Gregory-Signes (2008) suggests, the effectiveness of digital storytelling is related to its adaptability in the students' cognitive level and their digital literacy skills thus serving the course objectives which are mainly linguistic in this foreign language course. Other researchers have investigated Storybird's use in digital storytelling (Kyrmanidou, 2020; Tsigani & Nikolakopoulou, 2018; Tsioumari, 2017). A study which was conducted by Tsigani and Nikolakopoulou (2018) to 6th grade learners employed a PBL framework and Storybird for the creation of an ebook through process writing. The study presented encouraging results as to the students' performance in creative writing, engagement and motivation despite its failure to shift their negative stance towards collaborative writing and the usefulness of strategies (i.e., pre-writing plan and helping questions) or to lead to mastering of the techniques to individual learners.

2.5 Process writing

As opposed to text-based approaches to writing that adopt a product orientation, process writing focuses on the writer and his struggles throughout the creation of the text without, certainly, disregarding the quality of the product (Slaouti & Boubourek, 2005). White and Arndt (1991) devised a model to describe the stages of the writing process which do not evolve in a linear order (Fig. 2.1); instead, there is often a regression to previous stages since writing is an ongoing process and the written output is subject to revisions (Hyland, 2016).

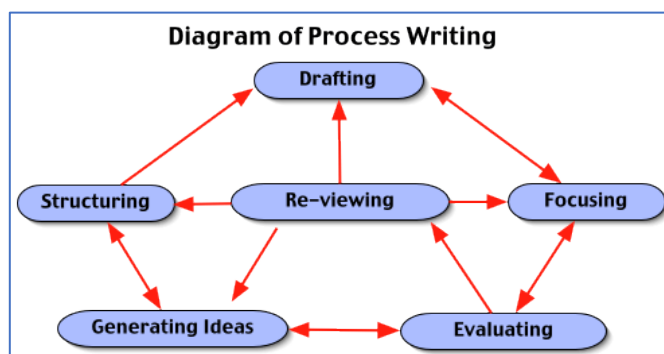


Figure 2.1: Diagram of the process writing model

In their framework, which was adopted in the present digital storytelling research project (see section 3.5 and Appendix C), the initial step of the writing process is generating ideas and it is enhanced by techniques such as brainstorming, using visual aids, integrating reading or watching a video (see subsection 3.5.5). The next stage is focusing which involves techniques such as freewriting or quickwriting so as to help in surpassing the writer's block (Elbow, 1998) (see subsection 3.5.5). Structuring refers to matching the genre while drafting is the stage where the actual writing takes place (see subsection 3.5.6). Evaluating, editing and reviewing aim to refine the text in terms of clarity of content, cohesion, coherence, layout and proofreading (see subsections 3.5.6, 3.5.7). Hayes and Flower (1980) stress the role of the task and the writer's prior schematic knowledge that appear to influence the writing process. Techniques such as integrating reading are encouraged as long as it aims to familiarize the prospective writer with the genre convention or to generate ideas (Calfoglou, 2019b). Furthermore, engaging in collaborative writing is an effective practice when it comes to process and genre-based approaches (Harmer, 2001). Another aspect that relates to the non-finality of the written product refers to feedback processes which have been revolutionized in this approach to writing. Calfoglou (2019) and Frankenberg-Garcia (1999) stress the importance of alternative types of feedback such as conferencing, peer-feedback, pre-text or real time feedback and self-driven evaluation that foster the development of critical thinking skills and metacognitive strategies as they were practiced in the various stages of the present research project (see subsections 3.5.6, 3.5.7).

2.6 Collaborative writing tools / Word processors

The introduction of CMC tools and especially, word processors in foreign language teaching has contributed to the development of writing skills as a collaborative practice. According to Beatty (2003), networked communication, besides motivating the learners, it enhances the development of critical thinking skills through the socialization it offers. Below is presented a free online collaborative writing application which was adopted in this project in order to facilitate the writing skill by functioning as a common workspace for the groups to process their narration within a socioconstructivist environment in the Zone of Proximal Development through scaffolding processes (Vygotsky, 1978). Therefore, connectivist and sociocognitive approaches are realized and knowledge becomes a distributed cognition through the use of online word processors such as Google Apps.

2.6.1 Google Docs / Slides

The so called Google Apps is a collection web-based applications that make use of the cloud to store information and provide the users with a distant storage space. The Google Docs is an online word processor, similar to Microsoft Word, but it allows for distance collaboration, sharing and free access to web users (Darbyshire & Darbyshire, 2010; George, 2012; Gould et al., 2010). All the tasksheets in this fully online project were created via GoogleDocs (see subsections 3.5.3 -3.5.6). Google Slides is an application for the creation of presentations, similar to Microsoft Powerpoint, which can be collaboratively created and shared online. According to Abrams (2019) and Nithya and Muthamil Selvi (2017), they are suitable for online group collaboration and modification of the output, i.e., drafts, in real time. It can be used to create tasksheets that can be combined with synchronous or asynchronous instruction thus facilitating the active participation of the students in project work while the teacher is monitoring their progress (see subsections 3.5.5- 3.5.7).

2.7 Research gaps

The present research acted as an evolved replication, a continuation of a previous study mentioned in subsection 2.4.1 which was conducted to a group of 6th Graders in another area of Greece and employed both f2f and partly online instruction structured on Blendspace, a free access, online application (Tsigani & Nikolakopoulou, 2018). In the present research, the procedure was enriched by synchronous-asynchronous blended learning practices presented in the protected environment of the e-me platform and by applying peer editing / peer feedback processes. It aimed at exploring the potential of producing improved results on the areas that the previous study had failed by providing more opportunities for interaction between the learners and by employing more suitable online tools.

Additionally, previous research on the employment of blended learning practices with the use of social networking platforms such as Edmodo and Facebook, for the teaching of literacy skills both in secondary and tertiary education (Kakandri, 2020; Shih, 2011) has suggested the need for further investigation of other Web 2.0 social networking tools that would be useful. Furthermore, digital storytelling with the use of collaborative writing tools such as Storybird and GoogleDocs for the creation of ebooks and Windows Movie Maker for the creation of videos has been researched before in the Greek EFL context whether in state schools or in the private sector (Exarchou, 2016; Karagianni, 2016; Kyrmanidou, 2020; Petridou, 2020; Tsioumari, 2017). However, there is little or no research on the use of digital storytelling within a fully online blended learning approach with the assistance of a variety of Web 2.0 tools for the development of young learners' writing skills; especially, when it comes to the employment of "e-me", i.e., the Ministry's social networking educational platform which has recently been imported to the instructional processes in Greek state schools (see subsection 2.2.2). The Covid-19 pandemic has raised the need for the use of asynchronous distance education platforms provided by the Greek Ministry of Education thus bringing the new social networking "e-me" platform to a central position in the instructional procedure. Considering the challenge of this unexplored field due to the non-existence of prior research findings on the implications of the use of this newly imported platform, it is worth investigating its integration to this process-oriented, digital storytelling project realized on a fully online mode within a blended learning framework for the development of the students' creative writing skills.

3. Methodology of the research

According to Creswell (2006), a qualitative research is justified when there is a need for detailed investigation of a problem so as to gain a complex insight on the issue. The nature of the collected data is open-ended since they are derived from the collaboration between the participant and the researcher. Qualitative methods tend to adopt a holistic approach to gaining insight and the social phenomena that are described refer to feelings, opinions and experiences. Theories are developed inductively and direct methods are employed to collect data (i.e., interviews and observations) (Kofou, 2020). The present research adopts a qualitative perspective on the grounds that it focuses on a specific group of young learners aiming to investigate the issue of developing creative writing skills through digital storytelling, project-based practices within a blended learning environment imposed by the Covid-19 pandemic.

The suitability of the qualitative design lies in the small scale of the research which aspires to provide more personalized insight on the problem without leading to generalizable conclusions (Cohen, Manion & Morrison, 2018; Katsillis, Kofou & Zorbas, 2020). A set of descriptive data were gathered and they were subject to transformation by employing inductive processing, analysis and interpretation in order to answer the research questions that were developed (see section 1.3) (Cirocki & Arceusz, 2016; Zorbas, 2020). Moreover, the research questions that were posed (see section 1.3) require the practitioner's insight and subjective observations along with other experiential data from the learners while the findings may offer an understanding to similar settings which is not subject to quantitative analysis (Kothari, 2004).

3.1 Research design

The research design followed in the particular educational context was that of a practitioner's research which according to Cohen et al. (2018) constitutes a small-scale intervention that engages in monitoring and reviewing its effects through action and reflection. Cirocki and Arceusz (2016) as well as Burton and Bartlett (2005) consider it as an efficient choice for applied sciences such as education. This type of investigated practice

seems to be a suitable method for this project since it is meant to bring about a change and at the same time it is a deeply reflective process that can be conducted by insiders, i.e., teaching practitioners themselves. Its main goal is either to inform current practices or to transform them through a circular process of self-reflective and collaborative inquiry (Herr & Anderson, 2005). It follows certain stages that constitute a complete cycle and entail the recognition of a problem, devising an intervention plan, analyzing observations, self-reflecting and sharing the results. Fox, Martin and Green (2007) suggest that it offers an opportunity to develop innovative approaches to resolve problems of practice by integrating the design into practice instead of imposing it.

The present research focused on remedying the problematic traditional product-oriented methodology in teaching the writing skill in the primary school textbook (see subsection 1.1.1), English 6th Grade (Efraimidou et al., 2009), which seemed unsuitable for the emergency remote teaching in December 2020. The particular teaching intervention introduced the implementation of a process-oriented approach to writing within a fully online blended learning environment whereby the learners engaged in computer-mediated communication online tools so as to promote strategy instruction and to facilitate the development of collaborative writing skills.

3.2 Research setting

The research was conducted in the Greek State School EFL context and specifically, in a Primary School situated in Skopelos, a small island in the Northern Aegean Sea. As an empirical research that gathers primary data through the researcher's experience (Dornyei, 2007), the particular research project developed within the site of instruction, i.e., a blended learning environment of different types on the basis of the combination of blends involved (Motteram & Sharma, 2009; Oliver & Trigwell, 2005; Sharma, 2010). The differentiation in blending technologies and modes of instruction was directed by the circumstances due to the Covid-19 pandemic that called for a change of plans. Initially, in its preliminary phase before beginning the actual intervention, the research developed in a f2f mode of instruction both in the school classroom and in the computer lab during the English course as well as asynchronously through the use of the e-me platform thus constituting a blended learning

environment of the first type, i.e., “f2f plus online” (Sharma, 2010, p. 456) (see section 2.1). After the school lockdown in November 2020, the research proceeded to the actual intervention phase by employing the second type of blend, i.e., “a combination of technologies” (Sharma, 2010, p. 456) (see section 2.1) that were deployed in a fully online mode, both synchronous via Webex Meetings and asynchronous via the e-me platform. In the first mode of instruction, English was taught twice a week (on Tuesdays and Wednesdays) for three teaching hours lasting 45 minutes each. However, in the second mode, the duration of the online lessons was reduced to 30 minutes each. Part of the online lessons evolved in a “Breakout Sessions mode” whereby the groups interacted in separate digital rooms without the teacher/researcher being present simultaneously in all of them; in contrast to the traditional f2f instruction whereby all the groups would work in the same room with the teacher tuning in to their discussions simultaneously.

3.3 Population and participants

According to Morrison (1993), there are three key elements that can affect the quality of a research: suitable methodology, instrumentation and selecting an appropriate sampling method. As far as sampling is concerned, Cohen et al. (2018) report six essential factors that can influence the researchers' decisions and judgements: (i) the size of the sample, (ii) its statistical power, (iii) its representativeness along with other parameters, (iv) the researcher's access to it, (v) the sampling strategy employed and (vi) the research paradigm undertaken (such as qualitative, quantitative or mixed methods). Therefore, defining the population and selecting a sample, which may or may not be representative depending on the sampling strategy followed, constitutes an important step before initiating the research procedure and collecting any data (Katsillis et al., 2020; Kothari, 2004).

Attempting to define the population in the present research (i.e., a group of subjects who share common characteristics), it can be said that the particular design was targeted to the entire population of 6th graders in the school I am working this year. Thirty students comprised the 6th Grade of the 1st Primary School of Skopelos (11-12 years old) and they were divided in two classes of about fifteen students each. As Opie (2004) argues, focusing on about 30 students within two or three classes would suffice when conducting a small

scale educational research within the confines of a Master's level. With regard to the qualitative nature of this research, employing a small sample was considered more appropriate since it generates a large amount of data that allow for an in-depth analysis, i.e., "thick descriptions" (Geertz, 1973, p. 6), of the issue under investigation without the need for generalizable conclusions (Cohen et al., 2018; Onwuegbuzie & Leech, 2007).

As Cohen et al. (2018) suggest, the individuals participating in a qualitative research should not be referred to as "sample"; so, hereafter, they will be referred to as "participants". The sampling method that best applied to the particular population was the non-probability technique which is common practice in small scale qualitative projects since it entails the researcher's selectivity over the targeted participants (ibid., 2018). In particular, the ST2 class was selected for the actual implementation of the teaching intervention while the ST1 class was rendered a pilot group so as to test the instruments, methods and procedures before the initiation of the data collection processes. Consequently, it can be said that the population and the participants coincided because they were all involved in the research whether for piloting or for the actual study. They constituted a convenience sample, the most common type of sampling method in second language research according to Dornyei & Csizer (2012). Their choice can be justified on the grounds of availability, accessibility and practicability reasons since they were the only ones available possessing similar characteristics and I teach these classes so I had direct access to fast results. However, it should be mentioned that the choice of ST2 class over the other as a main study group was purposive, as well, because it was facilitated by certain criteria. First of all, there was a series of pre-intervention activities at the preliminary phase of the research (see subsection 3.5.3) which aimed at estimating the students' degree of readiness and willingness to embrace novelty in a computer-based instruction. Furthermore, the timetable favoured the ST1 class as a pilot group since it preceded the other group with a 60 minute session at the beginning of the week, on Tuesdays, while the main study group had a 60 minute session on Wednesdays. It appears that it is a frequent phenomenon for convenience samples to turn partially purposive, as well, considering the amount of subjectivity inherent in both methods (Dornyei & Csizer, 2012; Kothari, 2004; Maruyama & Ryan, 2014).

As far as the participants' profile is concerned, the needs analysis questionnaire provided some insight (see subsection 4.1.1 and Appendices L1b, M1). The majority of them were Greek native speakers and their competence level in English ranged from A1-B1, according

to the Common European Framework of Reference (CEFR) that is implemented in Greece (Council of Europe, 2001). They all claimed that they attended extra English lessons in their free time for 4-6 years while the use of technology in their lives was mainly for communication and socialisation purposes. Their former learning experience of English at school involved a traditional methodology with rote memorisation, closed-ended activities and non-authentic, product-oriented writing tasks. Due to the unexpected quarantine in the previous school year (Spring 2020) that highlighted the teachers' lack of training in the distance education practices as well as the lack of infrastructure (Anastasiadis, 2020), the choice of synchronous or asynchronous instruction was optional. The particular learners had not received any synchronous teaching and the majority had never participated in the asynchronous photocopyable activities that last years' teacher uploaded in "e-class platform". There was also a cognitive gap on Simple Past/Past Continuous since they had not finished Unit 7 in the 5th Grade textbook (Kolovou & Kraniotou, 2009). Therefore, it was deemed necessary: (i) to train them from the very beginning of this school year in the use of the e-me platform and online, interactive activities and (ii) to skip the first three units of the 6th grade textbook (Efraimidou, et al., 2009) thus starting directly from unit 4 that included the past tenses necessary for this storytelling project. Initially, they resented for the integration of e-me in our reality and for the use of technology in our f2f sessions. They even expressed their disappointment for substituting photocopies with online activities but, gradually, they became accustomed to it and as time proceeded they were looking forward to reading their e-me posts in class.

3.4 Data collection instruments

The particular research project employed a variety of instruments in order to accumulate multiple perspectives thus achieving the triangulation of data as a means of increasing validity and reliability (Burton & Bartlett, 2005; Cohen et al., 2018; Doyle, Brady & Byrne, 2009). They were tailored to the participants' age, competence level and needs and they were piloted for flaws before their use with the actual study group. They can be classified in four categories: (i) questionnaires (see subsection 3.4.1), (ii) student documentation (see subsection 3.4.2), (iii) Teacher Observation Sheet (TOS) (see subsection 3.4.3) and (iv) an assessment rubric for the students' written products both before and after the innovative teaching intervention (see subsection 3.4.4).

3.4.1 Questionnaires

In the current research two questionnaires were designed and administered aiming to bring in the participants' perspective in the analysis that will follow (see section 4.1). The initial, needs analysis questionnaire was issued before the implementation of the digital storytelling project (see subsection 3.5.4, and Appendix L1) and attempted to gather primary information on the learners' profile, beliefs, needs and attitudes to the issues under investigation. The final questionnaire was administered after the implementation with a slight variation in some questions (see subsection 3.5.8) in order measure the learners' impressions over the impact of the innovative teaching intervention.

As far as the questionnaire design methodology is concerned, Dornyei (2007) believes that designing and administering a survey questionnaire is of crucial importance for the validity of the survey. He divides the types of questions that should be included in three categories: (a) factual questions measuring demographic elements, (b) behavioural questions that measure the respondents' practices and (c) attitudinal questions that refer to attitudes, opinions and beliefs. The questionnaire that was employed has been administered in a similar research by Tsigani and Nikolakopoulou (2018); however, it received a lot of adjustments so as to align with the research questions (see section 1.3), with the principles of good practice applied in relevant methodology (i.e., clarity and no double barreling) as well as to tailor it to both the survey needs and the subjects (Katsillis et al., 2020). There were questions of all three types suggested by Dornyei (2007) both closed-ended (i.e., T/F, multiple choice and rank order) and open-ended that were set as obligatory to be answered either with a short or a longer answer. The sequencing of questions involved the easiest at the beginning so as to facilitate the participants and to boost their confidence. Both questionnaires were administered and submitted online via Google forms since it was cost efficient and convenient for the participants while it led to automatic results in pie charts and diagrams (Katsillis et al., 2020).

3.4.2 Student documentation

This category refers to any kind of materials or platforms that were used in order to offer a shared workspace to the students aiming to gather written evidence of the processes they

engaged in and the products they produced throughout the implementation of the teaching intervention. It includes the tasksheets for every teaching session, i.e., Day, (see Appendices A-K, N7), the adapted self-evaluation rubrics (Barrette, 2006) that the students applied to their end products on Day 5 (see Appendix I 3) as well as the comments posted at the e-me wall either as a response to the activities or for other reasons designating the role of the platform in the whole process.

3.4.3 Teacher observation sheet

The teacher's self-observation technique (Griva & Kofou, 2017) was semi-structured in the sense that it entailed the teacher/researcher keeping detailed written notes recorded separately after each phase of the project. Cohen et al. (2018) described this type of observation as having a clear set of issues to be investigated but it was, also, open to gathering extra, non-systematic data so as to illuminate these issues. For that purpose, a specially designed observation sheet was employed including a few open-ended questions that focused on the teacher's own impressions about: (a) the students' reactions, (b) their participation, (c) their motivation, (d) other colleagues' reactions and attitudes to this project and (e) some general questions about potential problems or the pros and cons of the whole process (see Appendix L3). This type of observation is considered a "participant observation" since the teacher-researcher interacts with the learners and gathers data naturally (Griva & Kofou, 2017).

3.4.4 Final products' teacher assessment rubric

This category includes the teacher's analytical rubric (see Appendix L4) which is an adaptation from Barrett's (2006) suggested rubric options on the basis of the basic elements of a story (Robin, 2006) as described previously in section 2.4. This instrument was employed for the principled evaluation of both the pre-intervention individually written digital stories submitted on the e-me wall during the preparatory stage (see subsection 3.5.3 and Appendix D) and the post-intervention collaboratively written digital stories that were published by the groups on Day 7 (see Appendix K).

3.5 Research procedure

The research procedure abided by the principles of good practice as described by Grinnell, Unrau and Williams (2018) and on the basis of its qualitative nature it extended from the identification of the problem, the formulation of questions and designing the study to the data collection, the data analysis and the interpretation of the findings before their dissemination in this report. The initial design that included f2f sessions as part of the procedure had to be readjusted due to the adverse conditions of the Covid-19 pandemic that caused the closing down of schools. The implementation of the particular digital storytelling project within a blended learning environment during the quarantine period in December 2020 required a well designed plan. The schedule was tightly organized in advance so as to manage the extensive processes of writing along with the limitations of distance instruction, both synchronous and asynchronous; however, it exceeded the allocated time for various reasons that will be explained in the results section (see section 4.3, Appendix L3).

As far as the teaching methodology is concerned, a variety of techniques were applied with respect to both the theme under investigation and contemporary pedagogy. However, the analysis of the steps to carrying out the research that are described below falls in two main categories: a) the preliminary phase and b) the actual intervention phase. The former consists of the teacher's designing/pre-intervention stages, i.e., dealing with ethics issues (see subsection 3.5.1), the pilot study (see subsection 3.5.2) and the preparatory stage before the intervention (see subsection 3.5.3). Then the analysis proceeds with the latter category which refers to the implementation of the innovative teaching intervention (Table 3.1). On the whole, the instructional procedure followed the four phases of Project-based learning that entailed (i) planning (see subsection 3.5.4, Appendix C, L1), (ii) implementation (see subsections 3.5.5 - 3.5.6, Appendices C, E - I), (iii) synthesizing and presentation of the end products (see subsection 3.5.7, Appendices C, J - K) and finally, (iv) the evaluation of the whole process by both the students and the teacher (see subsection 3.5.8, Appendices C, L2) (Gudjons as cited in Mitsikopoulou & Gyftoula, 2019, p.173). It includes 7 teaching sessions (i.e., days) structured on the 3stage framework of pre-, while-, post-writing (see subsections 3.5.5, 3.5.6 and 3.5.7 respectively) while the activities throughout the project follow the basic stages of process writing as described by Hayes and Flower (1980) (see section 2.5) and their sequencing has been chosen with respect to the stages of digital storytelling

(Frazel, 2011; Papadopoulou & Vlachos, 2014) (see section 2.4). Finally, the whole process concludes with the evaluation stage (see subsection 3.5.8).

	Project initiation / NA	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Reflection / Evaluation
Process writing model		Reading integrated	Free-writing	Storyboarding	Scaffolding / Drafting	Evaluating / Editing drafts	Peer-feedback	Publishing	
3stage framework		Pre-writing stage			While-writing stage		Post-writing stage		
PBL	Phase 1 (planning)	Phase 2 (implementation)					Phase 3 (synthesizing & presenting)		Phase 4 (evaluation)

Table 3.1: Project stages and instructional models

3.5.1 Ethics issues

Research ethics constitutes one of the most important parametres that can protect the rights and dignity of the participants, especially when engaged in school-based practitioner inquiry. Therefore, ethics issues should be considered at a preliminary stage, i.e., before the commencement of the research process. According to Gorman (2007) and Vazir (2004), the term “research ethics” refers to a set of moral principles that can safeguard the research procedure and relates to: (i) the respect towards the participants as persons by asking their informed consent (i.e., autonomy principle), (ii) the fact that the researcher should act for the benefit of his research without compromising the participants’ wellbeing (i.e., beneficence principle) and (iii) the need for equality in the selection of the participants (i.e., justice principle). Furthermore, Anwar (2015) stresses the significance of anonymity and confidentiality in empirical research as a way to ensure that the identity of the participants will not be disclosed by publishing the results. As the new GDPR legislation has been imposed in all European countries since 2016, stricter laws govern the manipulation of personal data for conducting research (Hennis-Plasschaert, 2016).

Consequently, certain actions had to be taken to face these legal and ethical challenges in the present study: First of all, at the beginning of the school year the headmistress was informed about the whole endeavour and the necessary permissions were granted. Then, a letter of signed consent was sent to all the participants’ parents (see Appendix B) so as to explain the purposes of the research as well as the procedures and the tools that would be

employed. In addition, they were assured of the anonymity and confidentiality of the data that would be gathered while throughout the letter it was explicitly stated that the students would be the only ones with access to both the class' hive in the e-me platform and the online documents that would be used for the writing process.

3.5.2 Pilot study

Once these procedural elements of the preliminary phase of the research were resolved, there was a need for launching a pilot study. Piloting refers to the process of conducting a replication of the designed research using another sample from the same population in order to investigate the effectiveness of the methods, the procedures and the instruments thus increasing validity, reliability and practicability (Burton & Bartlett, 2004; Cohen, Manion & Morrison, 2018; Maxwell, 2005; Richards, 2001). It is considered an essential step prior to the initiation of the actual data collection process that can indicate possible flaws in the impending research project and estimate its feasibility, thus enhancing the possibility of a successful outcome (Mauch & Park, 2003).

The group of learners that was selected to comprise the pilot group came from the target population (Loewen & Philp, 2012) and consisted of the 14 students of the ST1 class of the particular primary school. Even though scholars favour the selection of a smaller sample for the piloting since it is mainly meant to measure the functionality of the instruments (especially the questionnaires) rather than the collection of data (Katsillis, Kofou and Zorbas, 2020; Maruyama & Ryan, 2014), the pilot group that was employed here possessed similar characteristics to the final study group not only in terms of teaching context and competence level but also in terms of size as well. This was a conscious decision that increased the teacher's work load and made the task more strenuous; however, it offered a great opportunity to replicate the exact conditions of the actual implementation of the research project in order to rehearse its implementation, to improve the procedures and by extent, to minimize the risk of failure (Dornyei, 2007; Mauch & Park, 2003). The pilot participants were divided in 3 subgroups (just as the final study participants would do) and engaged in the entire set of extensive processes involved in the particular digital storytelling project that are described in the following subsections. Furthermore, during the instrumentation process of the questionnaires they were often asked about their inferences on questions so as to reveal ambiguities (Maruyama & Ryan, 2014).

The reflection on the whole piloting process led to useful insights and helped me assess the respondents' difficulties so as to make some adjustments to both questionnaires (initial and final) before administering them to the final study group (i.e., improvements in phrasing, adding or merging items) (Selltiz, Wrightsman & Cook, 1976). Despite the minor problems which arised and caused a delay in schedule, the fact that the pilot group succeeded in completing the project and their e-books were published on Storybird's public gallery acted as a precursor for the forthcoming implementation to the actual study group.

3.5.3 Preparatory stage

The final steps of the preliminary phase of the research included 3 pre-intervention activities that were devised in order to familiarize the learners with certain tools and modes of work as well as to provide raw data (i.e., the students' pre-intervention written products) useful for the triangulation processes at the post-intervention data analysis stage.

In the first pre-intervention activity (October 26th, 2020), the students were asked to work individually on an asynchronous writing activity posted at the e-me wall (see Appendix D1a). It entailed producing a short story of about 100 words on a flight incident using vocabulary they found in a word cloud created with the use of the online Web 2.0 application named WordArt (see Appendix D1b). The students were requested to post their stories at the comment box below the teacher's post but very few participated. The aim of this activity was to gather initial written products from the participants in the study following the product-oriented, non-authentic, individual writing methodology that the school textbook employs (Efraimidou et al., 2009). This primary documentation was intended for use at the data analysis phase to evaluate the effectiveness of the teaching intervention by comparing the pre and the post intervention written products so as to increase validity.

The second and the third pre-intervention activities constituted an attempt to make informed decisions both about the future actions of the actual implementation stage and about the student groupings of the impending intervention; therefore, certain online activities were designed. The second pre-intervention activity (November 11th, 2020) included an online Google Form listening quiz based on audio material from the textbook (Efraimidou et al., 2009) for the students to work in pairs at the computer lab (see Appendix D2, Google quiz ex. 5). Its last activity entailed both critical thinking and expressing opinion for the

construction of a paragraph with the assistance of given questions on a subject that wasn't related to story writing. Its aims were to familiarize them with the format of the impending online questionnaires, to inspect the functionality of possible groupings and to observe their ability to cooperatively write a text on the basis of guiding questions.

The third pre-intervention activity (November 25th, 2020) was devised unexpectedly due the Covid-19 pandemic lockdown that was imposed in mid-November. The quarantine caused a change of plans so distance education methods had to be tested before entering the implementation phase at a synchronous and asynchronous mode. An online word processor was employed in order to create a collaborative document via Google Docs for the completion of a closed-ended, textbook writing activity, i.e., the biography of Igor Sikorski from the pupil's book p. 45, ex. B (Efraimidou et al., 2009) (see Appendix D3a, D3b, D3c). The writing task was simplistic and product oriented; however, it was transformed into an online activity whose aim was crucial for the continuation of the research since a new of mode of instruction was introduced. The f2f lessons in school were substituted by online teaching on Webex and the participants had to get accustomed to the synchronous distance collaboration without the constant presence of the teacher. Hence, the instructions were posted on the e-me wall (see Appendix D3b, D3c) and the students were divided into groups of four during the synchronous lesson whereby they had to communicate via Webex Breakout Sessions and to assume roles while writing on the online collaborative document such as typing, sharing their screen and decision making.

3.5.4 Project initiation - Needs Analysis stage

Once these training activities were over, the actual project-based instruction was initiated with a complete cycle of the practitioner research following the principles and steps of process writing and digital storytelling within a blended learning environment delivered fully online, both synchronously and asynchronously. On Phase 1 of PBL (i.e., the planning stage) (see Appendix C) the students were informed about the theme of the project which was the collaborative writing of a story that would be published on Storybird application in the form of an ebook. Their goal was to create a good quality digital story that would be accepted in the Storybird's public gallery by the site moderators/review critics and it would be accessible to people and students from all over the world. The initial, needs-analysis questionnaire was posted on the e-me wall and it was administered online via Google Forms

during the synchronous teaching session (see Appendix L 1a-b). Then the students were divided in 3 groups of 5 members each and proceeded to the next phases of the project. Harmer (2001) argues that organising small groupings of 5 students allows for the emergence of a plurality of opinions and is appropriate for provoking greater participation and active interaction without confining the members in over-reliance on particular individuals.

3.5.5 Pre-writing stage (Days 1-3)

Moving on to Phase 2 of PBL which is considered as the most demanding part of the project (Mitsikopoulou & Gyftoula, 2019), the implementation of the innovative process writing intervention began while the students/participants were involved in extensive steps that led up to the pre-production phase of digital storytelling (Papadopoulou & Vlachos, 2014). The pre-writing stage evolved in three teaching sessions (i.e., Days 1-3) that gradually guided the learners towards the construction of new schematic knowledge on the storytelling genre thus aspiring to its application in the structuring of their stories. Each session constituted a separate post on the class' e-me wall; namely, Day 1: reading integrated, Day 2: free-writing practice and Day 3: storyboarding (see Appendices E-G).

On Day 1, the learners were presented with Pre-writing Activity A which was initially assigned for asynchronous study. The post drew their attention to the basic elements of a short story as they were exemplified in the model provided to them in the form of a digital comic which was retrieved from Photodentro along with an online tasksheet via Google Docs which was presented in Greek (see Appendices C, E1a, E1b). During the next Webex meeting, the students watched the first part of a Youtube video entitled "How to write a short story" (up to 05:40) (Afthonidou, 2020) and engaged in a whole-class discussion in order to fill in the tasksheet chart with the structural elements of the King Midas' plot on the basis of the 5 stages of Freytag's pyramid (i.e., introduction, rising action, climax, falling action, denouement) (Freytag, 1900) (see Appendix E1b).

On Day 2, the Pre-writing activity B on the e-me wall (see Appendices C, F1a) entailed freewriting or quickwriting practice, an invention technique targeting the generation of ideas (Jacobs, 1986). The students were given a picture slideshow created on e-me content (along with its presentation in a pdf format for disfunctioning devices) so as to trigger their

imagination with visual stimuli (see Appendix F1b,c). This strategy was introduced as a warm-up activity before engaging the students in the writing process of their story, thus attempting to disentangle the process of creating from the process of editing. To achieve this the teacher explained its basic features: a) concentrating on the content, not the form, b) incessant writing as a way to surpass the writer's block and c) keeping a time limit and then orally demonstrated its application on one of the pictures given in the slideshow (ibid., 1986). The students were allowed to submit their answers either at the comment box below the post or privately through the e-me assignments application (see Appendix F1d).

On Day 3, the Pre-writing activity C, posted on e-me wall (see Appendices C, G1a), guided the groups through the first step of process writing, i.e., generating ideas (White & Arndt, 1991). According to Slaouti and Boubourek (2005), this initial stage aims to transcend the writer's block and employs techniques such as brainstorming and visual aids. Therefore, the 3 groups started cooperating towards fabricating their own story and were involved in the creation of a storyboard whereby they were expected to engage in a brainstorming activity (both asynchronously and synchronously) so as to devise their own plot according to Freytag's pyramid (Freytag, 1900) similarly to Day 1 (see Appendices G1b-c, O1).

3.5.6 While-writing stage (Days 4-5)

The while-writing stage was broken down into two teaching sessions, i.e., Days 4 and 5. This is where the actual writing of the stories took place since the students proceeded to the structuring and drafting stages of their story. They engaged in extensive processes that developed recursively not only within this stage but also among the previous and the forthcoming stages (Hayes & Flower, 1980; White & Arndt, 1991). Two separate posts were uploaded on the e-me wall presenting the following stages of the writing process model: Day 4 focused on scaffolding and drafting while Day 5 focused on self-evaluating and editing drafts by using adapted student rubrics.

In particular, Day 4 (see Appendix H1, C) included two activities that were designed for both synchronous and asynchronous instruction and were presented to the learners during a 60-minute Webex Session. The while-writing Activity A provided the learners with a digital card (see Appendices C, H1-2) created on BigHugeLabs-Trading Card application that was meant to function as a model, i.e., a Vygotskian instructional scaffolding demonstrating the

procedure towards structuring the drafts by assuming the role of a reader (Davis et al., 1997; Vygotsky, 1987). The model-card incorporated: (i) the narrative text and the picture of the first page of the story along with (ii) a set of helping questions that were used in order to structure the narration of that particular page. This technique highlights the dialogic relationship that the socio-cultural theorization of literacy recognizes in the interaction between the writer and the reader (Gee, 2000; Kern, 2000). The reader's anticipated expectations on behalf of the writer increase the chances of his meaning being successfully communicated to the reader with regard to the situational context (Johns et al, 2006; Hyland, 2016).

The While-writing Activity B (see Appendix H1, C), brought the learners to the centre of the instructional procedure whereby they were expected to remotely cooperate with their teammates via Webex Breakout Sessions in order to put into practice the steps exemplified in the previous activity. They used a Google Doc tasksheet named "Drafts" as a common workspace for group members (see Appendix H3) to look at the pictures of the story, to write questions about each picture, to create the First Draft by answering these questions and to create an enriched version of the first draft that extends beyond the questions, i.e., their Second Draft. The students were asked to work in pairs on each picture so as to engage in collaborative writing and to practice these partially mastered skills thus socially constructing knowledge through their interaction with their peers in the Zone of Proximal Development described by Vygotsky (Davis et al., 1997; Slaouti & Boubourek, 2005). This was the most time-consuming activity that required systematic pre-text feedback and constant monitoring by the teacher since the students did not fully grasp the notion of drafts in the first place (see Appendix N1).

Moving on to the completion of the writing of the story, Day 5 included two activities (i.e., C and D) which were designed for a 60-minute synchronous instruction and concentrated on finalizing the story by acquiring an overall perspective over its fragmented development by the pairs in the previous stages (see Appendix I 1). The While-writing Activity C provided the learners with a Google Doc for the "Evaluation/Editing" of their second draft (see Appendix I 2). Working on Webex Breakout Sessions mode, the groups read the whole story aloud and inspected it in terms of content as well as for issues of cohesion and coherence thus creating their third draft (i.e., re-viewing, adding quotes for a more vivid narration and proofreading for spelling or diction).

The While-writing Activity D introduced the learners to the notion of evaluation of their narratives through a simplified version of an adapted assessment rubric created and distributed via Google Docs (Barrett, 2006) (see Appendix I 1, I3). The groups studied the criteria and the specifications (in the presence of the teacher) so as assume a sense of standards and to evaluate their end products by applying justified scores. The rubric's usefulness lies in the descriptive scaling of the levels of attainment which fosters self-directed learning, encourages the development of metacognition through reflection on one's own work and by extent, facilitates the development of critical thinking and higher order thinking skills (Allen & Tanner, 2006; Hadzhikoleva et al., 2019; Huba & Freed, 2000).

3.5.7 Post-writing stage (Days 6-7)

Moving on to Phase 3 of PBL, the post-writing stage began whereby the groups synthesized their final products and presented them (Mitsikopoulou & Gyftoula, 2019). It extended in two teaching sessions: Day 6 that focused on peer-assessment and Day 7 that referred to publishing the digital stories on Storybird.

During the Webex session on Day 6 (Post-writing Activity A), the groups transferred the written outputs to the "Final Draft" Google Slides document and a new post was created on the e-me wall for each group separately (see Appendix J, O2) requesting the other groups for peer-feedback. The groups conferenced employing the rubric of Day 5 (see Appendix I 3) as well as other criteria (such as their personal opinion as readers) and worked asynchronously so as to express their opinion individually at the comment box below the other groups' post (see Appendix J2). According to Hadzhikoleva et al. (2019), the successful implementation of peer assessment is facilitated by some preliminary preparation on behalf of the teacher that entails defining a set of criteria and training the learners to apply them, an act completed by the self-assessment activity on Day 5 (see Appendix I 1).

Day 7 was a synchronous 60-minute session and it included three activities (i.e., B-D) that led the project to its completion, the publishing on Storybird (see Appendix K1). In Post-writing Activity B, the students read the comments and decided if they would follow their classmates' suggestions (in case they proposed any changes). The Post-writing Activity C focused on the characteristics of digital storytelling and aimed at engaging the learners in knowledge-driven, top-down processing by eliciting prior schematic knowledge on the

theme as well as creating new schemata (Calfoglou, 2019 Week 3; Field, 1999). It guided the learners to notice ready-made ebooks published in the program's public gallery so as to infer the format of the genre and its functionality along with similarities and differences from printed books, thus practicing critical thinking skills. The Post-writing Activity D constituted the final step towards the distribution of their digital stories. The teacher drew their attention to the interface and the publication settings before submitting the stories for review to the site moderators. Finally, their ebooks were approved and the e-me post for Day 7 was updated with an announcement providing the students with the shared links (see Appendix K1-2).

3.5.8 Reflection - Evaluation stage

Finally, the whole intervention concluded with the Phase 4 of PBL. The evaluation of the project on behalf of the students was achieved through the final questionnaire which was administered online via Google Forms during the final Webex session. They reflected on issues such as participation, cooperation, interaction between group members or with the teacher, benefits as well as difficulties (Mitsikopoulou & Gyftoula, 2019). Then the teacher conducted his part of the evaluation by filling in the observation sheet.

4. Results

The extensive procedures of the practitioner research (see section 3.5) as well as the diverse data collection instruments (see section 3.4) led to the accumulation of massive and messy qualitative data (Revesz, 2012). Zorbas (2019) argues that the challenging nature of qualitative data relies on an appropriate coding process for their analysis and, subsequently, for the presentation of the results. Drawing on the three types of coding that Howitt and Cramer (2007) and Revesz (2012) report, i.e, “Pre-coding” that refers to quantitative data and analysis, “Researcher’s imposed categories” that refers to qualitative data analysed quantitatively and “Coding emerging from the data” that refers to data collected and analysed qualitatively, the latter was employed in this particular research. The coding process that was followed involved color coding and note-taking on the printed version of the instruments so as to highlight the emerging themes. Baralt (2012) describes the recursive and interpretative processes of qualitative data analysis as rich, deep, reflective and interactive leading to the building of patterns while Patton (2002) and Wolcott (1994) stress the complexities of inductive analysis and the creativity in the synthesising process that lead to the transformation of data. Therefore, the data which were collected, coded and analysed are presented in this chapter. The findings are outlined in separate sections with regard to the instrument that generated them starting by the questionnaires (see section 4.1), the student documentation (see section 4.2) and then proceeding to the teacher’s perspective with the Teacher Observation Sheet (see section 4.3) as well as the evaluation of the pre/post-intervention products via a DS rubric (see section 4.4).

4.1 Questionnaires’ findings

Starting the presentation of the findings by concentrating on the students’/participants’ perspective on the whole implementation process, the following subsections describe, compare and contrast the results from the analysis of the two questionnaires that were employed. The subsection 4.1.1 refers to the results from the initial, needs analysis questionnaire that was administered during the preparatory stage of the research (see subsections 3.4.1 and 3.5.3) and the subsection 4.1.2 refers to the results from the final,

evaluation questionnaire that was administered after the implementation process (see subsections 3.4.1 and 3.5.8).

4.1.1 Needs analysis (Initial Questionnaire)

The initial questionnaire, which included 28 questions (see Appendix L1b), investigated the learners' needs and it accumulated data residing in four categories: (i) factual information, (ii) attitudes, (iii) wants and learning needs as well as (iv) constraints, learning styles and preferences. From the analysis of the factual (i.e., demographic) information it is obvious that the initial questionnaire was not completed by all the participants in the research. It received only 11 responses which means that 5 students did not contribute to the needs analysis either because they were absent in that particular session (see subsection 3.5.3) or because they forgot to click the submit button in the end. The results coming from those who successfully submitted it showed that the majority of the participants were Greek native speakers. However, there was one student of Albanian origin and one bilingual student coming from Slovakia and Greece. All of them admitted that they have been attending extra English classes in their free time for 4-6 years.

The attitudes category (see Appendix L1b) attempted to measure the learners' stance towards learning English, their motivation and their opinion about the primary school textbook "English 6th Grade" (Efraimidou et al., 2009). In the analysis, 10 out of eleven students reported that they liked learning English and when asked about their motivation the most popular reasons referred to communication purposes, future employment and reading texts in English (Fig. 4.1). The final question in this category showed that the majority of the students do not have a clear opinion about whether they like the textbook or not and they seem divided when it comes to how interesting it is. They consider it neither too difficult nor too boring while the vast majority admits that it contains useful information. When it comes to skills training the vast majority do not have a clear opinion about the productive skills (i.e., writing and speaking); however, they believe that it helps them in the receptive ones (i.e., reading and listening) and in learning new words (Fig. 4.2).

6. Για ποιο λόγο μαθαίνεις Αγγλικά;

11 απαντήσεις

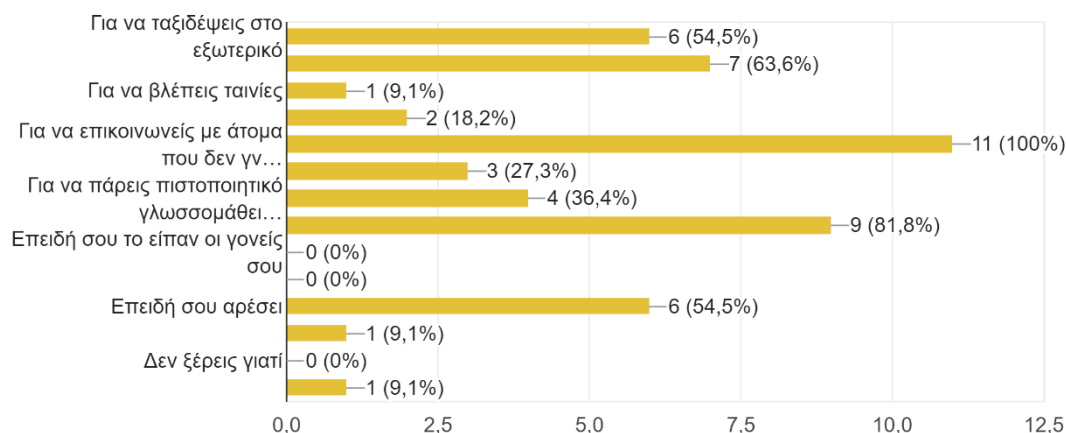


Figure 4.1: Reasons for learning English

7. Τι γνώμη έχεις για το σχολικό βιβλίο;

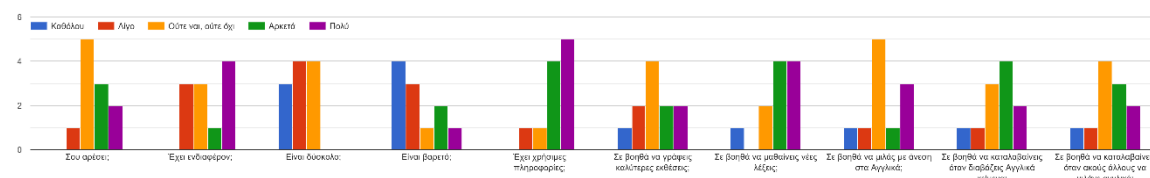


Figure 4.2: Attitude to the school textbook

The category wants/learning needs (see Appendix L1b) investigated issues such as: (i) the learners' prior experience to the use of technology both at school and in a home setting so as to depict their aptitude on technology and to provide a solid background for the subsequent questions on their preferences as well as (ii) their prior schematic knowledge, opinions and expectations on the notions of storytelling and digital storytelling so as to designate the learners' former state for future crossreferencing with the final questionnaire after the completion of the project (see subsection 4.1.2). In the question about the time allotted on technology in their free time, 63,6% of the students claimed that they use it almost every day. When asked on the usefulness of the internet in their lives, the majority supported

that of finding information to solve queries while there was an even distribution in those using it for communication purposes through the social media and for game purposes. Moreover, the majority claimed that they did not use it to create multimedia content even though they did use it to find information on projects and half of them to cooperate with their classmates in groupwork activities. The category with the largest agreement on negative responses was the use of technology for online encyclopedias and dictionaries which seemed to interest the learners the least (Fig. 4.3). These findings suggest that the learners view technology as a means to communicate, to socialize with their peers and to have fun with games while they resort to the internet to find answers when it is needed but not as a deep learning tool. When it comes to the use of technology in school, all of them admitted that they have used it in English while it is almost even in the other courses with the exception of ICT classes. When asked on ways they have applied technology in school subjects, they referred to “the e-me and the eclass platforms” that were used to upload materials such as quizzes. None of them reported the application of technology for creative purposes.

9. Πόσο συχνά χρησιμοποιείς τον υπολογιστή/internet για:

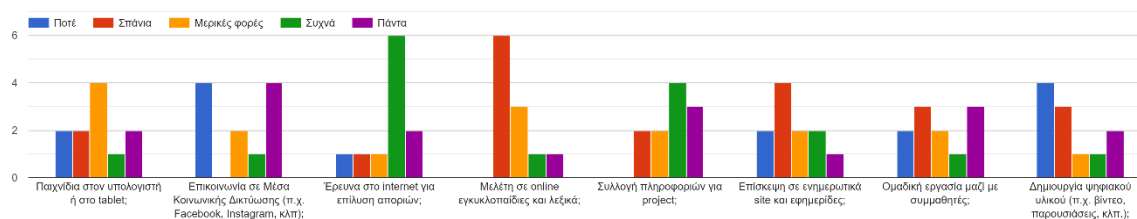


Figure 4.3: Uses of technology

In the questions about storytelling, 63,6% of the students claimed that they knew what it is but the majority failed to define it properly. The 3 correct responses that were gathered included the terms “narration” and “short story”. About digital storytelling, only 36,4% claimed they knew what it is; yet they displayed a weakness to define it with the exception of 3 students who responded with terms such as “narration in the internet”, “short story through the internet” and “uploading a book on the internet for other people to see it”. The students said that they had never seen any digital stories (63,6%) while from those who had, 36,4% liked them. In a relevant question, the lack of confidence in creating a digital story

was evident for about half of the students. When asked on their expectations about the contribution of technology in writing digital stories, there was an average degree of conviction that technology can assist them which became more evident in a followup question on how it could help them to write stories whereby most of the responses displayed lack of knowledge or were irrelevant. Nevertheless, there were a few inventive answers such as “providing pictures and imagination” and “finding better expressions through the internet”. Up to this point it has become clear that the particular learners are not much aware of storywriting and the results of the impending implementation should be contrasted with these findings (see subsection 4.1.2).

In the final category “Constraints, limitations and preferences” (see Appendix L1b), there was an attempt to define possible reasons that could influence the implementation of the project (see section 3.5) as well as to receive primary responses on writing processes, techniques, strategies and modes of instruction that could be juxtaposed to those after the implementation (see subsection 4.1.2). First of all, most of the students use a computer to log in to the online courses even though some of them use a smartphone, too. An important finding concerns the preferred mode of instruction which favoured the two extremes: i.e., 36, 4% expressed a preference on the fully online blended learning approach combining synchronous sessions via Webex and asynchronous via e-me while 27,3% preferred the conventional mode of f2f lessons at school and traditional textbook activities (Fig. 4.4). This constituted a significant observation since the whole project was intended to be delivered on a fully online mode and the juxtaposition with the post-intervention findings (see subsection 4.1.2) would provide useful insight on the effectiveness of the intervention. Furthermore, an extra suggestion added by the students mentioned “a game-based lesson to increase the fun element”.

21. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των Αγγλικών;
11 απαντήσεις

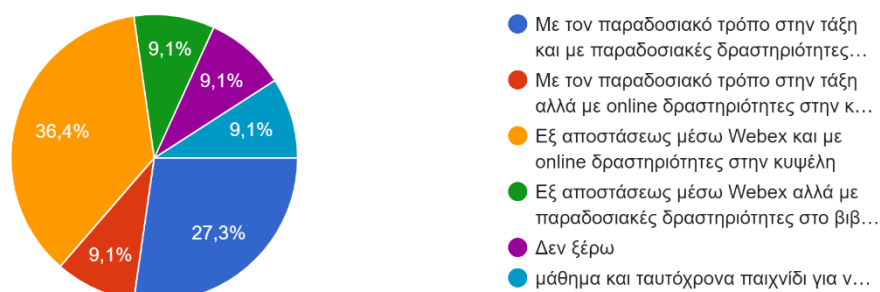


Figure 4.4: Preferred mode of instruction (initial questionnaire)

As far as the frequency of completing written assignments is concerned, the majority of the students expressed their a high preference on conventional textbook activities requiring paper-based answers as opposed to those uploaded on the e-me wall requiring online answers at the comment box. With regard to cooperative written assignments, they expressed a high preference (i.e., answering “always”) on those delivered fully online (combining Webex and e-me) and were followed by those delivered on traditional f2f lessons. However, the highest scores of all were equally given to the individual writing activities whether in class or online. The blended learning method combining f2f lessons and online delivery was the least preferred in writing activities especially the cooperative ones (Fig. 4.5). The students' persistence on individual writing becomes evident and should be juxtaposed to the post-intervention findings (see subsection 4.1.2).

22. Πόσο συχνά ολοκληρώνεις τις γραπτές εργασίες που:

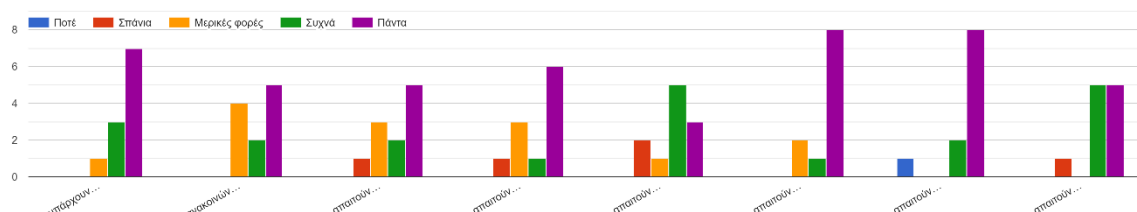


Figure 4.5: Frequency of completion of types of writing tasks

As far as the use of writing strategies is concerned, almost all of the students claimed that they employed a plan and helping questions even though in a case study question they did not include all the necessary elements. Drafting, brainstorming and searching for information were the most popular while peer evaluation, presenting to classmates and discussing were the least popular. Their biggest difficulty in the online courses was internet connection problems and the means of communicating to ask for clarifications was synchronously via Webex and asynchronously via e-me personal messages.

4.1.2 Post-implementation Questionnaire

The evaluation questionnaire (see Appendix L2b) distributed after the implementation included 21 questions and all the students completed it. As far as the participation rate is concerned, 62,5% participated in all the tasks that were posted in e-me (Fig. 4.6).

2. Σε πόσες δραστηριότητες του project συμμετείχε;

16 απαντήσεις

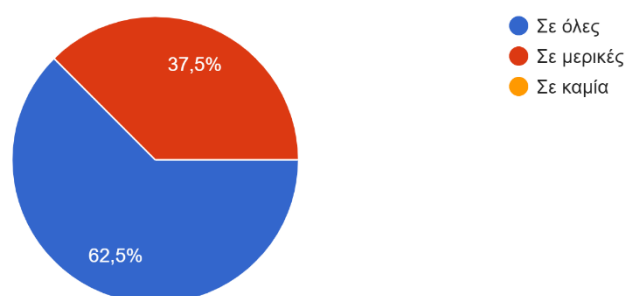


Figure 4.6: Participation rate in the activities of the project (final questionnaire)

When asked about the time they spent for the asynchronous tasks, 62% claimed that they devoted a few times a week (Fig. 4.7).

3. Πόσο από τον ελεύθερό σου χρόνο αφιέρωσες για να ολοκληρώσεις τις ασύγχρονες δραστηριότητες του project (δραστηριότητες για το σπίτι);

16 απαντήσεις

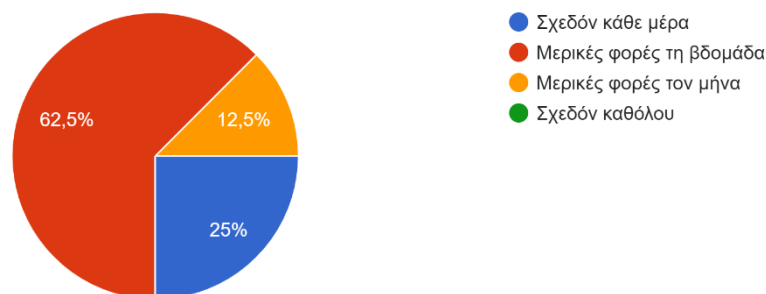


Figure 4.7: Time spent on asynchronous tasks

As far as the definition of storytelling is concerned, 68,8% (a rise of 5,2%) claimed that they knew what it means while the number of successful definitions was tripled including phases such as “writing a story and keep improving it”. The scores for digital storytelling were even more increased pointing 62,5% (a rise by 26,1%) for the conviction that they knew the meaning and almost tripled the successful definitions with phrases like “a story uploaded on the internet for people to read it” thus emphasizing the issue of sharing. Similarly the students claiming that they liked digital stories increased by 26,1% to reach the 62,5% while 81,3% expressed their confidence in creating digital stories (a rise by 35,8%).

When asked about the degree that technology can help in the creation of their story, almost all the students gave high scores. When asked to explain how it could help, they produced 5 times more correct answers mainly mentioning the cooperation with their teammates, the shared documents, the assistance they received by the teacher through the computer and searching for information.

As far as the mode of instruction is concerned, there was a shift of preferences towards the blended method combining f2f instruction at school and asynchronous activities at the e-me platform (a rise of 28,4%). The fully online blended method combining synchronous and asynchronous modes of instruction received a fall of 5,1% while the previously second most preferred mode, the f2f plus traditional coursebook activities, received a fall of 14,8% (Fig. 4.8).

12. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των Αγγλικών;
16 απαντήσεις



Figure 4.8: Post-intervention preferred modes of instruction

On the issue of strategies, the case study question revealed that the plan the students provided was still lacking some main elements even though the successful responses had increased. There were only two irrelevant answers and another two declared that they insist on not making a plan. This is further documented by the answers on their preferences. Making a plan, brainstorming, reading model essays, searching for information and individual writing were decreased after the implementation while those on making helping questions, discussing to exchange views and asking for peer feedback were increased. Drafting remained equally high as it was before the implementation and presenting to other students remained low (see Appendix M).

Further proof for the change of stance towards collaboration and the contribution of the peers to the improvement on their written products can be found in the question about the most popular activity. The peer-evaluation session on Day 6 (see subsection 3.5.7, Appendix J) received the biggest score because they “liked reading other students’ stories”, it was “a smart and fun idea” and the activity contributed to the increase of collaboration since “everyone participated more and cooperated better”. The free-writing on Day 2 (see subsection 3.5.5, Appendix F) and the drafting stage on Day 4 (see subsection 3.5.6, Appendix H) followed in popularity since the students “enjoyed writing stories by imagining their own theme” and considered it “fun to read what their fellow group members had written so as to correct it”. It is obvious that the students engaged in the recursive writing

processes and realized that they can “improve a story on every step of the way” (see Appendix M). However, despite recognizing the fun in these activities, the drafting stage on Day 4 (see subsection 3.5.6, Appendix H) and the evaluating/editing stage on Day 5 (see subsection 3.5.6, Appendix I) were also considered as difficult because they were “time consuming and exhaustive” and the recursiveness was “tiring”.

The question about the collaboration between group members revealed that 10 out of 16 students (i.e., 62,5%) had a positive experience because they “were having fun and at the same time they were creating their story”, it was “amazing” and “everyone contributed with great ideas” and the other members were “willing to cooperate” despite the “connection problems”. Nevertheless, there were instances that the collaboration was “confusing” since “some members did not participate”. The learners recognized the frequent internet connection problems, the use of devices and the distance from the group members as the biggest hardships for the completion of the project while the use of Webex for problem solving increased.

As an overall comment on the impact of the implementation, the students' answers in the final question revealed their belief that the project activities helped them: to write their story with great interest and to feel satisfaction for its completion, to use drafts, to collaborate in order to create their story and to acquire a sense of criteria for its evaluation, to understand the structural elements of a story while the creation of helping questions displayed an even distribution (Fig. 4.9). Further proof of the students' positive impressions can be found in their comments at the final thank you note at the end of the questionnaire whereby they eloquently stated their pleasure for participating and their hope for future implementations.

21. Οι δραστηριότητες στις οποίες συμμετείχατε κατά τη διάρκεια του project, σε βοήθησαν:

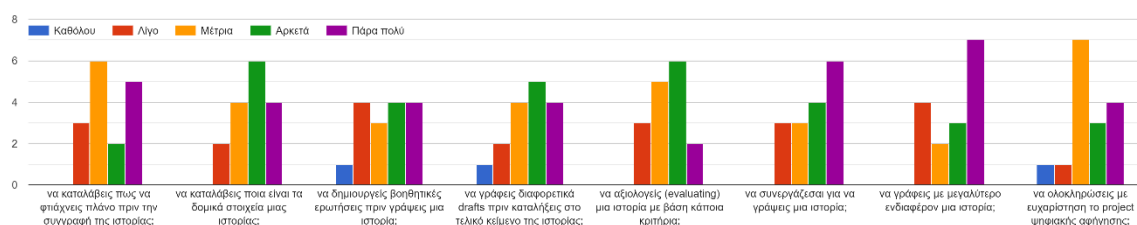


Figure 4.9: Impact of the project's activities

4.2 Student Documentation findings

The analysis of the process writing samples, i.e., the tasksheets, offered useful information on the struggles of the young storytellers to develop their products and the strategies they employed in order to achieve their goal. At first, they did not fully grasp the difference between drafts (see Appendix N1). There were students who wrote a text about the first draft but split it in two parts thus filling in the second draft box from the beginning. It was solved by comments on the shared document and by extra explanations during Webex. There were groups constructing questions that related to other pictures thus showing difficulty to focus their narration on one specific picture and produced a first draft regardless of the questions (see Appendix N2). They were urged to think of more appropriate questions. The recursiveness in their writing was evident when they did not follow the storyboard and received a comment by the teacher urging them to go back to the document of Day 3 (see Appendix G1c) so as to either readjust their plot or align their narration to the storyboard questions (see Appendix N3). Moreover, there were instances in which they were influenced by the product-oriented methodology that they had so far experienced in learning English in the sense that they narrated elements matching the end of their story in previous pictures (see Appendix N4). There were occasions whereby the teacher tried to trigger their imagination by asking questions and giving prompts (see Appendix N5). After the creation of the 2nd draft on Day 4 (see subsection 3.5.6 and Appendix H), the students proceeded to the evaluation/editing part of their story (see subsection 3.5.6 and Appendix I) whereby they practiced revising, adding cohesion and coherence to their story as well as refining their narration thus transforming the 2nd draft into a 3rd draft. For example, the teacher prompted them to consider using direct speech so as to liven up their text and to proofread for punctuation elements (see Appendix N6).

The application of the digital storytelling evaluation criteria was repeated twice during the project: (i) for the self-evaluation activity on Day 5 (see subsection 3.5.6 and Appendix I) which resulted in completing them with scores and (ii) for the peer-feedback session on Day 6 (see subsection 3.5.7 and Appendix J) which resulted in adding comments below the e-m post of the other groups (see Appendix J). In the first case, the students were objective when evaluating their own stories and recognized their weaknesses both in the content and in the process of creating their narration thus displaying metacognition elements. For example,

Group A took into consideration their difficulties in creating a coherent plot as discussed in the TOS (see Appendix L3 question 4) and gave a medium score to the particular categories (see Appendix N7). In the latter case, i.e., the peer-review activity, the students' comments referred to structural elements of a story such as the plot, to the issue of creating an interesting story that would attract them as readers (i.e., saying they would "buy it" if it were "in the shops") and formal elements such as grammar (see Appendix N8). These constitute indications that at least some students displayed metacognitive elements.

4.3 Teacher Observation Sheet findings

The inspection of the TOS (see Appendix L3) provided useful qualitative data from the perspective of the teacher on issues related to the research questions (see section 1.3) such as motivation, cooperation, participation, engagement for the fulfilment of the project as well as comments on the implementation experience such as problems and the contribution of the online platforms. The demanding nature of the endeavour was mentioned due to the multiplicity of the teacher's role as both a practitioner and a researcher managing a number of separate sessions that had to be followed in parallel for the collection of observations and qualitative data along with other tasks that had to be performed to ensure the smooth progression of the intervention (see Appendix L3 question 7). The satisfaction on the completion of the task was emphasized as well. As far as the issues under investigation are concerned (see section 1.3), most of the students displayed motivation; however, they did not remain fully engaged in all of the sessions. There was a significant delay in the completion of Day 4 (see Appendix H), i.e. the drafting stage, which entailed the actual writing of the story and revealed that the students had not fully grasped the notion of drafts or the non-finality of the written products. This was dealt with real-time and pre-text feedback (Calfoglou, 2019b, Frankenberg-Garcia, 1999). Furthermore, the observation showed that the low participation rate in the asynchronous activities played a crucial role in the delayed progression of the project since considerable time was devoted for their completion during the synchronous sessions. With regard to cooperation, some students did not participate and caused trouble to their teammates while other groups had an excellent cooperation (eg. Group C that finished early). The activity that sparked a fruitful discussion

and cooperation was the peer-evaluation on Day 6 (see subsection 3.5.7 and Appendix J) which was a pleasant surprise since the participants used crossreferencing of documents/tasksheets in order to evaluate the other groups' work on the basis of certain criteria. A theme that emerged, though, was the misuse of technology by one of the students who took advantage of the free access to the shared documents and erased other students' work. Therefore, young learners need training so as to realise the empowering role of technology and its constraints thus leading to the development of digital literacy. Moreover, the teachers' observations extended to the role of the synchronous and asynchronous platforms and stressed their usefulness for the successful completion of the project; especially, the contribution of Webex in the real-time cooperation of the groups as well as the multifaceted role of the e-me platform in the organization and progression of the various stages of the project. Through its advanced applications (eg. e-me h5p content, e-me assignments) and the authentic, interactive environment (eg. e-me wall comments) the e-me facilitated the written communication in the target language between the teacher and the students or between the group members themselves (i.e., NNS of english) both for problem solving and as an alternative to the accessibility problems of the shared Google Docs (see Appendix L3).

4.4 Comparing pre- and post-implementation end products

The teacher's rubric (see subsection 3.4.4 and Appendix L4), which is a more detailed version than the students' one, revealed the enhancement of the quality of the post-intervention collaborative products as juxtaposed against the primary pre-intervention individually written stories (see Appendix N10). The pre-implementation written products were gathered through the preparatory activity A (see subsection 3.5.3 and Appendix D) which engaged the learners in individual writing in a product-oriented way with the help of a wordcloud and without any guidance about the genre. Few students participated but their samples were characteristic of their weaknesses in storywriting. According to the rubric, in example A (see Appendix N9a) the story missed the theme which was assigned to them and should be referred to a flight incident. Despite the nice flow, the plot was not interesting enough to attract the reader since it did not follow the five elements of Freytag's pyramid

(1900) and displayed limited originality. The score ranged to 25/40. Example B (see Appendix N9b) appeared more problematic since linguistic and formal elements as well as the lack of proofreading posed a distraction to the reader. The pacing was broken by the repetition of phrases while there seems to be no planning before the structuring of the story, i.e., no storyboard. A point which was evident by the imbalanced description of events since the Freytag's pyramid (1900) has not been applied. The story scored 27/40.

Proceeding the analysis to the post-implementation end products which were developed collaboratively by applying recursive processes of generating ideas, focusing, drafting, evaluating, editing and revising, significant improvements were noticed. With regard to the rubric, the story created by group A "Dreaming on Le Fishe" (see Appendix K2, N10) displayed great originality since the idea of the fishlike planet which was alive seems unusual. There is a dramatic question which reaches a solution in the end while the narration keeps a balanced pace and a focused purpose for most parts of the story. There is correct language use and economy in the biggest part of the narration with some instances of too many details in some pages. The story scored 34/40. The story created by group B "The Magical Adventure" (see Appendix K2, N10) scored 36/40 and it presented a well organized plot with a sense of purpose, a dramatic question that was resolved in the end and appropriate language use. The pace seemed to slow down due to the lack of economy in the parts where the alien king was described. The story of group C, "A Dreamy Adventure", (see Appendix K2, N10) scored 39/40 since it presented a clearly organized plot that evolved according to the storyboard. It contained balanced amounts of narration, correct language use and a sense of purpose. The dramatic question was resolved in the end.

4.5 Discussion of the findings

After the presentation of the results in sections 4.1 - 4.4 for each particular instrument that was employed, the findings are discussed and triangulated in this section in order to measure the effectiveness of the innovative teaching intervention with regard to the issues posed in the research questions in section 1.3. The triangulation of data is preferred since it accumulates multiple perspectives on the investigated issues thus increasing validity and reliability (Cohen et al., 2018). The following subsections 4.5.1 - 4.5.4 correspond to the

results of the four subquestions posed earlier in the introductory chapter (see section 1.3) while the subsection 4.5.5 triangulates the results of these subquestions in an attempt to answer the main research question (see section 1.3).

4.5.1 Issue of impact on knowledge, attitudes and final written products

Starting the discussion from the first sub-question (see section 1.3), the issue of the construction of new knowledge and the change of attitudes towards storytelling and digital storytelling were investigated through the triangulation of data in both questionnaires (see section 4.1 and Appendix M) along with the teacher's evaluation of the final written products (before and after the implementation) through a rubric (see subsection 4.4 and Appendices N9-10). The students' perception on the notions of storytelling and digital storytelling were compared and contrasted through the pre- and post-questionnaires thus revealing a significant change. In the initial questionnaire, 63,6% claimed that they know what storytelling is; yet, only 3 students produced a successful definition including words like "story" and "narration" (see Appendix M1 questions 12-13). In the final questionnaire this percentage was raised to 68,8% with 10 successful definitions which, besides the expected words (i.e., narration and computer) were, also, associated to the writing process itself "making a narration better and better" (see Appendix M2 questions 4-5). However, the results on digital storytelling were even more encouraging as to the effectiveness of the particular teaching intervention. The initial 36,4% responses claiming that they know what it is were turned into 68,8% after the implementation while the 3 correct definitions turned into 8 with references to "narration through the computer" and "publishing" (see Appendices M1 questions 14-15 and M2 questions 6-7) (Table 4.1). The students' enjoyment factor of digital stories was almost doubled from 36.4% to 62.5% along with the confidence on creating one (from 45,5% to 81,3%) (Table 4.2) which was further documented by qualitative data through an open ended question about the contribution of technology on writing such as the reference to multimedia elements (i.e., pictures, shared documents, collaboration) (see Appendices M1 questions 16-19 and M2 questions 8-11).

	Storytelling			Digital storytelling		
	Pre-Q	Post-Q	Rise	Pre-Q	Post-Q	Rise
Ss conviction / claims of knowing what it is	63,6%	68,8%	5,2%	36,4%	68,8%	32,4%
Number of correct definitions	3	10	7	3	8	5

Table 4.1: Storytelling and digital storytelling knowledge claims (Pre- vs post-questionnaire)

	Digital storytelling		
	Pre-Q	Post-Q	Rise
Enjoyment factor	36,4%	62,5%	26,1%
Confidence on creating DS	45,5%	81,3%	35,8%
Expectations on the ways technology can help storywriting (number of correct responses)	2	10	8

Table 4.2: Digital storytelling attitude shift (Pre- vs post-questionnaire)

Moving on to the issue of the quality of the final products (see section 4.4), the employment of the teacher's analytical rubric in both the primary written outputs (see Appendix N9a-b) and the final products (see Appendix N10) revealed a significant improvement. The primary products appeared more or less problematic in the sense that the plot was not structured to guide the reader by building up the interest as in Freytag's pyramid. In some cases there was no dramatic question driving the evolution of events or the story developed unevenly, thus breaking the pacing. Furthermore, the language use was not successful since grammatical and syntactic errors occurred (see section 4.4 and Appendix N9a-b). By contrast, the post-implementation products revolved around a main theme that developed in the form of a pyramid. Their quality was significantly increased since they constituted interesting stories that would attract the reader; a point admitted by the other groups during the peer review activity on Day 6 (see Appendix N8, 10).

Consequently, the answer to the first sub-question is that there are clear indications of knowledge construction as far as storytelling and digital storytelling are concerned along with a shift of attitudes. The collaborative writing practices in this project proved to be effective for the development of successful narrations and for the learners writings in general since they have, also, improved after the implementation. This teaching intervention led to an increase in the learners' preference for digital stories, in building up their confidence in writing digital stories as well as in recognizing the contribution of technology in storywriting.

4.5.2 Issue of facilitation of techniques and strategies

The second sub-question (see section 1.3) focuses on the issue of strategy instruction which has been quite prominent throughout the project. The data stemming from the questionnaires, the students' writing samples as well as the TOS and the lesson plan (see Appendix C) provide evidence of the students' engagement with a variety of techniques and their impact on the students' preferences. For example, the students applied the recursive stages of process writing (see section 2.5), the use of a pre-writing plan in the form of a storyboard on Day 3 (see Appendix G), brainstorming and group conferencing on Day 3 (see Appendix G), freewriting on Day 2 (see Appendix F), focusing on the readers' perspective to create helping questions and making drafts on Days 4-5 (see Appendices H, I), using criteria for evaluating their work and giving peer feedback on Days 5-6 (see Appendices I, J). The writing samples examined in section 4.2 and the TOS (see Appendix L3) show that at first the students had difficulties with comprehending the notion of drafts but the use of the teacher's prompts, scaffolding and pre-text feedback helped them improve the application of certain techniques in the ZPD (Vygotsky, 1978).

From the students' perspective as it is reflected in the questionnaires, their attitude towards specific techniques has shifted either increasing or decreasing acceptance. Their initial preference towards drafting, brainstorming, and searching for information as well as the low preference in collaborative practices such as peer evaluation, presentation to the classmates and discussion before writing have been reshaped (see Appendix M1 questions 22, 24, 25, 27). After the implementation, the collaborative practices were increased in preference while planning, brainstorming, modeling, searching for information and individualistic writing dropped. Drafting remained high since they liked the fact that their texts could "be

improved in every step of the way” (see Appendix M2 questions 14, 21). However, despite the students’ favouring of certain strategies there was no conclusive evidence as to whether each individual learner has mastered them. The initial claim that they do use a pre-writing plan and helping questions was not justified in the case study question whereby they had to mention elements of their plan to narrate an accident at school (see Appendix M1 question 26). Their responses were lacking some of the basic elements while in the final questionnaire there was still missing information despite the increase in correct responses (see Appendix M2 question 13). It is remarkable, though, that there were two participants who rejected this technique because “there is no need for it” or they “just keep writing anything that comes to mind” (see Appendix M2 question 13).

Consequently, the answer to the second sub-question is that this web-based instructional procedure with the particular Web 2.0 tools employed, provided ample practice on various strategies and, though short in duration, it managed to reform the students’ preferences. The most conspicuous shift was their embracement of collaborative practices (such as peer evaluation, presentation and discussion). However, it became evident that these particularly complex subskills require training and repetition of such practices (Hyland, 2016) to achieve acquisition; the implementation of such a short intervention (lasting only a month) could not suffice for the students to master them.

4.5.3 Issue of the enhancement of collaboration, motivation and engagement

The third sub-question (see section 1.3) refers to the impact of the fully online blended learning method, with the synchronous and asynchronous peer-evaluation processes, to the students’ interaction and collaboration as well as to their cooperation and motivation so as to fulfill the storytelling task. The results are drawn from the triangulation of the questionnaires’ findings (see section 4.1) and the TOS (see Appendix L3).

As far as collaboration is concerned, the most characteristic observation made by the initial questionnaire (see subsection 4.1.1) is the learners’ persistence in individual writing tasks no matter what mode of instruction is followed while cooperation is preferred when in an online mode. Nevertheless, after the implementation of this digital storytelling project the learners’ preference to peer-feedback increased while their preference to individual writing decreased (see subsection 4.1.2 and Appendix M2). Furthermore, Day 6, i.e., the peer

feedback session, was voted as the most popular activity in the final questionnaire. According to the teacher's notes in the TOS, the use of userfriendly tools such as the shared Google Docs facilitated the groups' collaboration by providing a common workspace along with the other online platforms (i.e., Webex, e-me). Their comments about their cooperation were mostly positive (see subsection 4.1.2) and the majority stated that the particular instructional procedure helped them to collaborate so as to write a story.

As far as the enhancement of motivation and engagement are concerned, the data from the initial questionnaire showed that the learners preferred completing writing tasks administered in the traditional combination of textbook plus paper-based answer. Their participation rate in this fully online blended learning project was not total for all tasks and all the learners, according to the teacher's observations (see Appendix L3). The final questionnaire showed that 62,5% of the learners contributed to all the activities and that 37% contributed to some (see Appendix M2 question 2). Nevertheless, only 25% devoted time on a daily basis for the asynchronous tasks. Another 62.5% devoted a few times a week. The TOS described a significant delay in the actual writing task on Day 4 (see subsection 4.3 and Appendix L3) which was initially attributed to the extensive processes involved in drafting and applying new techniques; however, after the completion of the project, the learners admitted that not all of the breakout sessions time was productive since they enjoyed discussing about irrelevant issues. The same lapsing motivation was observed in the asynchronous tasks by some learners. O' Byrne and Pytash (2015) refer to the time management challenge in asynchronous classes. Another reason that may have influenced their engagement is the device they were using and the internet connection problems that they reported in both questionnaires. Nevertheless, they were patient and persistent for the completion of the task when extra Webex meetings were arranged for separate groups so as to keep the teacher from being distracted from multiple parallel sessions. Furthermore, it has been noticed that after the implementation the learners do not skip writing tasks as they used to do until the initiation of the project.

Therefore, the answer to the third sub-question is that the web-based environment, along with the particular combination of Web 2.0 tools and the collaborative processes it entailed, not only contributed to the enhancement of cooperation but also it led to a change of stance towards cooperation. After the implementation, the learners seemed to endorse such practices and expressed their satisfaction for their participation by leaving comments at the

thank note at the end of both questionnaires (see Appendix M1-2): e.g. “It was my pleasure being part of this”, “I hope we can do another project, too”. Despite the lapses in their participation rate (especially in asynchronous activities) which can be attributed to the extensive processes involved in such a strenuous task, the innovative instructional procedure kept them motivated enough and engaged them to complete their stories even when extra lessons were arranged. Scholars highlight the fundamental role of the teacher as a task designer and a facilitator offering support so as to engage the learners by inspiring them to commit to the completion of online tasks (Beatty & Nunan, 2004; Jones & Ishroff 2005).

4.5.4 Issue of attitudes to the fully online blended mode in writing

The final sub-question refers to the learners' attitudes towards the fully online blended learning mode for the teaching of writing and it was investigated by inspecting both questionnaires. The initial questionnaire revealed that these particular learners were accustomed to using technology and the internet for socialization, communication and entertainment purposes but not as a deep learning tool while they had never been involved in its use for creative purposes. The students' expressed an average belief about the usefulness of technology in writing even though they could not define how this could be realized. An important finding was that the particular learners, who reported internet connection problems as their major difficulty and employed both Webex and e-me as their way of addressing questions to their teacher, promoted the two contrasting modes of instruction, i.e., the fully online blended learning (36,6%) and the fully traditional f2f with textbook activities (27,3%) while the f2f plus online blended learning received 9,1% (see Appendix M1). After the implementation of the project, there was a significant change of stance on behalf of the learners about their preference towards online education practices in the teaching of writing. They promoted the f2f plus online blended learning mode with 37,5% (a rise of 28,4%) and the fully online with 31,3% (a fall of 5,1%) while the traditional f2f plus textbook activities dropped at 12,5% (a fall of 14,8%) (see Appendix M2) (Fig. 4.10). Moreover, as it becomes evident in the chart below, the implementation of synchronous online teaching combined with the traditional textbook writing activities was, also, rejected by the students in both questionnaires even though it received a small rise of 3,4% in the final one.

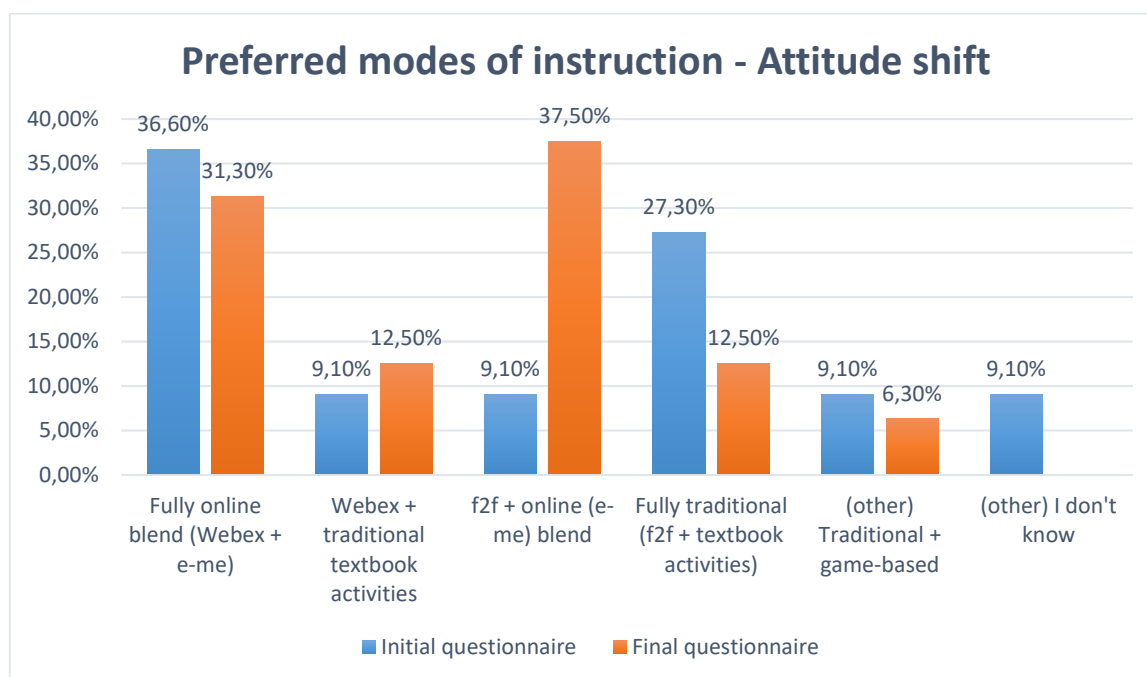


Figure 4.10: Comparing preferred modes of instruction (pre- vs post- questionnaire)

It seems that after the implementation, the computer-based modes of instruction in writing received a wide acceptance and Webex prevailed as a means to request help while at the same time extra factors of difficulty were recognized by the learners such as the lack of infrastructure and the distance from their teammates. Regardless of the additional, technology-related hardships that the participants had to face and the adverse circumstances of the Covid-19 pandemic that imposed the employment of distance education, the learners did not reject the online methods. Quite contrary, they increased the acceptance of innovative computer-based practices and consciously chose to refrain from the traditional modes of instruction. Nonetheless, they displayed great maturity and found a compromise between the two extremes of the fully online and the fully traditional modes that were initially favoured; they promoted a combination of the two, i.e., the first type of blended learning mode described by Motteram and Sharma (2009), including f2f instruction and asynchronous activities on the e-me platform.

Consequently, the answer to this question is that the designed teaching intervention which included synchronous sessions via Webex and the use of the asynchronous e-me platform as a joint point of reference for the organization of the whole endeavour along with GoogleDocs online processors, created a positive impact to the learners' attitude towards

the teaching of writing through the computer. The fact that the challenges of online teaching did not inhibit them from embracing blended methods and rejecting the traditional mode of instruction, can be further enhanced by the students' satisfaction for the whole process and the increase of pertinent comments acknowledging the contribution of technology in storywriting in the final questionnaire (see Appendix M2 question 11).

4.5.5 Answering the main research question

Having replied to all the sub-questions (see subsections 4.5.1-4.5.4) the main research question (see section 1.3) remains to be answered. The multiplicity of the data that were triangulated and the discussion that followed demonstrated the extent to which the fully online blended learning instructional procedure that was designed for this particular project-based, digital storytelling intervention achieved its primary goal, i.e., developing these young learners' writing skills.

The results of the first two sub-questions showed that the combination of the particular tools, processes and modes of instruction fostered the construction of new knowledge as it was displayed in tables 1 and 2 and in the case study question in both questionnaires (see M1 question 26, M2 question 13). Additionally, they influenced the learners' attitudes to the main theme of the project as well as their learning preferences on the writing strategies and subskills practiced. Specifically, they improved the learners' attitude towards storywriting by creating a supportive environment and had a positive impact on their self-confidence for creating digital stories. There was, also, a significant improvement in the collaboratively written products as discussed in sections 4.4 and 4.5.1. According to Chowdhury, Endres and Lanis (2002), there is a positive relation between self-efficacy and individual satisfaction which is further linked to team performance, i.e., a positive team performance can augment individual self-efficacy and by extent satisfaction. However, despite these positive outcomes and the opportunities provided for extensive practice of a variety of techniques, strategies and writing subskills, there was not enough evidence to confirm that individual learners have mastered them. This can be justified by the small scale of the research that lasted only for a month and included a single intervention that extended in seven steps, i.e., Days.

The results of the third and the fourth research questions confirmed the assumption that the combination of both synchronous and asynchronous blended learning practices in the teaching of process writing, along with the collaborative tools and tasks, facilitated a major attitude shift favouring cooperation and online modes of instruction (see subsections 4.5.3-4.5.4). The particular blend of synchronous and asynchronous activities, though time-consuming and intricate, increased student motivation and commitment for the greatest part of the procedure thus leading to the completion of the project and the production of good quality narratives in the ZPD (Vygotsky, 1978). Nevertheless, the innovation that triggered the learners' interest was not enough to sustain it steadily throughout the asynchronous tasks as it was described in the TOS (see Appendix L3) and illustrated in the final questionnaire (see subsection 4.1.2 and Appendix M2 questions 2-3).

Therefore, it can be said that the socio-constructivist technologically supported environment along with the teacher's scaffolded processes contributed to some extent to the development of the students' writing skills in terms of both knowledge building and influenced the learner styles and attitudes. It has become evident that the problematic infrastructure and the challenges of distance education did not inhibit them from embracing the blended learning modes of instruction in writing. The particular participants appreciated the contribution of the synchronous and asynchronous tools (i.e. Webex and e-me) as illustrated in the final questionnaire (see Appendix M2) and were inspired by the collaborative learning. The use of the online word processors (i.e. the Google Docs worksheets) had a positive impact on collaborative writing as well, thus enhancing the successful production of narratives, even though the small duration of this research has proven insufficient in leading to mastering of the writing subskills and strategies.

5. Conclusions

The purpose of this chapter is to revisit the research questions and present their implications. It also aims to demonstrate the conclusions of the current research assuming a critical stance towards the results as juxtaposed to other studies in the field (see section 5.1). Then the implications of the findings are outlined (see section 5.2), the limitations of the research are described (see section 5.3) and suggestions for future research are proposed (see section 5.3). Finally, a general conclusion is reached (see section 5.4).

5.1 Relation to the results of other studies

In this section the results of the present research are compared to the findings of similar studies on digital storytelling within a blended learning environment conducted in a variety of settings around the world.

First of all, Tsigani and Nikolakopoulou's study (2018), which bears a lot of similarities to the present research, was, also, conducted to 6th grade learners in Greece but it involved the first type of the blended learning model (i.e., f2f plus online activities) organized and presented with the help of Blendspace (see section 2.1). Similarly to this research, it presented improved results on the construction of new knowledge on storytelling and digital storytelling, increased engagement and motivation, the successful completion of the task and the learners' satisfaction for the quality of the written products (see subsections 4.5.1, 4.5.3 research questions 1 and 3). However, there were certain areas that did not improve as expected. In that study, the learners did not change their attitudes towards the usefulness of the pre-writing plan and the helping questions while the students' answers to a case study question showed that each individual learner did not master the use of a plan for the structuring of a complete narrative. Furthermore, the learners insisted in their preference for individual writing tasks despite the successful narrative outcomes of their collaboration. In the present research, the second type of blended learning (i.e., the fully online synchronous and asynchronous mode) (see section 2.1) that was employed, managed to cause a major attitude shift to the participants, favouring cooperative writing practices and strategy instruction while it transformed their preferences in the techniques applied (see subsection

4.5.2 research question 2). The particular digital storytelling project went a step further and measured their attitude to the modes of writing instruction before and after the implementation thus revealing that the learners eventually rejected the traditional textbook-based writing and promoted the two types of blended learning, i.e., the f2f plus online and the fully online (see subsection 4.5.4 research question 4). These positive results may be attributed to the characteristics of the e-me platform which offers the necessary amount of privacy to the learners so as to facilitate communication between the class members as opposed to Blendspace which is open access to any member of the internet community thus risking the exposure of the students' personal data which is discouraging for their communication. Nevertheless, the only component that did not improve in both studies was the acquisition of the techniques and strategies that the learners engaged in. This can be justified in the sense that these are complex skills and require a continuation of such practices to become more efficient for individual learners.

Other studies in Greece have focused on the development of creative writing skills to young learners through digital storytelling. For example, Tsioumari (2017) investigated the use of Storybird for the development of visual literacy and creativity in writing. The results linked this application to increased generation of ideas by sparking imagination, to the production of better quality narrations by fostering collaborative description and elaboration of the written outputs as well as to establishing the learners' perseverance for the completion of their digital stories in the light of the authentic worldwide audience that Storybird offers access to. The present research aligns with these findings in the sense that despite the lapses in motivation discussed in the findings of the third research question (see section 4.5.3), the learners committed to the completion of their stories as inspired by the impact of their work in the prospective international readers. The contribution of Storybird's artful images to the generation of ideas, imagination and creativity of the learners has also become evident in this research by the creation of successful narrative end products.

The effectiveness of blended learning in writing instruction has been investigated in different contexts mainly in secondary and tertiary education by researchers in Greece and around the world. Asynchronous platforms such as Facebook and Edmodo have been employed with regard to the effects on process writing and aspects related to the social nature of the platforms. Kakandri (2020) implemented an experimental method to Junior high school learners so to juxtapose the effectiveness of the blended learning mode with the

traditional f2f mode. Similarly to the present findings in the first and third research questions (see subsections 4.5.1, 4.5.3), her blended learning group presented improved results on student performance and motivation. She also pinpoints that her findings illustrated a positive attitude shift towards process writing, peer editing and collaboration which was also confirmed in the first and third research research questions (see subsections 4.5.1, 4.5.3). The role of Edmodo social networking platform in her research was designated as crucial for the enhancement of collaboration and problem solving while the e-me platform that was employed in the present research project subsided in the students' preferences for problem solving thus giving way to synchronous communication via Webex (see Appendices M1 question 28 and M2 question 15).

A study conducted by Camahalan and Ruley (2014) for two weeks in secondary education in a small private school in USA, compared two modes of instruction in writing, i.e., blended learning and the traditional f2f lessons at school. It revealed that the technologically supported environment proved more effective in the construction of new knowledge and it increased engagement while the students' performance ameliorated whenever the teacher acted as a facilitator during online learning. Further proof of that was found in the present research whereby scaffolded processes and the teacher's facilitation led to better quality end products thus by extent increasing the learners' sense of accomplishment (see subsection 4.5.5).

Shih's study (2011) referred to tertiary education and it extended for a period of four months in Taiwan. Facebook and peer assessment were employed to investigate the effects of the first type of blended learning in writing, i.e., f2f plus online (see section 2.1). The results showed that cooperative learning as well as peer assessment processes on Facebook proved beneficial for the learners' writing skills, the quality of their outputs as well as for their attitudes towards online writing. The role of Facebook platform as a course content organizer that displays useful resources along with its social nature was emphasized. In that case, the learners expressed their appreciation and satisfaction for the whole facebook integrated course even though the teacher reported that it was time-consuming and somehow distracting for them due to the fun element of the internet. The present research that was structured on a fully online synchronous and asynchronous blended mode implemented on young learners, further enhanced the positive results indicated by Shih's (2011) university students. Similarly to his research, the use of the e-me platform proved essential for the

progression of the project as a course content organizer and as a protected online written communication space (see TOS in Appendix L3) thus verifying that social networking platforms are more intriguing, they encourage learner interaction and promote the development of the students' writing skills. However, e-me was not distracting for the young learners participating in the project like Facebook did for the university students; quite contrary, it constituted the cornerstone of the whole endeavour while its userfriendly and protected nature encouraged student expression of opinion in the peer feedback session (i.e., Day 6) that was voted as the most popular session in the final questionnaire (see Appendix M2 question 18). The attitude shift rejecting the traditional modes of instruction and favouring blended modes (especially the f2f plus online type) that was reported in the final research question's findings (see subsection 4.5.4) can be attributed to the successful combination of the platforms and the advantages of e-me over other social networking platforms.

5.2 Implications

The discussion of the findings indicates their significance for the teaching of creative writing in the digital EFL classroom during the Covid-19 pandemic school lockdown. It can further contribute to the adoption of such practices by other practitioners and to informing education stakeholders or curriculum developers about the effectiveness of digital storytelling on young learners in a blended learning environment assisted by the newly imported e-me platform which has not been researched yet.

The fully online blended learning mode in digital storytelling appeared more effective in producing improved results on embracing collaborative practices than previous studies which employed an f2f plus online blend such as Tsigani and Nikolakopoulou's study (2018). Moreover, it shifted the learners' attitudes towards favouring online modes of instruction. The e-me social networking platform received a prominent position in the organization of the complex processes involved in the project and provided a joint point of reference for all learners to navigate among task days. It substituted the Google Docs for students with device accessibility problems since they could post their answers in the comment box for other group members to transfer them in the online tasksheets.

Furthermore, it facilitated the asynchronous communication for problem solving even though Webex synchronous communication prevailed. Therefore, the multidimensional contribution of e-me in the development of higher order thinking skills to the particular young learners was designated and deserves further investigation with the prospect of its integration to ELT in primary state schools in the post-Covid era.

As far as the learners are concerned, the particular instructional sequence engaged them in a variety of writing strategies thus making them reach conscious metacognitive decisions on their preferred learning styles. The scaffolded learning along with the online collaborative activities facilitated the improvement of the learners' writing skills in the ZPD and helped them practice the 21st century skills even though they were not mastered. Consequently, there is a need to inform current teaching through the continuation of such practices for a longer period and in a larger scale for more generalizable conclusions. There are strong indications that further research on this unexplored field for the primary EFL context in Greece could lead educational stakeholders to a prospective revision of the Unified Curriculum of Foreign Languages (Greek Pedagogical Institute, 2016) in order to integrate distance education practices, such as blended learning and the asynchronous e-me platform, on a more permanent basis after the Covid-19 pandemic, thus reshaping the future of state school ELT methodology.

5.3 Limitations

The most essential limitation of the current research stemmed from the challenging nature of online education which had to be taken into consideration in the structuring as well as the implementation of the particular digital storytelling project. Despite the connection problems that were frequent, there was a 15 minute reduction of each teaching session thus delivering 30 minute lessons instead of 45minutes that the traditional f2f entailed. As a result, the reduced duration of the synchronous sessions influenced the balancing of synchronous/asynchronous tasks blend (Levy, 2020). Furthermore, managing three breakout sessions at the same time was a very strenuous task and did not allow the teacher to devote as much time as needed to monitor in detail all the groups. In addition, certain hardware deficiencies and connection problems came up. Some students' lack of a computer

restricted the groups' cooperation since some members could not write directly through their smartphones in the collaborative documents as well as the microphone problems that occurred unexpectedly and made communication difficult. However, other tools offered an alternative such as the comment box on the e-me wall and the chat box in Webex. Moreover, the limited amount of time that was devoted for such a short intervention (i.e., lasting for a month) did not allow for the individual learners to acquire the techniques and strategies they practiced in the ZPD.

5.4 Suggestions for further research

The present research focused on a fully online blended learning approach to the implementation of the digital storytelling instructional procedure for the development of the learners' creative writing skills. The themes that emerged from the analysis and the discussion of the findings in previous parts of this thesis (see sections 4.1 -4.5) suggest that a replication of this research should take into consideration the above limitations in order to implement the project for a longer period of time as an action research with cycles of repetition so as to measure the effectiveness of the techniques more extensively and to enhance their mastering by individual learners. Hence, a possible extra cycle could entail individual students applying the process writing stages and redrafting their own initial pre-intervention products that were gathered at the preparatory stage (see subsection 3.5.3). Furthermore, there should be more than one classes involved in the project but with fewer groups of participants in each class than the three employed in this case in order for the task to be manageable. Additionally, since the field of online education for young learners is relatively new and the role of the e-me platform has emerged through the Covid-19 pandemic, it is worth investigating the development of the writing skill in terms of the type of feedback the e-me provides, how it impacts the writing subskills as well as the social skills of the learners, especially across genres. The investigation of these tools and practices on a larger scale and for a longer time span would provide useful insights on their integration in ELT in state schools whereby a curriculum reform could be instigated to offer clear guidelines for the employment of blended learning practices in the post-covid era thus exploiting the teachers' valuable hands-on experience during the pandemic.

5.5 Concluding remarks

The present practitioner research investigated the implementation of a digital storytelling project which was conducted within a fully online blended learning environment in the Greek state primary school EFL context and employed a variety tools and practices for the facilitation of the writing process. The analysis started with an overview of current pedagogical trends in ELT in the light of the Greek educational context and the significance of this research was defined along with the main research question and the four subquestions to be answered. The literature review designated the multiplicity of issues, theories and technologies that apply to this project while certain research gaps were defined. Both the research methodology and the teaching methodology were presented revealing the carefully designed steps of conducting this project. Several instruments were employed in order to gather insights from multiple perspectives and to answer the research questions posed in section 1.3. The analysis of the data produced encouraging results as to the development of the learners' writing skills even though further practice is needed since process writing is a complex skill and such a short intervention cannot lead to mastering. The most important findings were juxtaposed against other studies in the field leading to the conclusion that the whole endeavour, though painstaking, it produced interesting results as far as the learners' attitudes and learning preferences are concerned. The collaborative and userfriendly characteristics of the tools employed along with the social networking e-me platform contributed to the learners rejecting the traditional modes of instruction in the teaching of writing, embracing the online modes such as blended learning and shifting their preferences to favour collaborative writing. Finally, the implications were presented with regard to the broader impact of the results on the educational research community since it was conducted under unprecedented conditions and presented newly found data on an unexplored area while certain suggestions were given for future studies.

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Appendix A: Primary school textbook writing task samples

4. Practice



- A. THE FASHION SHOW:** Be a model!
Take turns and walk like fashion models on the catwalk.
The other students use the words below to describe what the "model" is wearing.
Make comments on his/her clothes.



adjectives	colour	material	item
lovely	pale green	cotton	sweater
beautiful	pink	woollen	skirt
cute	dark/navy	leather	track suit
smart	blue	denim	jeans/pants/
elegant	pastel	linen	trousers
short/long/	purple	silk	T-shirt
tight/loose/	black and	nylon/	dress
baggy	white	polyester	jacket

Example:

She's wearing a cute, pink, woollen sweater.

It suits her!

He's wearing smart, dark blue, denim jeans.

They match his T-shirt.

B. PAIR WORK - The School Bazaar

Your class wants to raise money for a charity. Collect things you don't use any longer (clothes, books, toys, etc.) to sell them at the school bazaar.

Pupil A

You are the customer and you are trying to buy the things you want.
Ask questions like:

How much is it/ are they?
What is it made of? etc.



Pupil B

You are trying to sell your things to the customer.
Answer the customer's questions.

5. Writing



You are now a member of the "Writing Club": close your eyes and use your five senses to describe a favourite thing.
What does it taste/smell/feel/look/sound like? You can write a poem about:

a pair of snickers
your favourite dessert
a new shirt
a fruit, etc.

Example:



Write your poem and put it in your **portfolio**.

Oh, my sweet Chocolate cake!
Off the oven, it looks fresh and smells nice;
it feels soft in my hands;
it tastes delicious in my mouth.
It sounds so tempting, I can never resist it!

D. OPPOSITE ADJECTIVES

huge	tiny
vicious	good-hearted
wicked	nice
horrible	lovely
playful	serious
ugly	beautiful



friendly	unfriendly
happy	unhappy
kind	unkind
attractive	unattractive
sensitive	insensitive
predictable	unpredictable
expensive	inexpensive
active	inactive

3. Practice

A. FAIRY-TALE HEROES



Talk about characters from the fairy tales you know: choose a character and talk about his/her abilities and personality. Then compare the characters with each other.

Example:



Peter Pan is the most playful of any other hero.

Cinderella is prettier than Tinkerbell's.



Snow White's stepmother is more vicious than Cinderella's.

B. PAIR WORK: A MONSTER'S ID



Choose a monster and ask your friend about it. Then complete the ID card on the right.

Pupil A

Ask questions about your friend's monster. Then look at p.138 to find information about your monster and answer his/her questions.

It's your choice:

You can find a different version on page 124

Pupil B

Look at p.135 to find information about your monster and answer your friend's questions. Then ask him/her questions to complete your ID card.

Monster's ID

Name: _____

Age: _____

Height: _____

Weight: _____

Eyes: _____



Imagine that your friend's monster is wanted by the Police. Write his/her description and draw his/her picture.

C. WHAT AM I LIKE? WHAT DO OTHER PEOPLE THINK OF ME?



Choose 4 adjectives that you think describe your personality best: *talkative, (un)friendly, (in)active, moody, anxious, careful, boring, funny, cunning, smart, playful, serious, (un)pleasant, (un)attractive...*



Then ask your friend what he/she thinks of you.



Write both opinions and include them in your **portfolio**.



3. Practice



A. ROLE PLAY: TALKING ABOUT ICARUS



Student A

You are talking to your friend

Jim. You read Icarus' story in your history book and now you are telling it to your friend who needs to find information about Icarus and his accident for a project at school. Answer your friend's questions, using Past Simple and Continuous.



Student B

You are Jim from London. You need to learn about Icarus and his accident for a project at school. Ask about the flight, the fall and how it all started. Use question words: how, when, what, who, etc., with verbs in Past Simple and Continuous.



B. Jim is telling you the story of the Wright Brothers. He doesn't remember it well and makes a few mistakes. Correct him.

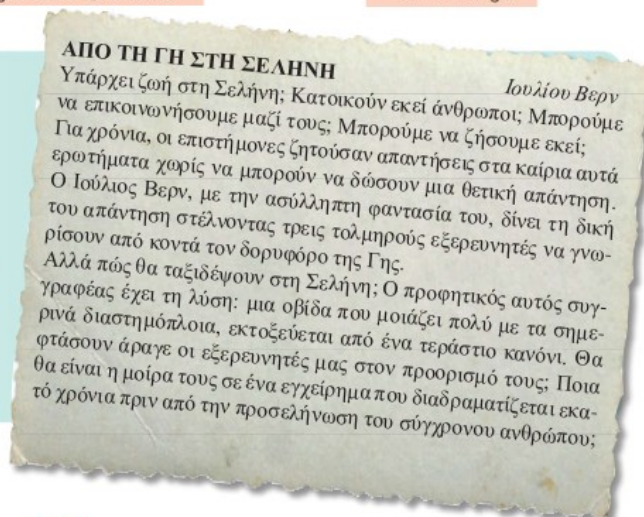
Example:

JIM	a. The Wright brothers invented the first plane in France in 1903.	No, they didn't invent it in France. They invented it in the USA.	YOU
	b. Their father gave them a flying carpet.	No, he didn't...	
	c. While the two brothers were growing up, they were working with their father.	No, while they...	
	d. When the boys were young, they made keys and sold them to classmates.	No, that's not correct. They...	
	e. The historic flight lasted 13 seconds.	You're wrong...	



C. MEDIATION

Jim and Mary are working on a school project and want to find information about Julius Verne and his books. Look at the book summary on the cover of one of his books you found at the school library. Write an e-mail to Jim and Mary telling them about the book and the story.





D. Look at the pictures and write the story using Past Simple and Past Continuous and the linking words as, when, after that, then, while:



Mr Badluck was packing his suitcase to go to the airport **when** _____
 _____ He left in a hurry _____

Finally, he changed his ticket for the next flight.

See p. 47 Workbook

___ / 5 points

My total score

is ___ / 20 points

NOW TICK WHAT YOU CAN DO

**REMEMBER when you write
a biography of a personality:**
 • Collect information about him/
 her, organize your information
 into paragraphs and use linking
 words to connect the sentences.

I can talk about

- Events in the past ☐
- Types and parts of planes ☐
- Flight problems ☐

I can read

- E-mails and attached files ☐

I can listen to and understand

- Descriptions and dialogues about flights ☐

I can write

- A biography and a poem ☐
- My feelings about a painting / a poem ☐

D. PAIR WORK: OLD MEANS OF TRANSPORT



Your friend Joe from Britain is visiting you in Greece. He sees the photo below and wants to know where he can find a horse carriage like this. With your partner, give him the information he needs and explain why and where it is still used.

E. LETTER WRITING

1. This is part of a letter you received yesterday from your pen friend in Britain. What news does he give you?



LEARNING STRATEGIES

When I write a letter...

- I decide...
who I am writing to
why I am writing
what I am going to write about.
- I include...
a salutation
an opening paragraph
the main part of the letter
a closing paragraph
a closing paragraph
- I end my letter and sign it.



Dear... **Your name (salutation)** I've great news to tell you.
Last week my class went to the London Transport Museum to see the trains. You can have a go at operating a tube train on the simulator. It's not real, but you can see what the driver sees when he's driving the train and there are the real levers and buttons. In another part of the museum you can see how the tracks and the signals work. It was really interesting.
The buses and trains they had in the old days were very smart inside. The Victorians had buses pulled by horses but they didn't have real horses in the museum.
The café was nice but the toilets were disgusting, they stank. Yuck! But I still thought it was really fantastic. I really had a great time!
Opening paragraph
Main part of letter
Closing paragraph
Writer's signature
Yours,
Joe
Ending



2. The opening and the closing paragraphs of the letter are missing. Choose one from the following table and write it in.

Opening paragraphs

I hope you are well...
Thanks for your letter...
It was nice to hear from you...

Closing paragraphs

That's all for now.
Take care and write soon.
I'm looking forward to hearing from you.

Endings

Cheers,
Love,
Lots of kisses,
Yours,
Best wishes,



3. Now send a letter to Joe and tell him about a school visit to a museum or place of interest. Tell him about it, what you saw and did there, and if you liked it or not. Follow the layout of the letter in Task 1 and choose phrases from the box above to begin and end your letter. Put it in your **portfolio**.

Appendix B: Letter of consent (for parents)

Αγαπητοί γονείς,

Θα ήθελα να σας ενημερώσω ότι στα πλαίσια του μαθήματος των αγγλικών θα χρησιμοποιήσουμε την πλατφόρμα e-me για την οργάνωση της διδασκαλίας και την ανάρτηση του εκπαιδευτικού υλικού του μαθήματος. Η πλατφόρμα παρέχεται δωρεάν από το Υπουργείο Παιδείας και αποτελεί ένα ασφαλές περιβάλλον μάθησης καθώς η είσοδος σε αυτή γίνεται με τη χρήση των κωδικών του Πανελληνίου Σχολικού Δικτύου.

Για τις ανάγκες του μαθήματος έχω δημιουργήσει σε αυτή την πλατφόρμα μια κυψέλη (δηλαδή μια ηλεκτρονική τάξη) με το όνομα «Αγγλικά ΣΤ' 2 – 1^ο ΔΣ Σκοπέλου (Πεπαρήθειο)» και στον τοίχο της κυψέλης θα αναρτώ δραστηριότητες σχετικές με το μάθημα. Επίσης, στα πλαίσια του 4^{ου} Κεφαλαίου του βιβλίου αγγλικών της ΣΤ' τάξης οι μαθητές θα εκπονήσουν μια ομαδική εργασία (project) για την βελτίωση των δεξιοτήτων γραπτού λόγου. Το project θα περιλαμβάνει τη συγγραφή αφηγηματικού κειμένου με στόχο τη δημιουργία ψηφιακής ιστορίας η οποία θα δημοσιευτεί σε μορφή e-book στην διαδικτυακή εφαρμογή Storybird.

Για την εκπόνηση του project θα συνδυαστεί η σύγχρονη διδασκαλία μέσω Webex με την ασύγχρονη μέσω online δραστηριοτήτων που θα αναρτώ στην κυψέλη της e-me. Οι μαθητές θα συνεργάζονται, θα επικοινωνούν και θα ανταλλάσσουν απόψεις σύγχρονα με τη βοήθεια του χωρισμού δωματίων στο Webex (Webex Sessions) αλλά και ασύγχρονα μέσω των δυνατοτήτων που παρέχει η κυψέλη (δηλαδή με προσωπικά μηνύματα στο e-me και με σχόλια κάτω από τις αναρτήσεις στην κυψέλη). Για τη συγγραφή της ιστορίας θα χρησιμοποιηθούν online κοινόχρηστα έγγραφα Google στα οποία θα έχουν πρόσβαση μόνο οι μαθητές του τμήματος χωρίς τη χρήση κωδικών.

Καθώς η εφαρμογή αυτού του project θα αποτελέσει αντικείμενο έρευνας για την εκπόνηση της μεταπτυχιακής διπλωματικής μου διατριβής στο πρόγραμμα σπουδών «Διδακτική της Αγγλικής ως Ξένης/Διεθνούς Γλώσσας» της Σχολής Ανθρωπιστικών Σπουδών του Ελληνικού Ανοικτού Πανεπιστημίου, θα χρειαστεί οι μαθητές να συμπληρώσουν ένα αρχικό ερωτηματολόγιο διερεύνησης αναγκών και ένα τελικό ερωτηματολόγιο αξιολόγησης της δράσης. Τα ερωτηματολόγια, τα τελικά γραπτά προϊόντα καθώς και τα αποτελέσματα της δράσης θα είναι ανώνυμα.

Για τους παραπάνω λόγους θα ήθελα να ζητήσω την συγκατάθεσή σας για τη συμμετοχή των παιδιών στο εν λόγω project. Είμαι στη διάθεσή σας για την επίλυση οποιασδήποτε απορίας και παροχή διευκρινήσεων! Μην διστάσετε να επικοινωνήσετε μαζί μου!

Με εκτίμηση,
Η καθηγήτρια Αγγλικών του σχολείου
Τσιγάνη Χριστίνα

Ονοματεπώνυμο μαθητή/μαθήτριας:

Ημ/νία:

Υπογραφή γονέα:

Appendix C: Lesson Plan

Lesson Plan

Title: Digital Storytelling Project			
Class: 6 th Grade of Primary school (12 years old) Level: A1-B1 Aims: - to develop their writing skills - to create a short story - to publish their work online Anticipated problems: the open-endedness of the task, the students' lack of digital literacy, internet connection problems Possible solutions: to provide systematic pre-text feedback, to choose simple Web 2.0 tools, to train them with 3 pre-intervention activities Time: 210 min. (7 * 30 min.)			
PBL Phase 1			
Project Initiation – Needs Analysis Stage			
Procedure	Objectives	T/ Ss Roles	Time
➤ Inform students about theme ➤ Initial questionnaire (needs analysis) ➤ Divide groups	- To allow the emergence of plurality of opinions - To provoke greater participation and active interaction	- T: facilitator feedback-provider - Ss: group-work, co-operation	60' (synchr.)
PBL Phase 2			
Reading integrated			
Day 1			
Procedure	Objectives	T/ Ss Roles	Time
1) <u>Pre-writing activity A</u> Students study: ➤ Comic of king Midas ➤ Ss study plot elements in Google Doc tasksheet	- To engage in skimming and scanning - To activate schematic knowledge and to create new formal schemata		15' (asynchr.)

2) <u>Webex meeting</u> Discussion: ➤ Watch Youtube video on how to write a short story ➤ Whole class discussion to fill in chart in tasksheet ➤ Notice in Google Doc task sheet the five stages of king Mida’s plot by the cartoon-like figure in Freytag’s Pyramid	- To create expectations - To learn to cooperate and negotiate their ideas - To integrate reading, speaking and note-taking	- T: facilitator feedback-provider - Ss: whole-class, speaking	50’ (synchr.)
Freewriting/quickwriting			
Day 2			
Procedure	Objectives	T/ Ss Roles	Time
3) <u>Pre-writing activity B</u> <u>Webex meeting:</u> ➤ T explains the technique (purpose/features) ➤ T displays tools (e-me slideshow/pdf) ➤ T explains the model orally	- To generate ideas - To practice writing - To focus on content and not form	- T: tutor, model, facilitator - Ss: individual work, discussion	10’ (synchr.)
4) <u>Homework</u> ➤ Ss choose 1 picture and write anything that comes to mind for 5 minutes ➤ Submit it: i) in the comment box ii) privately (e-me assignment)		- T: encourage - Ss: write individually	5’ (asynchr.)
Storyboarding/reading plot			
Day 3			
Procedure	Objectives	T/ Ss Roles	Time

5) <u>Pre-writing activity C</u> Students: ➤ Study the slideshow and choose 1 picture ➤ (Individually) use tasksheet for brainstorming on this picture so as to write: i) name ii) title iii) notes	- To practice speaking - To develop digital literacy - To cooperate	- T: facilitator, monitor, tutor - Ss: individually, synthesizing, decision making	15' (asynchr.)
6) <u>Webex meeting</u> Students: ➤ (In groups) read the notes/discuss/finish brainstorming ➤ Write the plot in the right boxes of Freytag's pyramid figure		- T: facilitator, monitor, tutor - Ss: groups, collaborate, synthesizing, decision making	30' (synchr.)
Scaffolding/drafting			
Day 4			
Procedure	Objectives	T/ Ss Roles	Time
7) <u>Webex meeting</u> <u>Activity A:</u> ➤ T scaffolding (model/way of thinking) ➤ Ss study digital card ➤ Notice visual aid in order to question/think like readers and answer to written text. <u>Activity B:</u> ➤ (In pairs) write questions on visual aid and think like	- To provide an instructional scaffolding - To exemplify the procedure - To practice online collaborative writing - To practice writing strategies	- T: facilitator, monitor, tutor - Ss: pairs, collaborate, synthesizing, decision making	60' (synchr.)

readers (structuring/drafting) ➤ Answer questions so as to create 1st draft and listen to T comments			
8) <u>Homework</u> ➤ Write 2nd draft.		- T: facilitator, monitor - Ss: groups, collaborate, writing, decision making	20' (asynchr.)
Evaluating/Editing drafts			
Day 5			
Procedure	Objectives	T/ Ss Roles	Time
9) <u>Webex meeting</u> <u>Activity C:</u> ➤ Ss transfer the text of 2nd draft on a new Google doc ➤ the group reads aloud the whole text (that the pairs wrote) so as to check cohesion/coherence ➤ copy text on draft 3 column, make changes and proceed to editing <u>Activity D:</u> ➤ Ss study rubric (read aloud and score their story) ➤ T explains categories to help	- To develop digital literacy - To create a well-organized presentation of their work - To develop critical thinking and higher order thinking skills - To cooperate	- T: facilitator, monitor - Ss: groups, collaborate, decision making	60' (synchr.)

➤ Ss review story and decide changes based on the rubric criteria			
PBL Phase 3			
Peer-feedback			
Day 6			
Procedure	Objectives	T/ Ss Roles	Time
10) <u>Webex meeting</u> <u>Activity A:</u> ➤ Students transfer text from draft 3 to Final draft (Google slides) ➤ Final editing so as to fit margins just like Storybird's appearance ➤ Separate post for each group ➤ Ss in groups study rubric again and discuss other group's work ➤ Write comments	- To develop critical literacy - To develop 21 st century skills - To evaluate their peers' work - To write comments	- T: facilitator, monitor - Ss: groups, collaborate, evaluate, decision making	
Publishing			
Day 7			
Procedure	Objectives	T/ Ss Roles	Time
11) <u>Webex meeting</u> <u>Activity B:</u> ➤ Read peer-feedback and decide if follow suggestions <u>Activity C:</u> ➤ Look at Storybird gallery for ready-made e-books ➤ Teacher has access by account	- To activate prior schematic knowledge and create new schemata - To develop critical literacy - To publish their work	- T: facilitator, monitor - Ss: groups, collaborate, decision making	40' (synchr.)

➤ (Whole-class discussion): 1. Notice cover/ layout/ length of the text on page, back cover/ how to turn page 2. Find similarities and differences between digital books and print books <u>Activity D:</u> ➤ Publishing dashboard: notice interface Buttons: i) Preview ii) Save exit iii) Public settings iv) Submit for review by the moderators <u>Announcement:</u> ➤ All stories published			
PBL Phase 4			
Procedure	Objectives	T/ Ss Roles	Time
➤ Final questionnaire: Ss evaluate the intervention ➤ T fills in TOS	- To reflect on participation, cooperation, interaction - To assess benefits and difficulties	- T: monitor, evaluator - Ss: reflect and evaluate	20' (synchr.)

Appendix D: Preparatory stage materials

1. Pre-intervention Activity A

a) e-me post

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ στις 26 Οκτ 2020, 14:19

Hello, everyone!

Here is an update of this post with more activities for you to practice the new vocabulary as well as your reading and writing skills.

- Study these words 6th Grade - Unit 4/Lesson 2 (vocabulary) (I have added a speaker icon for you to listen to the pronunciation). If the flashcards don't work on your device, you can read the words here at [aeroplane vocabulary.pdf](#).
α) Δείτε τη λέξη, πατήστε το ηχείο για να ακούσετε την προφορά και πατήστε "Γύρισε" για να δείτε τι σημαίνει! β) Γράψτε τις 12 λέξεις και τη σημασία τους 2 φορές στο τετράδιο αντιγραφής. γ) Μάθετε τις λέξεις για ορθογραφία μαζί με την ελληνική τους σημασία.
- Aeroplane Quiz** : Read the descriptions and find the words! Then click "Ελεγχος" to check your answers.
- Now let's play a **writing game**!! Look at the [Aeroplane Wordcloud](#) (Σύννεφο λέξεων σε σχήμα αεροπλάνου) and choose as many words as possible. Then use them to write a short story at the [comment box](#) below here.
{ΟΔΗΓΙΕΣ ΕΚΤΕΛΕΣΗΣ: α) Κλικάρτε τον παραπάνω σύνδεσμο για να δείτε το συννεφάλεξο. β) Κλικάρτε πάνω σε διάφορες λέξεις για να μεγαλώσουν μια-μια και να τις δείτε καλύτερα. γ) Σημειώστε τις λέξεις που εντοπίσατε στο τετράδιό σας και δ) Χρησιμοποιήστε όσες περισσότερες μπορείτε (μαζί με όποιες άλλες θέλετε εκτός παζλ) για να φτιάξετε μια μικρή ιστορία για ένα Flight Incident (μικρή ιστορία = δηλ. περίπου 100 λέξεις). ε) Πληκτρολογήστε την ιστορία σας στο πεδίο "Σχόλιο" εδώ από κάτω.}

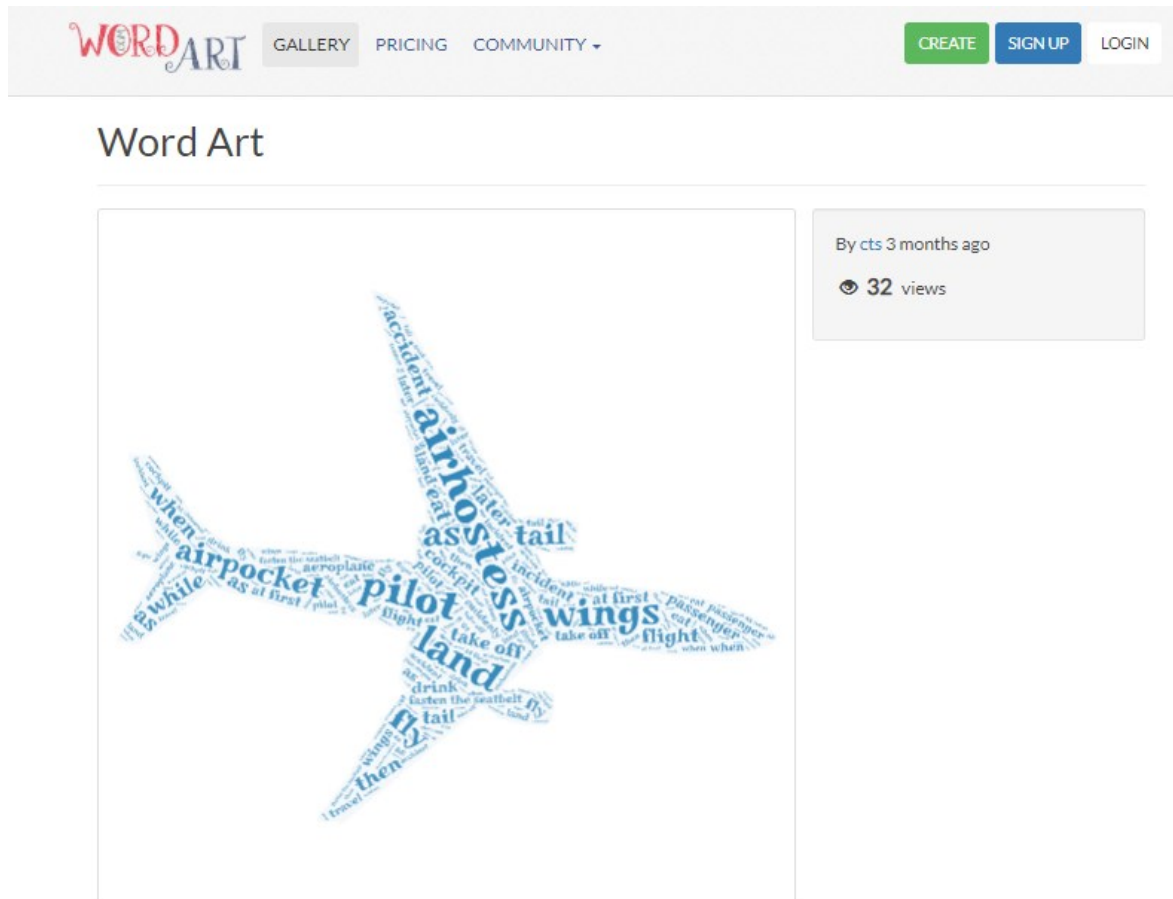
Σημείωση: Αν έχετε άγνωστες λέξεις, μπορείτε να χρησιμοποιήσετε ένα [online λεξικό](#) ή μια [εφαρμογή](#) μετάφρασης.

Good Luck!!!

Your English teacher,
Miss Christina

Primary written products

b) Wordcloud



2. Pre-intervention Activity B



6th Grade: Unit 4 - Lesson 2: An Airpocket

Listening Quiz

Πατήστε τον παρακάτω σύνδεσμο για να ακούσετε το διάλογο και απαντήστε στο κουίζ.

<https://www.dropbox.com/s/uyb46d1gxk50nm3/airpocket.mp3?dl=0>

* Απαιτείται

What's your name? *

Η απάντησή σας

1. The dialogue is about... *

- ☐ a flight incident
- ☐ a flight accident
- ☐ a business trip

2. When did it take place? *

Επιλογή ▼

3. The was serving coffee to the passengers. *

Η απάντησή σας

4. What happened to the plane when it "fell on an airpocket"? *

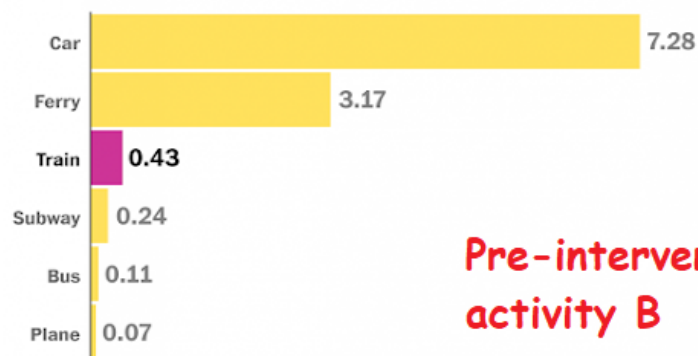


- ☐ It crashed.
- ☐ People had to fasten their seatbelts.
- ☐ It took a dive and fell into the ocean.
- ☐ It took a dive.
- ☐ It was shaking and the passengers were screaming.

5. According to the father, how safe are aeroplanes? Do you agree? Which means of transport do you usually take? Look at the survey below. Are they as safe as you expected? Use the results to support your opinion. *

It's really safe to take the train.

Passenger deaths per 1 billion passenger miles, 2000 to 2009



WAP0.ST/WONKBLOG

Source: Ian Savage, Northwestern University

**Pre-intervention
activity B**

Η απάντησή σας

Υποβολή

Σελίδα 1 από 1

Μην υποβάλετε ποτέ κωδικούς πρόσβασης μέσω των Φορμών Google.

3. Pre-intervention Activity C

a) Textbook screenshot



B. IGOR SIKORSKY:
The father of the helicopter

Your teacher has asked you to write the biography of another inventor: Igor Sikorsky. Here are some notes about him. Read the notes and write his biography using linking words to join the sentences. Then present it in class.

1889	Born in Kiev, Ukraine
	As a schoolboy, he (build) several model aircraft and helicopters
	(study) in Russia and Paris, France
	(build) the world's first multi-engine aircraft
1919	After Russian revolution (emigrate) to USA
	his money (run out), (teach) Russian immigrants mathematics, astronomy and aviation
	(work) as an aircraft designer
1923	(start) his own aeronautical company, the Sikorsky Aero Engineering Corporation
1925-1940	(create) a series of increasingly successful aircraft, including the first helicopter
1972	(die) in USA

LEARNING STRATEGIES

When I write a biography...

- I decide who I want to write about
- I collect information about him/her
- I organise my information into paragraphs
- I use linking words to connect my sentences
- I check my writing for mistakes (grammar, spelling etc.)



You can start and finish like this:

Put his biography in your **portfolio**.

People call **Igor Sikorsky** 'the father of helicopter'. He was born...

... The Sikorsky Aircraft Corporation continues to the present day as one of the world's leading helicopter manufacturers.

b) E-me post

XΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ στις 25 Νοε 2020, 14:43

Hello!!

Work in groups to write the **biography of Igor Sikorski** (student's book page 45, exercise B).

Start with : *People call Igor Sikorsky 'the father of helicopter'. He was born....*

Finish with : *....The Sikorsky Aircraft Corporation continues to the present day as one of the world's leading helicopter manufacturers.*

Click the link below and find your group:

https://docs.google.com/document/d/1qq9Mlq_om8VHwFnhcb-omZLkcbAeGWRahGMyLFAFj6o/edit?usp=sharing

Good Luck!!!

Your English teacher,
Miss Christina

c) Google Tasksheet-Sikorski

Igor Sikorski - ST2

Αρχείο Επεξεργασία Προβολή Εισαγωγή Μορφή Εργαλεία Πρόσθετα Βοήθεια

100% Κανονικό κ... Arial 13

This is the biography of Igor Sikorski (ST2 class)

GROUP A: Eftichia, Eleonora, Maria, Erisa

GROUP B: Basili, Xristos, Gabriel, Fabio,

GROUP C: Mikelido, Stathis, Irene, Alex

GROUP D: Magda, Rea, Agapi

The names in yellow are the secretaries. You have to type the answers that your group gives in the right box.

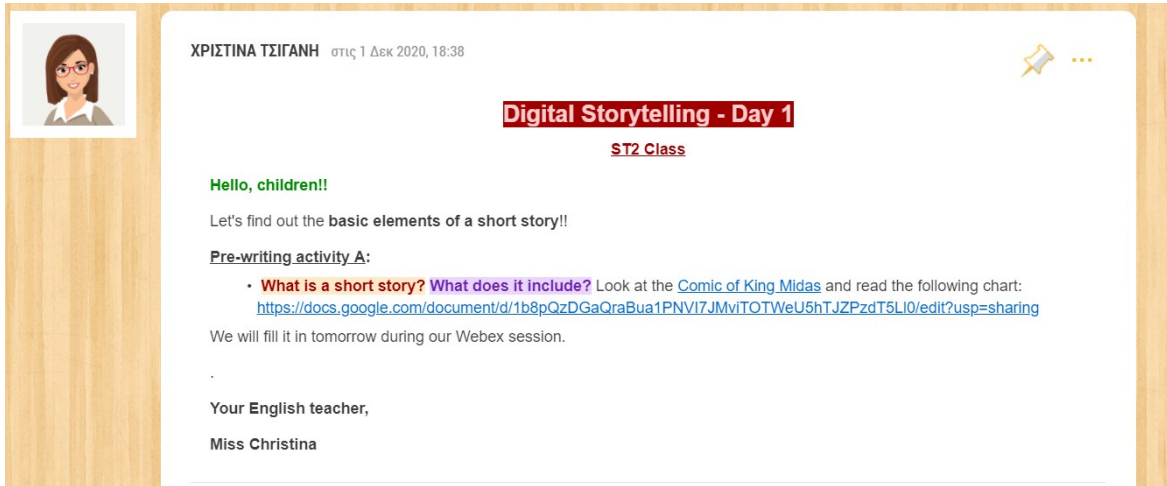
GROUP A: Eftichia, Eleonora, Maria, Erisa	People call Igor Sikorsky 'the father of helicopter'. He was born in 1889 in Keiv Ukraine. As a schoolboy, he built several model
--	---

		aircraft and helicopters. He also studied in Russia and Paris. After the Russian revolution in 1919 he emigrated to the USA. His money ran out so he taught immigrants, mathematics, astronomy and aviation. He worked as an aircraft designer. After that in 1923 he started his own aeronautical company, the Sikorsky Aero Engineering Corporation. He also created a series of increasingly successful aircraft, including the first helicopter ever in 1925-1940. He died in 1972 in the U.S.A.
	GROUP B: Basilis Xristos Gabriel Fabio	People call Igor Sikorsky 'the father of helicopter'. He was born... in Kiev, Ukraine, in 1889. As a schoolboy, he built several model aircraft and helicopters. He studied in Russia and Paris, France. He built the world's first multi-engine aircraft. In 1919, after the Russian revolution he emigrated to the USA. When his money ran out, he taught Russian immigrants mathematics,
		astronomy and aviation. He worked as an aircraft designer. In 1923, he started his own aeronautical company, the Sikorsky Aero Engineering Corporation. During 1925 to 1940, he created a series of increasingly successful aircraft, including the first helicopter. He died in 1972 in the USA. The Sikorsky Aircraft Corporation continues to the present day as one of the world's leading helicopter manufacturers.
	GROUP C: Mikelido, Stathis, Irene, Alex	People call Igor Sikorsky 'the father of helicopter'. He was born... As a schoolboy, he built several model aircraft and helicopters. He studied in Russia and Paris, France. In 1923 he started his own aeronautical
	GROUP D: Magda, Rea, Agapi, Erisa	People call Igor Sikorsky 'the father of helicopter'. He was born in 1889 in Kiev, Ukraine. At a very early age, as a schoolboy, he built several model aircraft and helicopters. He studied in Russia and Paris, France and he built the world's first multi-engine aircraft. In 1919, after the Russian revolution, he emigrated to the USA.

Appendix E: Day 1 materials (e-me post, links, tasksheets, comments)

1. Pre-writing Activity A

a) E-me post



The screenshot shows an e-me post interface. On the left is a profile picture of a woman with brown hair and glasses. The header area shows the name 'ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ' and the time '07/11/2020, 18:38'. The main content area has a red title bar that says 'Digital Storytelling - Day 1' and a subtitle 'ST2 Class'. The text of the post is as follows:

Hello, children!!

Let's find out the basic elements of a short story!!

Pre-writing activity A:

- **What is a short story? What does it include?** Look at the [Comic of King Midas](#) and read the following chart:
<https://docs.google.com/document/d/1b8pQzDGaQraBua1PNV17JMviTOTWeU5hTJZPzdT5L10/edit?usp=sharing>

We will fill it in tomorrow during our Webex session.

•

Your English teacher,
Miss Christina

b) Tasksheet

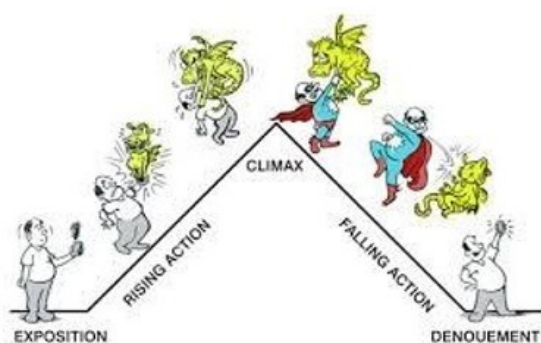
The Story of King Midas in the... Past Simple/Past Continuous

Story Grid - ST2 Skopelos

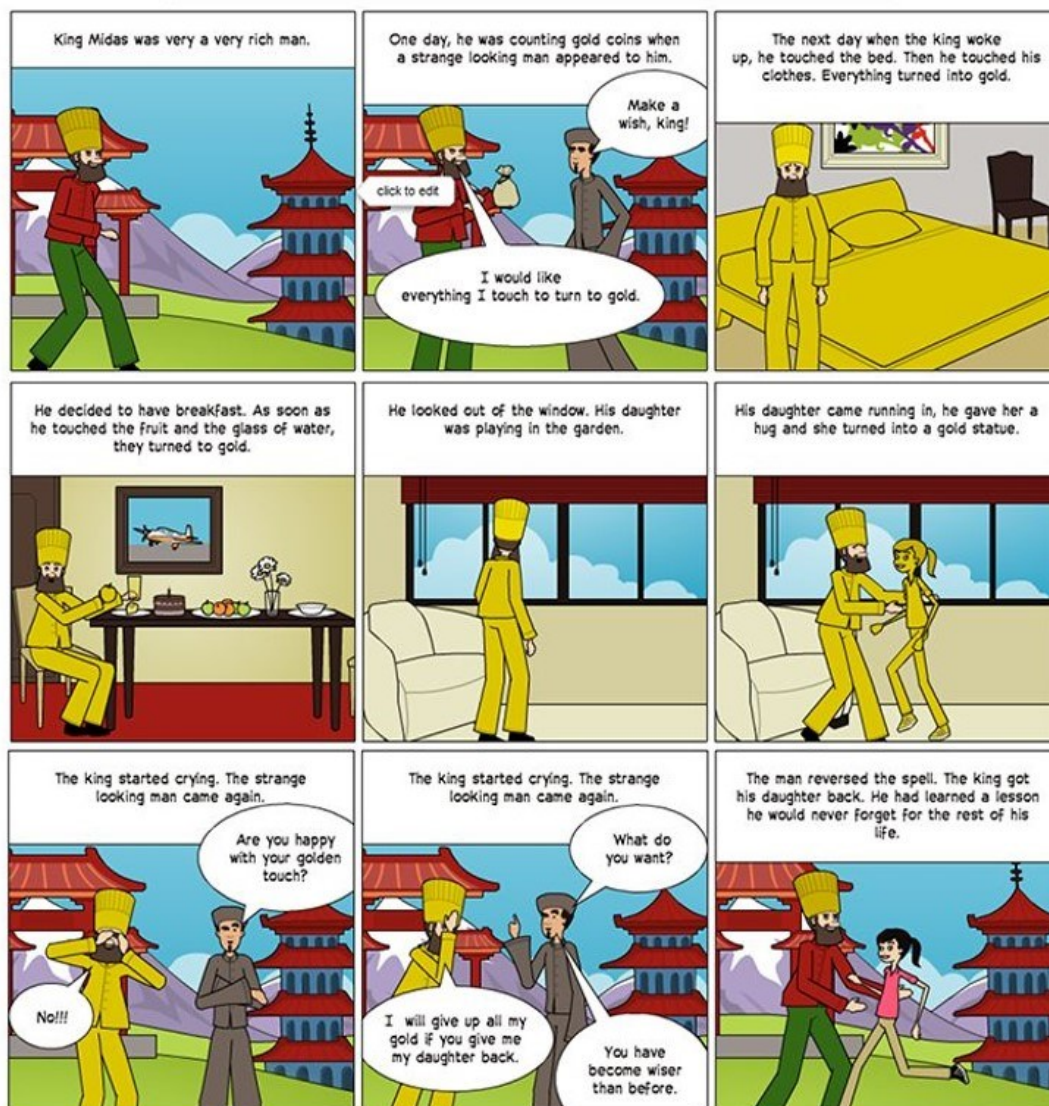
Η ακόλουθη φόρμα περιλαμβάνει τα στοιχεία που χρειάζεται να λαμβάνετε υπόψη όταν δομείται μια ιστορία. Διαβάστε το comic με την ιστορία του Βασιλιά Μίδα και κρατήστε σημειώσεις στους κενούς χώρους δεξιά. **Γράψτε και το όνομά σας σε παρένθεση δίπλα από την απάντησή σας.**

Δομή της ιστορίας	Οι σημειώσεις σας
Το θέμα : μιλήστε για την κύρια ιδέα στην οποία βασίζεται η ιστορία.	Κάνετε κλικ για να γράψετε
Το πλαίσιο : 1. Πού συμβαίνει η ιστορία; (εξωτερικό ή εσωτερικό μέρος, αντικείμενα, έπιπλα, αναγνωρίσιμα σημεία, τοπίο, ήχοι, κ.λ.π.) 2. Πότε συμβαίνει η ιστορία; (ώρα, εποχή, έτος, κ.λ.π.)	1) 2)
Ο κύριος χαρακτήρας : μιλήστε για το πρόσωπο, το ζώο, ή το πλάσμα/πράγμα που πρωταγωνιστεί στην ιστορία. 1. Πώς ονομάζεται; 2. Ποια είναι η εμφάνισή του; 3. Ποια είναι η ηλικία του; 4. Πώς μιλά/σκέφτεται/αισθάνεται/ενεργεί; 5. Έχει κάποιο ιδιαίτερο γνώρισμα;	1) 2) 3) 4) 5)
Άλλοι χαρακτήρες : μιλήστε για όλα τα άλλα πρόσωπα, ζώα ή πλάσματα/πράγματα που εμφανίζονται στην ιστορία. 1. Πώς ονομάζονται; 2. Ποια είναι η εμφάνισή τους; 3. Ποια είναι η ηλικία τους; 4. Πώς μιλούν/ σκέφτονται/ αισθάνονται/ ενεργούν; 5. Πώς συνδέονται με τον κύριο χαρακτήρα; 6. Είναι φίλοι του ή εχθροί του; 7. Ποιος είναι ο ρόλος τους στην ιστορία; Δημιουργούν το πρόβλημα ή συμβάλλουν στην επίλυσή του;	1) 2) 3) 4) 5) 6) 7)

Η πλοκή : σκεφτείτε τα γεγονότα που διαδραματίζονται στην ιστορία και προάγουν την κύρια ιδέα. A. Αρχική κατάσταση 1. Τι συμβαίνει πρώτα; 2. Ποια γεγονότα συμβαίνουν μετά και αλλάζουν την αρχική κατάσταση; 3. Ποιο/ποια είναι το κύριο πρόβλημα/ερώτημα/περιπέτεια/ευχή του ήρωα που επιλέγεται/επιτυγχάνεται στο τέλος της ιστορίας; Υπολογίστε όλες τις λεπτομέρειες.. B. Αύξουσα δράση – Κλιμάκωση 1. Τι υφίσταται/υποφέρει ο ήρωας για να επιλύσει το πρόβλημά του; 2. Ποιος είναι ο ρόλος των άλλων χαρακτήρων (σύμμαχοι ή αντίπαλοι) στην προσπάθειά του; C. Επίλυση του προβλήματος : ο τρόπος με τον οποίο το πρόβλημα/ερώτημα επιλύεται/απαντάται. 1. Πώς επιλύεται; 2. Τι ή ποιοι χαρακτήρες βοηθούν; 3. Τι κάνουν; 4. Ποιες άλλες λεπτομέρειες διευκολύνουν την επίλυση του προβλήματος;	A. Αρχική κατάσταση 1) 2 3) B. Αύξουσα δράση – Κλιμάκωση 1) 2) C. Επίλυση του προβλήματος 1) 2) 3) 4)
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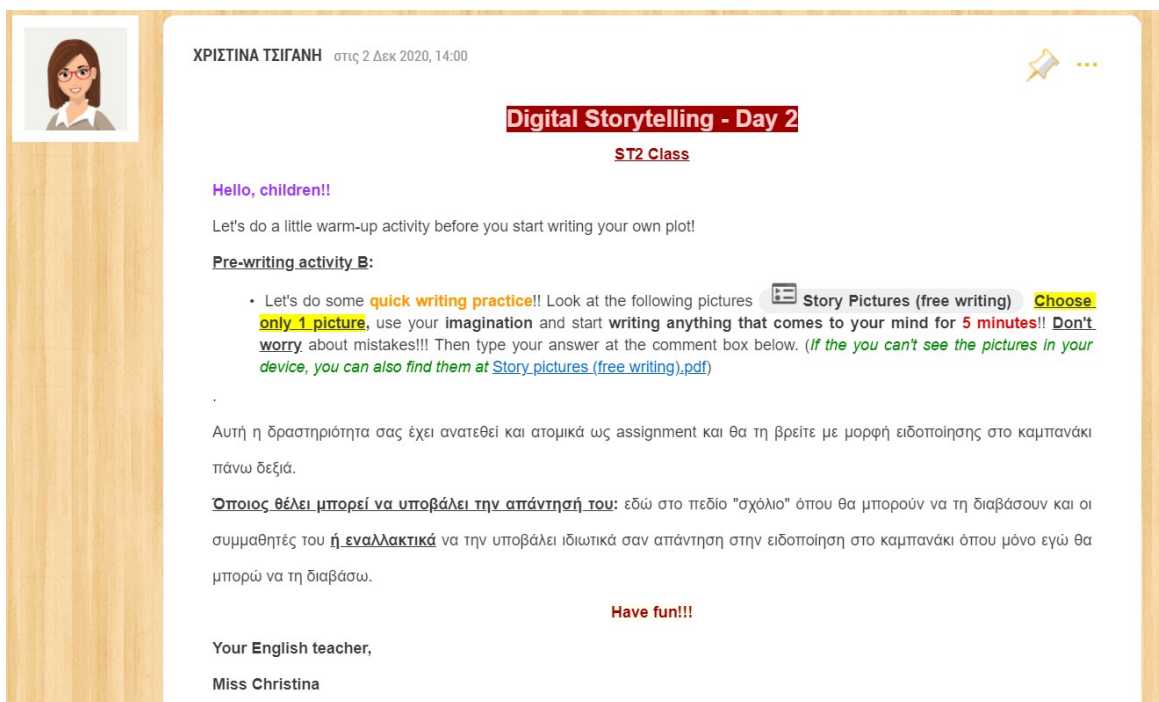


The Story of King Midas in the... Simple Past/Past Continuous



Appendix F: Day 2 materials (e-me post, links, tasksheets, comments)

1. E-me post



The screenshot shows an e-me post interface. On the left is a profile picture of a woman with brown hair and glasses. The post header identifies the sender as 'ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ' (Christina Tsigani) on '2 ΔΕΚ 2020, 14:00'. The post title is 'Digital Storytelling - Day 2' in a red box, with 'ST2 Class' below it. The message begins with 'Hello, children!!' and a warm-up activity instruction. It then presents a 'Pre-writing activity B' with a bullet point about 'quick writing practice' using 'Story Pictures'. The text includes several highlighted instructions: 'only 1 picture', 'use your imagination', 'start writing anything that comes to your mind for 5 minutes!!', 'Don't worry about mistakes!!!', and a link to 'Story.pictures (free writing).pdf'. A paragraph in Greek explains the activity and mentions a 'comment box'. The post ends with 'Have fun!!!', 'Your English teacher,', and 'Miss Christina'.

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 2 ΔΕΚ 2020, 14:00

Digital Storytelling - Day 2

ST2 Class

Hello, children!!

Let's do a little warm-up activity before you start writing your own plot!

Pre-writing activity B:

- Let's do some **quick writing practice**!! Look at the following pictures  **Story Pictures (free writing)** **Choose only 1 picture**, use your **imagination** and start **writing anything** that comes to your mind for **5 minutes!!** **Don't worry** about mistakes!!! Then type your answer at the comment box below. *(If the you can't see the pictures in your device, you can also find them at [Story.pictures \(free writing\).pdf](#))*

Αυτή η δραστηριότητα σας έχει ανατεθεί και ατομικά ως assignment και θα τη βρείτε με μορφή ειδοποίησης στο καμπανάκι πάνω δεξιά.

Όποιος θέλει μπορεί να υποβάλει την απάντησή του: εδώ στο πεδίο "σχόλιο" όπου θα μπορούν να τη διαβάσουν και οι συμμαθητές του **ή εναλλακτικά** να την υποβάλει ιδιωτικά σαν απάντηση στην ειδοποίηση στο καμπανάκι όπου μόνο εγώ θα μπορώ να τη διαβάσω.

Have fun!!!

Your English teacher,
Miss Christina

b) Picture slideshow link (freewriting activity)

https://content.e-me.edu.gr/wp-admin/admin-ajax.php?action=h5p_embed&id=597441

c) Story Pictures (freewriting activity) pdf

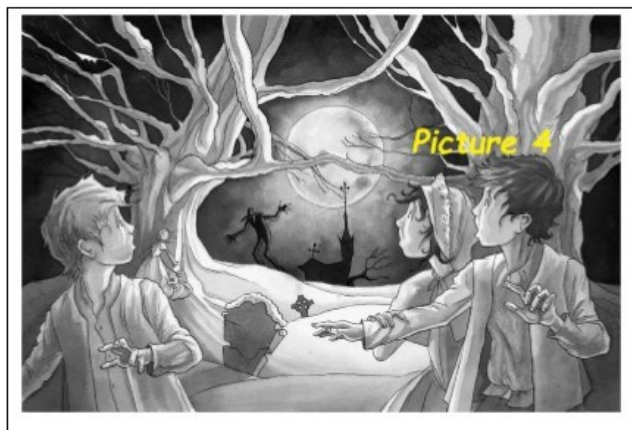
Pre-writing Activity B

Free writing practice

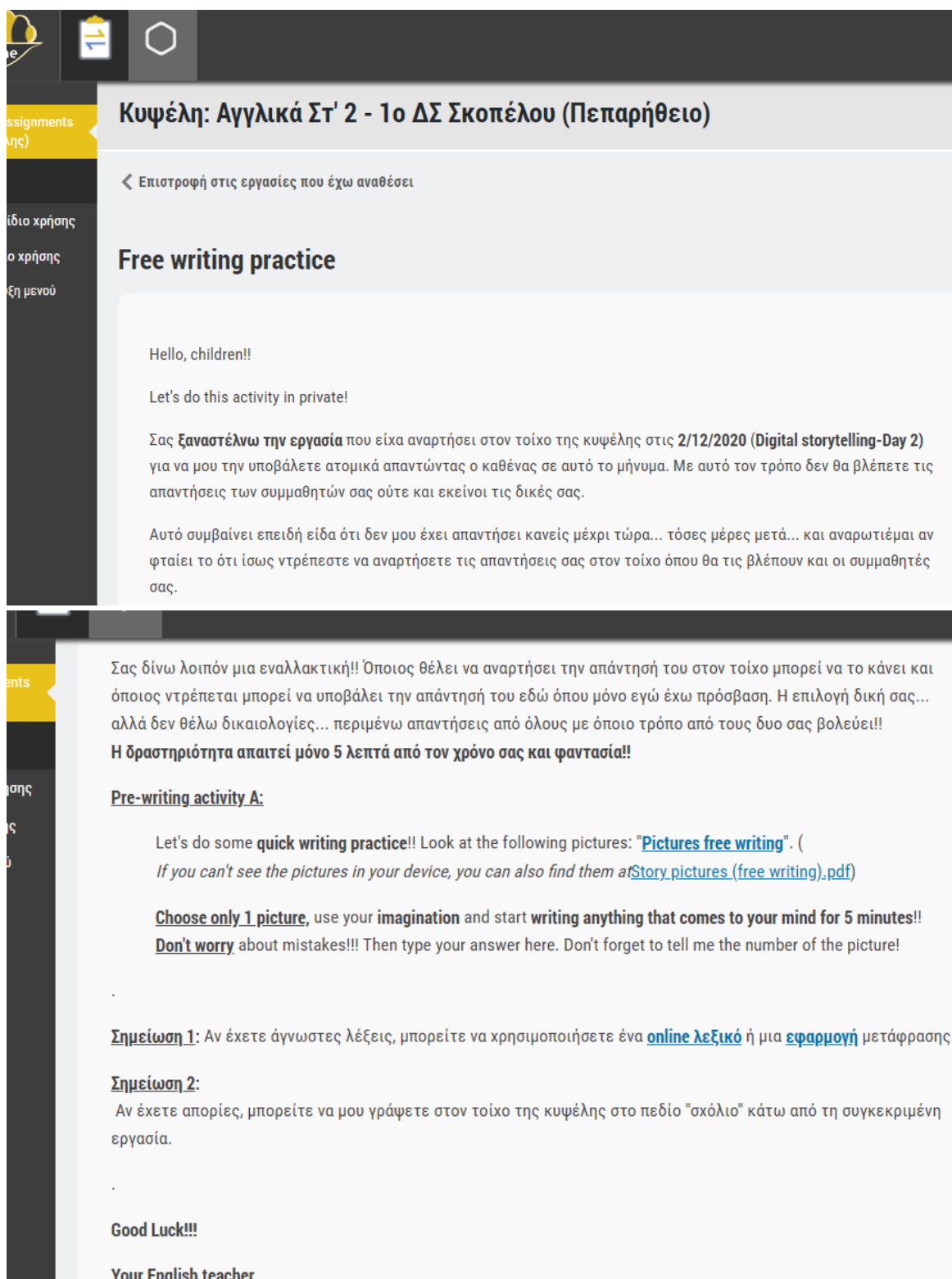
Let's do some **quick writing practice**!! Look at the following five pictures. **Choose only 1 picture** and start writing anything that comes to your mind for **5 minutes**!! Don't worry about mistakes!!! Then type your answer in the comment box below my post at the e-me wall.



Pre-writing Activity B



d) e-me assignment



assignments
(ης)

ίδιο χρήσης
ο χρήσης
ξη μενού

Κυψέλη: Αγγλικά Στ' 2 - 1ο ΔΣ Σκοπέλου (Πεπαρήθειο)

← Επιστροφή στις εργασίες που έχω αναθέσει

Free writing practice

Hello, children!!

Let's do this activity in private!

Σας **ξαναστέλνω την εργασία** που είχα αναρτήσει στον τοίχο της κυψέλης στις 2/12/2020 (**Digital storytelling-Day 2**) για να μου την υποβάλετε ατομικά απαντώντας ο καθένας σε αυτό το μήνυμα. Με αυτό τον τρόπο δεν θα βλέπετε τις απαντήσεις των συμμαθητών σας ούτε και εκείνοι τις δικές σας.

Αυτό συμβαίνει επειδή είδα ότι δεν μου έχει απαντήσει κανείς μέχρι τώρα... τόσες μέρες μετά... και αναρωτιέμαι αν φταίει το ότι ίσως ντρέπεστε να αναρτήσετε τις απαντήσεις σας στον τοίχο όπου θα τις βλέπουν και οι συμμαθητές σας.

Σας δίνω λοιπόν μια εναλλακτική!! Όποιος θέλει να αναρτήσει την απάντησή του στον τοίχο μπορεί να το κάνει και όποιος ντρέπεται μπορεί να υποβάλει την απάντησή του εδώ όπου μόνο εγώ έχω πρόσβαση. Η επιλογή δική σας... αλλά δεν θέλω δικαιολογίες... περιμένω απαντήσεις από όλους με όποιο τρόπο από τους δυο σας βολεύει!!

Η δραστηριότητα απαιτεί μόνο 5 λεπτά από τον χρόνο σας και φαντασία!!

Pre-writing activity A:

Let's do some **quick writing practice**!! Look at the following pictures: "[Pictures free writing](#)". (*If you can't see the pictures in your device, you can also find them at [Story pictures \(free writing\).pdf](#)*)

Choose only 1 picture, use your **imagination** and start **writing anything that comes to your mind for 5 minutes**!!

Don't worry about mistakes!!! Then type your answer here. Don't forget to tell me the number of the picture!

.

Σημείωση 1: Αν έχετε άγνωστες λέξεις, μπορείτε να χρησιμοποιήσετε ένα [online λεξικό](#) ή μια [εφαρμογή](#) μετάφρασης.

Σημείωση 2:

Αν έχετε απορίες, μπορείτε να μου γράψετε στον τοίχο της κυψέλης στο πεδίο "σχόλιο" κάτω από τη συγκεκριμένη εργασία.

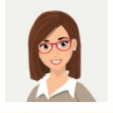
.

Good Luck!!!

Your English teacher

Appendix G: Day 3 materials (e-me post, links, tasksheets, comments)

1. a) E-me post



ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ ΣΤΙΣ 7 ΔΕΚ 2020, 18:39




Digital Storytelling - Day 3

ST2 Class

Hello, children!!

Today you will organise your thoughts and then you will write your own plot!

Pre-writing activity C:

STORYBOARD --> Brainstorming - Creating a plot :  **Plot pictures** Work in groups. Look at the storyboard of your group and keep notes in the chart. Then look at the pyramid and write an interesting plot.

- [Group A - storyboard](#) (Eftichia, Eleonora, Mary, Erisa, Chris)
- [Group B - storyboard](#) (Mikelido, Stathis, Irene, Gabriel, Fabio)
- [Group C - storyboard](#) (Agapi, Alex, Rea, Bill, Magda)



Here is how you should work!! Follow these steps (1-4 at home, 5-6 in class):

1. Find the storyboard of **your group** (Look at the names on top).
2. There are 8 pages in the story. **Picture 1 and picture 8 are mine!!**
3. Look at **my example** for the **1st picture of the story**.
4. Then **choose one picture and write** : **(a)** your name at the "student" box, **(b)** a "title" for the picture (λεζάντα) and **(c)** some words about that picture at the "notes" box
5. **In class**, the **groups** will read their notes and discuss the plot.
6. **In class**, the **groups** will write the plot under the pyramid.

Με άλλα λόγια.....

1. Βρείτε σε **ποια ομάδα ανήκετε** (υπάρχουν ονόματα στην κορυφή του κάθε εγγράφου)--> περίπου **6 άτομα σε κάθε ομάδα**.
2. Δείτε τις εικόνες της ιστορίας σας (η πρώτη και η τελευταία είναι δικές μου).
3. Οι εικόνες 2-7 είναι δικές σας (δηλ. 6 εικόνες δικές σας).
4. **Κάθε μαθητής επιλέγει μια εικόνα και συμπληρώνει από κάτω:** **(α)** το όνομά του (πεδίο "student"), **(β)** έναν τίτλο/λεζάντα για την εικόνα (πεδίο "title") και **(γ)** σημειώνει κάποιες λέξεις σχετικά με την εικόνα (πεδίο "notes") ----> **Δείτε το δικό μου παράδειγμα στην εικόνα 1.**
5. Μελετήστε την τελευταία σελίδα του εγγράφου με την πυραμίδα της πλοκής--> **στην τάξη** θα χωριστούν οι ομάδες σε ξεχωριστά δωμάτια και θα γράψουν **μια/δύο προτάσεις** σε κάθε κουτάκι (**Αύξουσα δράση, Κλιμάκωση, Επίλυση**) για να σχηματίσουν την πλοκή τους

Σημείωση 1: Αν έχετε απορίες, γράψτε τις εδώ από κάτω στο πεδίο "Σχόλιο".

Σημείωση 2: Αν έχετε άγνωστες λέξεις, μπορείτε να χρησιμοποιήσετε ένα [online Λεξικό](#) ή μια [εφαρμογή](#) μετάφρασης.

Σημείωση 3: Οι μαθητές που λόγω κινητού δεν μπορούν να γράψουν μέσα στο έγγραφο, ας γράψουν τις απαντήσεις τους εδώ στο πεδίο "Σχόλιο" και η ομάδα τους θα μεταφέρει την απάντηση μέσα στο έγγραφο.

b) Picture slideshow link

https://content.e-me.edu.gr/wp-admin/admin-ajax.php?action=h5p_embed&id=624284

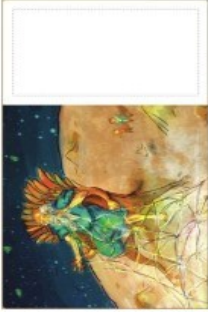
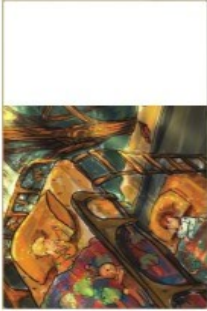
c) Tasksheet

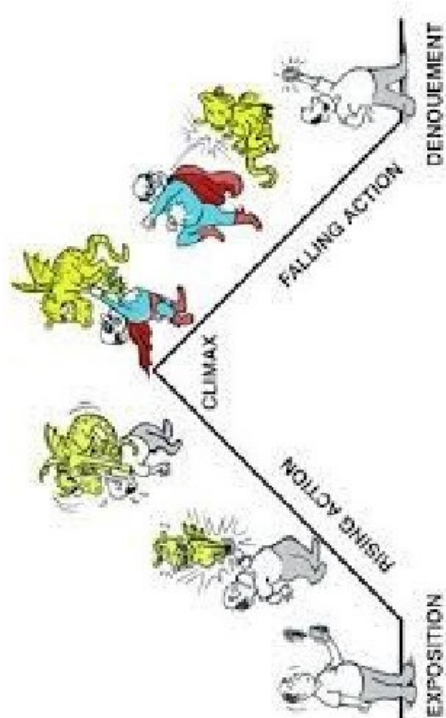
Storyboard ST2 (Group)

Brainstorming - Creating a plot

Students:

Look at the pictures in your story and decide the plot!! What was going on in this story? Give a title to each picture, work in pairs and choose 2 pictures to keep notes of the plot.

 Picture 1	 Picture 2	 Picture 3	 Picture 4
Title: A sudden wake-up Teacher's notes: Johnny and little brother Phillip, cottage near the forest, night, sleeping, noise, wake up, strange light	Title: Student: Notes:	Title: Student: Notes:	Title: Student: Notes:
 Picture 5	 Picture 6	 Picture 7	 Picture 8
Title: Student: Notes:	Title: Student: Notes:	Title: Student: Notes:	Title: The end Student: Notes:



Write the plot of your story (one or two sentences for each box)

A. Αρχική κατάσταση 1. Τι συνέβη πρώτα; 2. Ποια γεγονότα συνέβησαν μετά και άλλαξαν την αρχική κατάσταση; 3. Ποιο/ποια ήταν το κύριο πρόβλημα/ερώτημα/περιπέτεια/ευχή του ήρωα που επιλύεται/επιτυγχάνεται στο τέλος της ιστορίας; Υπολογίστε όλες τις λεπτομέρειες... Johnny and his little brother, Phillip, were	B. Αύξουσα δράση – Κλιμάκωση 1. Τι υπέστη/υπέφερε ο ήρωας για να επιλύσει το πρόβλημά του; 2. Ποιος ήταν ο ρόλος των άλλων χαρακτήρων (σύμμαχοι ή αντίπαλοι) στην προσπάθειά του;	C. Επίλυση του προβλήματος : ο τρόπος με τον οποίο το πρόβλημα/ερώτημα επιλύεται/απαντιείται. 1. Πώς επιλύθηκε; 2. Τι ή ποιοι χαρακτήρες βοήθησαν; 3. Τι έκαναν; 4. Ποιες άλλες λεπτομέρειες διευκλύνουν την επίλυση του προβλήματος;
---	--	--

Appendix H: Day 4 materials (e-me post, links, tasksheets, comments)

1. E-me post



ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ στις 8 Δεκ 2020, 17:23

Digital Storytelling - Day 4

ST2 Class

Hello, children!!

Now let's practice **writing the story**! Follow these steps!!

While-writing activities:

A) **TEACHER'S SCAFFOLDING** --> This is the **Digital Card** with the first page of the story [Digital card.pdf](#) .

- Look at the **picture** and the **questions** I had when I looked at it!!
- Then **read the answers** that I gave!!
- Notice how the answers to my questions **became the first page of the story!!!**

B) **DRAFTING** --> **Follow my example** and do the same with the rest of the pictures. Work in pairs!!

1. Write **questions** and then **answer** them to make your **First Draft**.
2. **Read again your text** and **add** more information to make your **Second Draft**.

- [Draft - Group A](#) (Eftichia, Eleonora, Mary, Erisa, Chris)
- [Draft - Group B](#) (Mikelido, Stathis, Irene, Gabriel, Fabio)
- [Draft - Group C](#) (Agapi, Alex, Rea, Bill, Magda)

Σημείωση 1: Αν έχετε απορίες, γράψτε τις εδώ από κάτω στο πεδίο "Σχόλιο".

Σημείωση 2: Αν έχετε άγνωστες λέξεις, μπορείτε να χρησιμοποιήσετε ένα [online Λεξικό](#) ή μια [εφαρμογή](#) μετάφρασης.

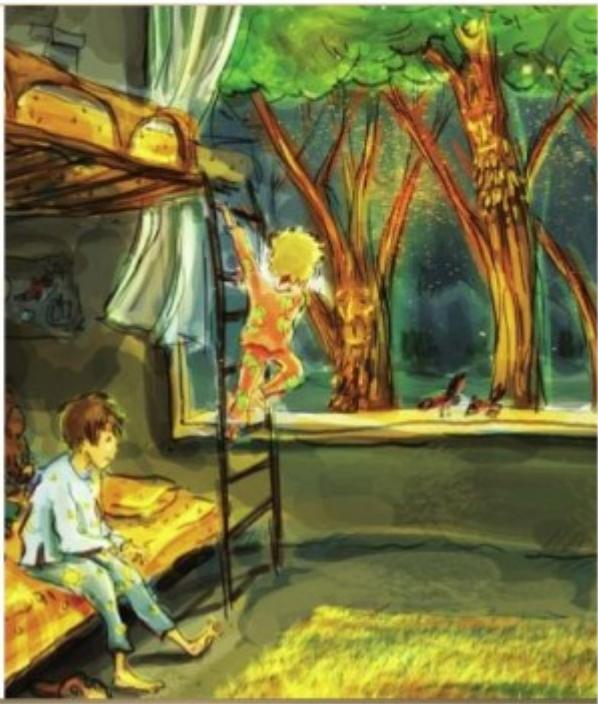
Σημείωση 3: Οι μαθητές που λόγω κινητού δεν μπορούν να γράψουν μέσα στο έγγραφο, ας γράψουν τις απαντήσεις τους εδώ στο πεδίο "Σχόλιο" και η ομάδα τους θα μεταφέρει την απάντηση μέσα στο έγγραφο.

Your English teacher,
Miss Christina

2. Digital card

Digital story

Once upon a time Johnny and his little brother, Phillip, lived in a small cottage near the forest. One night while the boys were sleeping, they heard a strange noise coming from their window. "What was that?" said Johnny. "Look at the window!" cried Phillip. A wonderful light filled the room and made them jump right out of their beds!



page 1

- 1) *Who were they?*
- 2) *Where were they?*
- 3) *What time was it?*
- 4) *What were they doing and what suddenly happened?*
- 5) *How did they react?*
- 6) *What were their feelings?*

3. Tasksheet

1

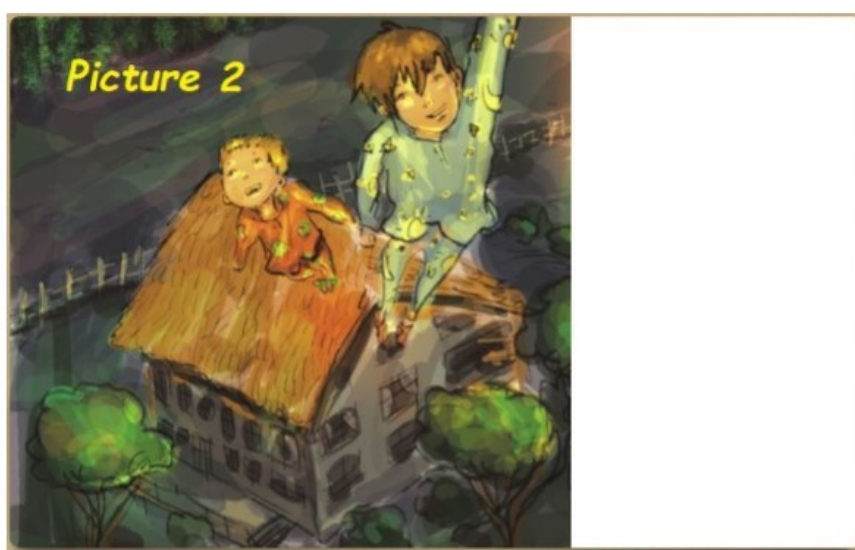
Drafting (Group A)

Students:

Story title:

Work in pairs and write **questions** for each picture. Then **answer** them and **write drafts** of your story. Use **Past Simple**, **Past continuous** and **linking words** (when, while, etc.).

Students:



A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?

1. Wh.....
2.

B) Answer the questions to write the **First Draft!**

C) Think of **extra information** to make your **story better!** Write your **Second Draft!**

Students:



A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?

1. Wh.....
2.

B) Answer the questions to write the **First Draft!**

C) Think of **extra information** to make your **story better!**
Write your **Second Draft!**

Students:	
Picture 4  	
A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? 1. Wh..... 2.	
B) Answer the questions to write the First Draft!	
C) Think of extra information to make your story better! Write your Second Draft!	

Students:	
 Picture 5	
A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? 1. Wh..... 2.	
B) Answer the questions to write the First Draft!	
C) Think of extra information to make your story better! Write your Second Draft!	

Students:



A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?

1. Wh....
2.
- 3.

B) Answer the questions to write the **First Draft!**

C) Think of **extra information** to make your **story better!** Write your **Second Draft!**

Students:



A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?

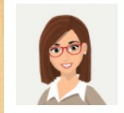
1. Wh....
2.
- 3.

B) Answer the questions to write the **First Draft!**

C) Think of **extra information** to make your **story better!**
Write your **Second Draft!**

Appendix I: Day 5 materials (e-me post, links, tasksheets, comments)

1. E-me post



XRISTINA TSIGANI στις 9 Δεκ 2020, 15:00

Digital Storytelling - Day 5

ST2 Class

Hello, children!!

Now let's practice **evaluating and editing the story**!! Follow these steps!!

While-writing activities:

C) EVALUATING / EDITING DRAFTS --> This is next step to making your story better and more complete, before you present your final draft.

- [Evaluation / Editing - Group A](#)
- [Evaluation / Editing - Group B](#)
- [Evaluation / Editing - Group C](#)

Read the whole story in the 2nd draft column and decide if you need to make any changes. Copy the text in the 3rd draft column and start making all the necessary changes to finish your story.

D) Here is a list of **criteria** to evaluate your **Third Draft**!! **Is your story ready to be published?** Read the following rubric and put scores for each category. Then do the sum and give the total score. **You can go back to the Third Draft and make some changes to fit the criteria before you present your final draft to the other groups.**

- [Rubric - Group A](#)
- [Rubric - Group B](#)
- [Rubric - Group C](#)

Σημείωση 1: Αν έχετε απορίες, γράψτε τις εδώ από κάτω στο πεδίο "Σχόλιο".

Σημείωση 2: Αν έχετε άγνωστες λέξεις, μπορείτε να χρησιμοποιήσετε ένα [online λεξικό](#) ή μια [εφαρμογή](#) μετάφρασης.

Σημείωση 3: Οι μαθητές που λόγω κινητού δεν μπορούν να γράψουν μέσα στο έγγραφο, ας γράψουν τις απαντήσεις τους εδώ στο πεδίο "Σχόλιο" και η ομάδα τους θα μεταφέρει την απάντηση μέσα στο έγγραφο.

.

Your English teacher,

Miss Christina

2. Tasksheet

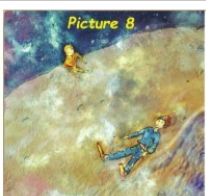
Evaluating Drafts / Editing (Group A)

Students:

Story title:

Read the **Second draft** for all the pictures. Does it look like a coherent story? **1) Decide** what changes you need to make and **re-write** the story in the **Third Draft**. **2)** Then check your new draft for grammar and spelling.

Once upon a time Johnny and his little brother, Phillip, lived in a small cottage near the forest. One night while the boys were sleeping they heard a strange noise coming from their window. "What was that?" said Johnny. "Look at the window!" cried Phillip. A wonderful light filled the room and made them jump right out of their beds!  Picture 1	Once upon a time, Johnny and his little brother, Phillip, lived in a small cottage near the forest. One night, while the boys were sleeping, they heard a strange noise coming from their window. "What was that?" said Johnny. "Look at the window!" cried Phillip. A wonderful light filled the room and made them jump right out of their beds!	
 Picture 2	Second Draft	Third Draft
 Picture 3		
 Picture 4		
 Picture 5		
 Picture 6		

3. Student Rubric

Story Evaluation Rubric - Group

Students:
Story title:

Now **evaluate your story** by following these **criteria**. **Read** the descriptions and give a score for each line. Then **add the scores** to find the **total score** of your story. **Are there any final changes you need to make before you present your final draft to the other groups?**

	Excellent (5 points) 	Very Good (3 points) 	Not so good (1 point) 	Scores
1. Theme: Is it an interesting story?	The theme is very interesting. It is fun reading from the beginning to the end.	Some parts are interesting and some are boring.	It is rather boring. I don't want to read what happens next.	
2. Plot: Does it follow the pyramid?	There is a clear beginning, rising action, a climax, falling action and a solution in the end.	Some parts follow the pyramid.	It is a flat story. It doesn't follow the pyramid.	
3. Storyboard: Does it follow a carefully organized plan?	There is a carefully organized plan and the story follows it.	There is a plan in the storyboard but the story doesn't always follow it.	The storyboard is incomplete or the story doesn't follow the storyboard.	
4. Content: -Is the narration related to the theme and the pictures? -Is there a clear point of view?	There is a clear message and it is linked to the theme. The narration is relevant to the pictures. The writer has a clear perspective throughout the story.	The message is sometimes linked to the theme but some pictures may not match the narration. The writer may not have a clear perspective in some parts of the story.	The message is not clear for most parts of the story. The narration doesn't match the pictures. The writer's perspective is not clear.	
5. Economy: Does it include a balanced amount of information?	There is as much information as needed in all the pictures.	Some parts are balanced but others include a lot of information.	There are too many or too few details.	
6. Pacing: Is there a slow or a quick progress in the story?	There is a steady pace in the narration. It keeps the reader's attention.	Some parts are quick and some others are slow but the reader can follow the story.	The pace is too slow or too quick. The reader can't follow the narration.	
Total Score:				

Appendix J: Day 6 materials (e-me post, links, tasksheets, comments)

1. E-me post

Digital Storytelling - Day 6
ST2 Class - Group A



Hello, children!!

This is a **peer-feedback** session!! Let's **help** the other groups **improve** their story!

Post-writing activities:

A) **Group A** has finished the story "**Dreaming on Le Fische**"!! Read their **Final Draft - Group A** and post a comment below here to express your opinion.

What do you like or don't like in this story? Use some of the criteria in the rubric to make your suggestions.

·

Your English teacher and the students of Group A,
Miss Christina, Eftichia, Eleonora, Mary, Erisa and Chris.

8 0

Digital Storytelling - Day 6
ST2 Class - Group B



Hello, children!!

This is a **peer-feedback** session!! Let's **help** the other groups **improve** their story!

Post-writing activities:

A) **Group B** has finished the story "**The Magical Adventure**"!! Read their **Final Draft - Group B** and post a comment below here to express your opinion.

What do you like or don't like in this story? Use some of the criteria in the rubric to make your suggestions.

·

Your English teacher and the students of Group B,
Miss Christina, Stathis, Irene, Mikelido, Gabriel and Fabio.

10 0



Digital Storytelling - Day 6

ST2 Class - Group C



COOPERATION



Hello, children!!

This is a **peer-feedback** session!! Let's **help** the other groups **improve** their story!

Post-writing activities:

A) **Group C** has finished the story "**A Dreamy Adventure**"!! Read their **Final Draft - Group C** and post a comment below here to express your opinion.

What do you like or don't like in this story? Use some of the criteria in the rubric to make your suggestions.

·

Your English teacher and the students of Group C,
Miss Christina, Agapi, Alex, Rea, Bill and Magda.

 9
  0

2. Comments

a) Group A



██████████ στις 21 Δεκ 2020, 19:22

(๖_๖)๖♥

 0 ...



██████████ στις 21 Δεκ 2020, 20:39

Guys you did an amazing job!!!

Your ideas were special !!

We all wrote something different and interesting !!

 0 ...



██████████ στις 21 Δεκ 2020, 20:39

👍👍

 0 ...



██████████ στις 22 Δεκ 2020, 13:25

Well **done** guys you made an amazing effort !!!

I would definitely **read** this story !!

 0 ...

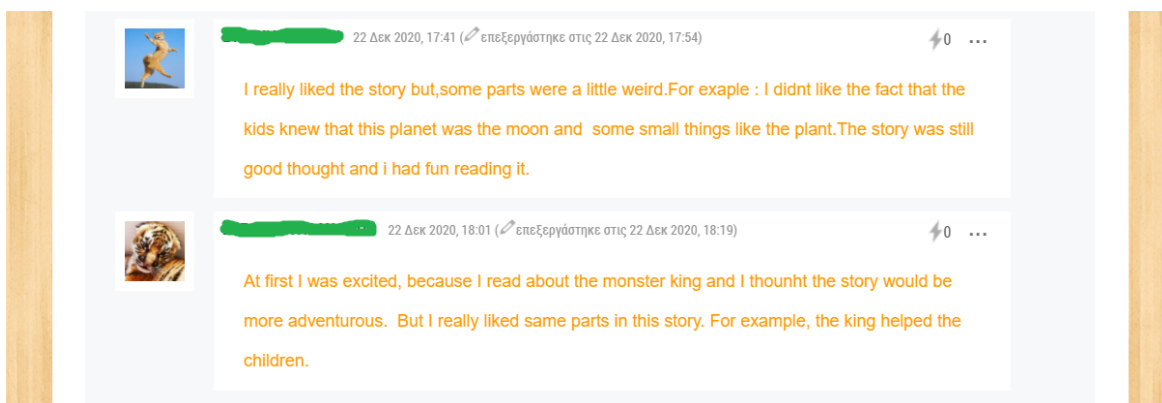


██████████ στις 22 Δεκ 2020, 17:06

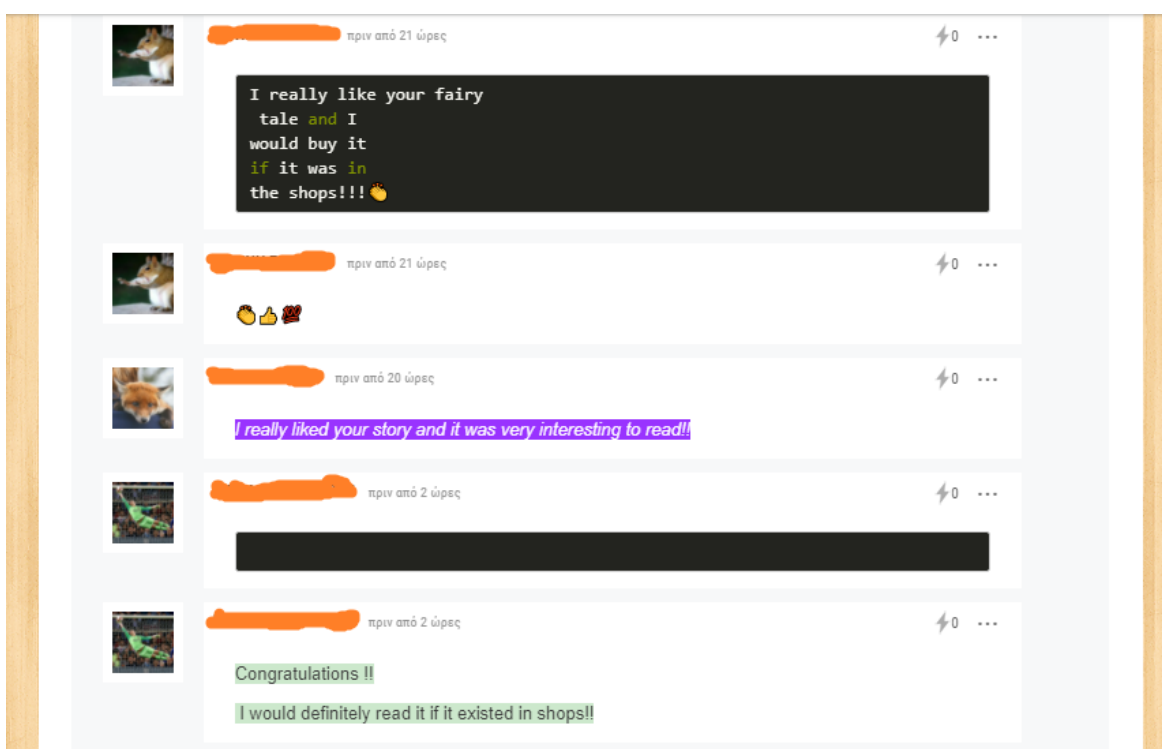
Very intersting

 0 ...

**b) Group B**



c) Group C





Appendix K: Day 7 materials (e-me post, links, tasksheets, comments)

1. E-me post



XRISTINA TZIGANIH στις 23 Δεκ 2020, 14:38

Digital Storytelling - Day 7

ST2 Class

Hello, everyone!!

This is a **Publishing** session!! Today you will **publish** your stories on **Storybird** application!! **Are you ready to create your ebook?**

Post-writing activities:

B) Read your classmates' comments on **Day 6** and **decide** if you want to make any **final changes to your story!!**

C) Then visit **Storybird's Gallery of Picture books** and choose one of the published books. Notice the **cover**, the **layout** of the pages, the **length of the text** on each page, the **ending** and especially, the arrows on the left/right that are used for turning the pages.

- Are these digital books similar to printed books that you have read?
- Can you find any differences?

D) Now look at the **online editor** of your story! You can still make some **changes** if you want!

- Click **Preview** to see how your ebook will look like when it is finished.
- Click **Save & Exit** when you have finished.
- Choose **Publicly** to move on to the publishing settings.
- Click **Submit for Review** when you are done editing and wait for the moderators' review.



Congratulations, everyone!!! Your stories were **approved** by the moderators on **December 23rd!!** **Your ebooks have been published on the public gallery** and you can **visit them by clicking the links below!!!** Feel free to **share the links** to your family and friends!!

- [Dreaming on Le Fishe](#) by Group A
- [The Magical Adventure](#) by Group B
- [A Dreamy Adventure](#) by Group C

Your English Teacher,
Miss Christina

2. Links (Final Products)

<https://storybird.com/picture-book/dreaming-on-le-fishe/nwe8kp> (Group A)

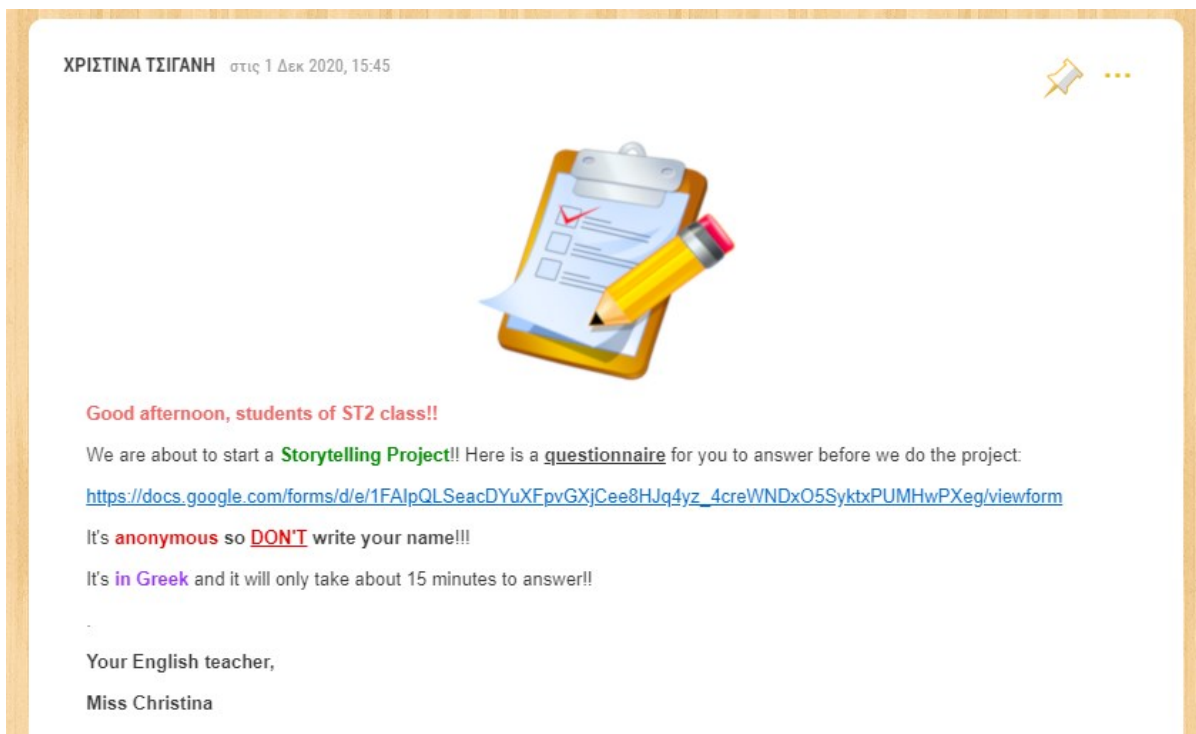
<https://storybird.com/picture-book/the-magical-adventure-9/y7rdj9> (Group B)

<https://storybird.com/picture-book/a-dreamy-adventure/cc8m27v> (Group C)

Appendix L: Instruments (Questionnaires - TOS - DS Rubric)

1. Initial, needs analysis questionnaire

a) E-me post



b) Initial questionnaire - Google form



Project Skopelos ST2 class - Αρχικό Ερωτηματολόγιο

Αγαπητοί μαθητές,
Αυτό το ερωτηματολόγιο σχεδιάστηκε στα πλαίσια της μεταπτυχιακής μου εργασίας που έχει σαν θέμα την εφαρμογή της ψηφιακής αφήγησης και της τεχνολογίας για την ανάπτυξη των γραπτών δεξιοτήτων των μαθητών.
Είναι ΑΝΩΝΥΜΟ και έχει ως στόχο να καταγράψει τις ιδέες, τις απόψεις και τις ανάγκες σας σχετικά με τη χρήση της τεχνολογίας και της ψηφιακής αφήγησης.
Δεν είναι τεστ και δεν υπάρχουν σωστές ή λάθος απαντήσεις!! Να είστε ειλικρινείς, να απαντήσετε όλες τις ερωτήσεις και να εκφραστείτε ελεύθερα! ΜΗΝ γράψετε όνομα!!!
Στο τέλος ΜΗΝ ΞΕΧΑΣΕΤΕ να πατήσετε ΥΠΟΒΟΛΗ!
Σας ευχαριστώ πολύ για τη συμμετοχή σας!!
Η καθηγήτρια Αγγλικών,
Miss Christina

* Απαιτείται

A) Factual Information



www.shutterstock.com - 275480114

1. Φύλλο *

☐ Αγόρι

☐ Κορίτσι

2. Ποια είναι η μητρική σου γλώσσα; *

Η απάντησή σας

3. Παρακολουθείς μαθήματα αγγλικών πέρα από το σχολείο; *

(Επίλεξε μια απάντηση.)

☐ Ναι

☐ Όχι

4. Πόσα χρόνια μαθαίνεις αγγλικά συνολικά; *

(Γράψε αριθμό.)

Η απάντησή σας

B) Attitudes



5. Σου αρέσει να μαθαίνεις Αγγλικά; *

(Επίλεξε μια απάντηση.)

☐ Ναι

☐ Όχι

☐ Δεν είμαι σίγουρος/η

6. Για ποιο λόγο μαθαίνεις Αγγλικά; *

(Επίλεξε μέχρι 5 λόγους.)

- ☐ Για να ταξιδέψεις στο εξωτερικό
- ☐ Για να διαβάζεις κείμενα που είναι στα Αγγλικά
- ☐ Για να βλέπεις ταινίες
- ☐ Για να καταλαβαίνεις τα Αγγλικά τραγούδια
- ☐ Για να επικοινωνείς με άτομα που δεν γνωρίζουν ελληνικά
- ☐ Για να σερφάρεις στο internet
- ☐ Για να πάρεις πιστοποιητικό γλωσσομάθειας
- ☐ Για να βρεις δουλειά όταν μεγαλώσεις
- ☐ Επειδή σου το είπαν οι γονείς σου
- ☐ Επειδή μαθαίνουν και οι φίλοι σου
- ☐ Επειδή σου αρέσει
- ☐ Επειδή είναι υποχρεωτικό μάθημα στο πρόγραμμα
- ☐ Δεν ξέρεις γιατί
- ☐ Άλλο: _____

7. Τι γνώμη έχεις για το σχολικό βιβλίο; *

(Επίλεξε μια απάντηση για κάθε σειρά.)

	Καθόλου	Λίγο	Ούτε ναι, ούτε όχι	Αρκετά	Πολύ
Σου αρέσει;	☐	☐	☐	☐	☐
Έχει ενδιαφέρον;	☐	☐	☐	☐	☐
Είναι δύσκολο;	☐	☐	☐	☐	☐
Είναι βαρετό;	☐	☐	☐	☐	☐
Έχει χρήσιμες πληροφορίες;	☐	☐	☐	☐	☐
Σε βοηθά να γράφεις καλύτερες εκθέσεις;	☐	☐	☐	☐	☐
Σε βοηθά να μαθαίνεις νέες λέξεις;	☐	☐	☐	☐	☐
Σε βοηθά να μιλάς με άνεση στα Αγγλικά;	☐	☐	☐	☐	☐
Σε βοηθά να καταλαβαίνεις όταν διαβάζεις Αγγλικά κείμενα;	☐	☐	☐	☐	☐
Σε βοηθά να καταλαβαίνεις όταν ακούς άλλους να μιλάνε αγγλικά;	☐	☐	☐	☐	☐

C) Wants and learning needs



8. Πόσο συχνά χρησιμοποιείς την τεχνολογία στον ελεύθερό σου χρόνο; *
(Επίλεξε μια απάντηση.)

Επιλογή

Σχεδόν κάθε μέρα

Μερικές φορές τη βδομάδα

Μερικές φορές τον μήνα

Σχεδόν ποτέ

...πολογιστή/internet για: *

Πάντα

Μερικές
φορές

Συχνά

Πάντα

9. Πόσο συχνά χρησιμοποιείς τον υπολογιστή/internet για: *

(Επίλεξε μια απάντηση για κάθε σειρά.)

	Ποτέ	Σπάνια	Μερικές φορές	Συχνά	Πάντα
Παιχνίδια στον υπολογιστή ή στο tablet;	☐	☐	☐	☐	☐
Επικοινωνία σε Μέσα Κοινωνικής Δικτύωσης (π.χ. Facebook, Instagram, κλπ);	☐	☐	☐	☐	☐
Έρευνα στο internet για επίλυση αποριών;	☐	☐	☐	☐	☐
Μελέτη σε online εγκυκλοπαιδίες και λεξικά;	☐	☐	☐	☐	☐
Συλλογή πληροφοριών για project;	☐	☐	☐	☐	☐
Επίσκεψη σε ενημερωτικά site και εφημερίδες;	☐	☐	☐	☐	☐
Ομαδική εργασία μαζί με συμμαθητές;	☐	☐	☐	☐	☐
Δημιουργία ψηφιακού υλικού (π.χ. βίντεο, παρουσιάσεις, κλπ.);	☐	☐	☐	☐	☐

10. Έχεις ξαναχρησιμοποιήσει online εφαρμογές (Web 2.0) σε κάποιο μάθημα στο σχολείο; Σημείωσε σε ποια από τα παρακάτω: *

(Επίλεξε μια απάντηση για κάθε σειρά.)

	Ναι	Όχι
Αγγλικά	☐	☐
Γαλλικά/Γερμανικά	☐	☐
Γλώσσα	☐	☐
Πληροφορική	☐	☐
Υπόλοιπα μαθήματα	☐	☐

11. Αν ναι, περιέγραψε με ποιο τρόπο έχεις χρησιμοποιήσει την τεχνολογία στα μαθήματα του σχολείου.

Δώσε παραδείγματα.

Η απάντησή σας

12. Γνωρίζεις τι είναι αφήγηση; *

(Επίλεξε μια απάντηση.)

☐ Ναι

☐ Όχι

13. Γράψε με μια λέξη/φράση τι σημαίνει αφήγηση για σένα: *

Η απάντησή σας

14. Γνωρίζεις τι είναι ψηφιακή αφήγηση; *

(Επίλεξε μια απάντηση.)

☐ Ναι

☐ Όχι

15. Γράψε με λίγα λόγια τι σημαίνει ψηφιακή αφήγηση για σένα: *

Η απάντησή σας

16. Σου αρέσουν οι ψηφιακές αφηγήσεις; *

(Επίλεξε μια απάντηση.)

Επιλογή

Ναι

Όχι

Δεν έχω δει ποτέ

απαραίτητη

να γράφεις αφηγήσεις; *

17. Θεωρείς ότι μπορείς να γράφεις αφηγήσεις; *

(Επίλεξε μια απάντηση.)

☐ Ναι

☐ Όχι

18. Πόσο πιστεύεις ότι μπορεί να σε βοηθήσει η χρήση της τεχνολογίας στο μάθημα των Αγγλικών για να μάθεις να γράφεις αφηγήσεις; *

Επίλεξε έναν βαθμό από το 1(καθόλου) μέχρι το 5 (πάρα πολύ).

	1	2	3	4	5	
Καθόλου	☐	☐	☐	☐	☐	Πάρα πολύ

19. Με ποιο τρόπο πιστεύεις ότι η χρήση της τεχνολογίας θα μπορούσε να σε βοηθήσει στο να μάθεις να γράφεις αφηγήσεις; *

Η απάντησή σας _____

D) Constraints, Learning styles and Preferences



20. Με τι συσκευή συνδέεσαι στα ηλεκτρονικά μαθήματα Αγγλικών; *

(Επίλεξε όσα θέλεις.)

☐ Με υπολογιστή

☐ Με κινητό

☐ Με tablet

21. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των Αγγλικών; *

- ☐ Με τον παραδοσιακό τρόπο στην τάξη και με παραδοσιακές δραστηριότητες στο βιβλίο/τετράδιο
- ☐ Με τον παραδοσιακό τρόπο στην τάξη αλλά με online δραστηριότητες στην κυψέλη
- ☐ Εξ αποστάσεως μέσω Webex και με online δραστηριότητες στην κυψέλη
- ☐ Εξ αποστάσεως μέσω Webex αλλά με παραδοσιακές δραστηριότητες στο βιβλίο/τετράδιο
- ☐ Άλλο: _____

22. Πόσο συχνά ολοκληρώνεις τις γραπτές εργασίες που: *

	Ποτέ	Σπάνια	Μερικές φορές	Συχνά	Πάντα
υπάρχουν μέσα στο σχολικό βιβλίο και απαιτούν γραπτή απάντηση στο τετράδιο;	☐	☐	☐	☐	☐
ανακοινώνονται στον τοίχο της κυψέλης e-me και απαιτούν απάντηση στο πεδίο σχόλια;	☐	☐	☐	☐	☐
απαιτούν συνεργασία με συμμαθητές σου μέσα στην τάξη;	☐	☐	☐	☐	☐
απαιτούν συνεργασία με συμμαθητές σου εξ αποστάσεως (π.χ. με χωρισμό ομάδων στο Webex και online εφαρμογές);	☐	☐	☐	☐	☐

απαιτούν
συνδυασμό
συνεργασίας
στην τάξη και
ανάρτηση της
απάντησης σε
online εφαρμογή
(π.χ. στον τοίχο
της κυψέλης e-
me, online
έγγραφο, κλπ.);

☐ ☐ ☐ ☐ ☐

απαιτούν
ατομική εργασία
στην τάξη;

☐ ☐ ☐ ☐ ☐

απαιτούν
ατομική εργασία
εξ αποστάσεως

☐ ☐ ☐ ☐ ☐

απαιτούν
ατομική εργασία
σε συνδυασμό
τάξης και εξ
αποστάσεως

☐ ☐ ☐ ☐ ☐

23. Ποιοι από τους παρακάτω λόγους σε δυσκολεύουν στα μαθήματα αγγλικών
εξ αποστάσεως; *

(Επίλεξε τους 3 πιο σημαντικούς.)

- ☐ Η χρήση συσκευών (π.χ. υπολογιστής, κινητό, tablet)
- ☐ Η κακή σύνδεση στο internet
- ☐ Η απόσταση από τους συμμαθητές σου
- ☐ Η χρήση της κυψέλης στην e-me
- ☐ Οι online εφαρμογές
- ☐ Η συνεργασία με τους συμμαθητές σου
- ☐ Άλλο: _____

24. Χρησιμοποιείς πλάνο για να γράψεις εκθέσεις: *

(Επίλεξε μια απάντηση για κάθε σειρά.)

	Ναι	Όχι
στα Ελληνικά;	☐	☐
στα Αγγλικά;	☐	☐
στα Γαλλικά/Γερμανικά;	☐	☐

25. Χρησιμοποιείς βοηθητικές ερωτήσεις για να γράψεις εκθέσεις: *

(Επίλεξε μια απάντηση για κάθε σειρά.)

	Ναι	Όχι
στα Ελληνικά;	☐	☐
στα Αγγλικά;	☐	☐
στα Γαλλικά/Γερμανικά;	☐	☐

26. Πρόκειται να γράψεις μια ιστορία για ένα συμμαθητή σου που έπαθε ένα ατύχημα στο διάλειμμα στο σχολείο. Τι θα περιλαμβάνει το πλάνο που θα φτιάξεις, πριν αρχίσεις να τη γράφεις; Σημείωσε κάποια βασικά στοιχεία. *

Η απάντησή σας

27. Όταν γράφεις εκθέσεις, προτιμάς: *

	Ποτέ	Σπάνια	Μερικές φορές	Συχνά	Πάντα
να φτιάχνεις πλάνο πριν τη συγγραφή;	☐	☐	☐	☐	☐
να χρησιμοποιείς βοηθητικές ερωτήσεις;	☐	☐	☐	☐	☐
να διαβάζεις παραδείγματα εκθέσεων;	☐	☐	☐	☐	☐
να κάνεις καταγισμό ιδεών	☐	☐	☐	☐	☐
να ανταλλάσσετε απόψεις στην τάξη για να πάρεις ιδέες;	☐	☐	☐	☐	☐
να χρησιμοποιείς εικόνες σχετικές με το θέμα;	☐	☐	☐	☐	☐
να ψάχνεις πληροφορίες σχετικά με το θέμα πριν γράψεις;	☐	☐	☐	☐	☐
να βελτιώνεις συνέχεια το γραπτό σου μέχρι να πάρει την τελική του μορφή;	☐	☐	☐	☐	☐
να ζητάς τη γνώμη του δασκάλου/ συμμαθητών σου για το τελικό κείμενό σου;	☐	☐	☐	☐	☐

να μη δείχνεις
σε κανέναν το
γραπτό σου;

☐
☐
☐
☐
☐

να
παρουσιάζεις
το γραπτό σου
στους
συμμαθητές
σου;

☐
☐
☐
☐
☐

28. Με ποιο τρόπο επικοινωνείς με τον δάσκαλο/τους συμμαθητές σου όταν θέλεις να ρωτήσεις κάτι που δεν κατάλαβες; *

Ναι

Όχι

Με προσωπικά μηνύματα
στην e-me

☐
☐

Με σχόλια κάτω από την
ανάρτηση του homework
στον τοίχο της κυψέλης

☐
☐

Με ερωτήσεις στο Webex

☐
☐

Με τηλέφωνο

☐
☐

Με mail

☐
☐

Σας ευχαριστώ πολύ για τη συμμετοχή σας!!!!

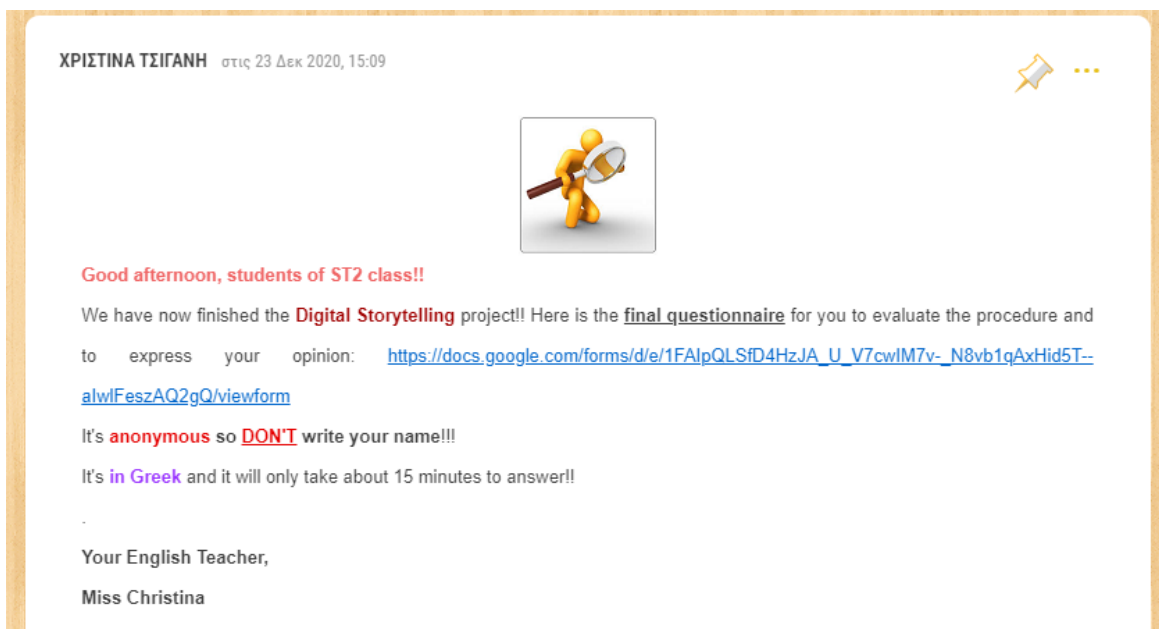


Η απάντησή σας

Υποβολή

2. Post-implementation Questionnaire

a) E-me post



b) Final questionnaire - Google form

Project Skopelos ST2 - Τελικό Ερωτηματολόγιο

Αγαπητοί μαθητές,

Αυτό το ερωτηματολόγιο σχεδιάστηκε στα πλαίσια της μεταπτυχιακής μου εργασίας που έχει σαν θέμα την εφαρμογή της ψηφιακής αφήγησης και της τεχνολογίας για την ανάπτυξη των γραπτών δεξιοτήτων των μαθητών.

Είναι ΑΝΩΝΥΜΟ και έχει ως στόχο να καταγράψει τις ιδέες, τις απόψεις και τις εντυπώσεις σας μετά τη λήξη του project δημιουργίας σύντομης ψηφιακής ιστορίας και δημοσίευσής της σε ebook με την εφαρμογή Storybird.

Δεν είναι τεστ και δεν υπάρχουν σωστές ή λάθος απαντήσεις!! Να είστε ειλικρινείς, να απαντήσετε όλες τις ερωτήσεις και να εκφραστείτε ελεύθερα! ΜΗΝ γράψετε όνομα!!!

Στο τέλος ΜΗΝ ΞΕΧΑΣΕΤΕ να πατήσετε ΥΠΟΒΟΛΗ!

Σας ευχαριστώ πολύ για τη συμμετοχή σας!!

Η καθηγήτρια Αγγλικών,
Miss Christina

* Απαιτείται

1. Φύλλο *

- ☐ Αγόρι
- ☐ Κορίτσι

2. Σε πόσες δραστηριότητες του project συμμετείχες; *

- ☐ Σε όλες
- ☐ Σε μερικές
- ☐ Σε καμία

3. Πόσο από τον ελεύθερό σου χρόνο αφιέρωσες για να ολοκληρώσεις τις ασύγχρονες δραστηριότητες του project (δραστηριότητες για το σπίτι); *

- ☐ Σχεδόν κάθε μέρα
- ☐ Μερικές φορές τη βδομάδα
- ☐ Μερικές φορές τον μήνα
- ☐ Σχεδόν καθόλου

4. Γνωρίζεις τι είναι αφήγηση; *

- ☐ Ναι
- ☐ Όχι

5. Τι πιστεύεις ότι είναι η αφήγηση; (Γράψε με μια λέξη/φράση): *

Η απάντησή σας

6. Γνωρίζεις τι είναι ψηφιακή αφήγηση; *

- ☐ Ναι
- ☐ Όχι

7. Τι πιστεύεις ότι είναι η Ψηφιακή Αφήγηση; (Γράψε με λίγα λόγια) *

Η απάντησή σας

8. Σου αρέσουν οι ψηφιακές αφηγήσεις; *

- ☐ Ναι
- ☐ Όχι
- ☐ Δεν έχω δει ποτέ

9. Μετά τις δραστηριότητες του project στο μάθημα των Αγγλικών, θεωρείς ότι μπορείς να γράφεις αφηγήσεις; *

- ☐ Ναι
- ☐ Όχι

10. Πόσο πιστεύεις ότι σε βοήθησε η χρήση της τεχνολογίας στο μάθημα των Αγγλικών για να μάθεις να γράφεις αφηγήσεις; *

- | | | | | | | |
|---------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------|
| | 1 | 2 | 3 | 4 | 5 | |
| Καθόλου | ☐ | ☐ | ☐ | ☐ | ☐ | Πάρα πολύ |

11. Με ποιο τρόπο πιστεύεις ότι η χρήση της τεχνολογίας βοήθησε στο να γράψεις μια αφήγηση; *

Η απάντησή σας

12. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των Αγγλικών; *

- ☐ Με τον παραδοσιακό τρόπο στην τάξη και με παραδοσιακές δραστηριότητες στο βιβλίο/τετράδιο
- ☐ Με τον παραδοσιακό τρόπο στην τάξη αλλά με online δραστηριότητες στην κυψέλη
- ☐ Εξ αποστάσεως μέσω Webex και με online δραστηριότητες στην κυψέλη
- ☐ Εξ αποστάσεως μέσω Webex αλλά με παραδοσιακές δραστηριότητες στο βιβλίο/τετράδιο
- ☐ Άλλο: _____

13. Πρόκειται να γράψεις μια ιστορία για ένα συμμαθητή σου που έπαθε ένα ατύχημα στο διάλειμμα στο σχολείο. Τι θα περιλαμβάνει το πλάνο που θα φτιάξεις, πριν αρχίσεις να τη γράφεις; (Σημείωσε κάποια βασικά στοιχεία.) *

Η απάντησή σας

14. Όταν γράφεις εκθέσεις, προτιμάς: *

	Ποτέ	Σπάνια	Μερικές φορές	Συχνά	Πάντα
να φτιάχνεις πλάνο πριν τη συγγραφή;	☐	☐	☐	☐	☐
να χρησιμοποιείς βοηθητικές ερωτήσεις;	☐	☐	☐	☐	☐
να διαβάζεις παραδείγματα εκθέσεων;	☐	☐	☐	☐	☐
να κάνεις καταιγισμό ιδεών (brainstorming)	☐	☐	☐	☐	☐
να ανταλλάσσετε απόψεις στην τάξη για να πάρεις ιδέες;	☐	☐	☐	☐	☐
να χρησιμοποιείς εικόνες σχετικές με το θέμα;	☐	☐	☐	☐	☐
να ψάχνεις πληροφορίες σχετικά με το θέμα πριν γράψεις;	☐	☐	☐	☐	☐

να βελτιώνεις
συνέχεια το
γραπτό σου
μέχρι να πάρει
την τελική του
μορφή (drafting);

☐ ☐ ☐ ☐ ☐

να ζητάς τη
 γνώμη του
δασκάλου/
συμμαθητών
σου για το
τελικό κείμενό
σου (feedback);

☐ ☐ ☐ ☐ ☐

να μη δείχνεις
σε κανέναν το
γραπτό σου;

☐ ☐ ☐ ☐ ☐

να παρουσιάζεις
το γραπτό σου
στους
συμμαθητές
σου;

☐ ☐ ☐ ☐ ☐

15. Ποιο τρόπο προτιμάς για να επικοινωνήσεις με τον δάσκαλο/τους
συμμαθητές σου όταν ήθελες να ρωτήσεις κάτι που δεν κατάλαβες; *

Ναι

Όχι

Με προσωπικά μηνύματα
στην e-me

☐
☐

Με σχόλια κάτω από την
ανάρτηση του homework
στον τοίχο της κυψέλης

☐
☐

Με ερωτήσεις στο Webex

☐
☐

Με τηλέφωνο

☐
☐

Με mail

☐
☐

16. Ποιοι από τους παρακάτω λόγους σε δυσκόλεψαν στην ολοκλήρωση του project εξ αποστάσεως; *

- ☐ Η χρήση συσκευών (π.χ. υπολογιστής, κινητό, tablet)
- ☐ Η κακή σύνδεση στο internet
- ☐ Η απόσταση από τα μέλη της ομάδας
- ☐ Η χρήση της κυψέλης στην e-me
- ☐ Τα κοινόχρηστα έγγραφα (Google Docs)
- ☐ Η συνεργασία με τους συμμαθητές σου
- ☐ Άλλο: _____

17. Ποιοι από τους παρακάτω λόγους σε κινητοποίησαν για να συμμετέχεις στο project; *

- ☐ Η χρήση συσκευών (π.χ. υπολογιστής, κινητό, tablet)
- ☐ Η χρήση internet
- ☐ Η συνεργασία σε ομάδες
- ☐ Η χρήση online συνεργατικών εφαρμογών (π.χ. κοινόχρηστα έγγραφα)
- ☐ Ο συνδυασμός σύγχρονης και ασύγχρονης τηλεεκπαίδευσης
- ☐ Το θέμα του project
- ☐ Άλλο: _____

18. Ποια δραστηριότητα σου άρεσε περισσότερο και γιατί; (Ανάφερε το Day και τη δραστηριότητα) *

Η απάντησή σας _____

19. Ποια δραστηριότητα σε δυσκόλεψε περισσότερο και γιατί; (Ανάφερε το Day και τη δραστηριότητα) *

Η απάντησή σας _____

20. Πως ήταν η συνεργασία με τους συμμαθητές σου και γιατί; *

Η απάντησή σας _____

21. Οι δραστηριότητες στις οποίες συμμετείχες κατά τη διάρκεια του project, σε βοήθησαν: *

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πάρα πολύ
να καταλάβεις πως να φτιάχνεις πλάνο πριν την συγγραφή της ιστορίας;	☐	☐	☐	☐	☐
να καταλάβεις ποια είναι τα δομικά στοιχεία μιας ιστορίας;	☐	☐	☐	☐	☐
να δημιουργείς βοηθητικές ερωτήσεις πριν γράψεις μια ιστορία;	☐	☐	☐	☐	☐
να γράφεις διαφορετικά drafts πριν καταλήξεις στο τελικό κείμενο της ιστορίας;	☐	☐	☐	☐	☐
να αξιολογείς (evaluating) μια ιστορία με βάση κάποια κριτήρια;	☐	☐	☐	☐	☐
να συνεργάζεσαι για να γράψεις μια ιστορία;	☐	☐	☐	☐	☐

να γράφεις
διαφορετικά
drafts πριν
καταλήξεις στο
τελικό κείμενο
της ιστορίας;

☐ ☐ ☐ ☐ ☐

να αξιολογείς
(evaluating) μια
ιστορία με βάση
κάποια
κριτήρια;

☐ ☐ ☐ ☐ ☐

να
συνεργάζεσαι
για να γράφεις
μια ιστορία;

☐ ☐ ☐ ☐ ☐

να γράφεις με
μεγαλύτερο
ενδιαφέρον μια
ιστορία;

☐ ☐ ☐ ☐ ☐

να
ολοκληρώσεις
με ευχαρίστηση
το project
ψηφιακής
αφήγησης;

☐ ☐ ☐ ☐ ☐

Σας ευχαριστώ!!



Η απάντησή σας

Υποβολή

Μην υποβάλετε ποτέ κωδικούς πρόσβασης μέσω των Φορμών Google.

Αυτό το περιεχόμενο δεν έχει δημιουργηθεί και δεν έχει εγκριθεί από την Google. [Αναφορά κακής χρήσης - Όροι Παροχής Υπηρεσιών - Πολιτική απορρήτου](#)

Google Φόρμες

3. Teacher observation sheet

Title: Observation on the Digital Storytelling Project	
Class: 6th Grade of Primary school (12 years old) Level: A1-B1 Teacher: Christina Tsigani Emerging issues coding: a) lack of digital literacy skills/wrong use of technology b) metacognition/ strategy use c) collaboration d) teacher's role e) communication needs during lockdown	
1) What were the students' reactions?	
PBL Phase 1	They were excited and they wanted to know more about the project.
PBL Phase 2	They liked the fact that they were familiar with the story of King Midas on Day 1 but the completion of the tasksheet took longer than expected because they couldn't type fast enough. One of the students messed up the shared document and erased some answers after the Webex session was over just for fun, leaving a note that he was almighty! His team suggested that he shouldn't have any access to the shared documents. He had already done something similar in the pre-intervention activity C (Sikorski's biography) so this time he had to face the consequences, i.e., he was expelled from the hive for as long as there was free access to the Google docs. He had to participate only synchronously and write his answers at the chat box of Webex. The students kept patient for the extensive writing processes.
PBL Phase 3	They were enthusiastic about posting their stories for peer review and reading the comments the other teams gave them. They were anxiously waiting for the approval of the Storybird moderators. They didn't want their names to be published on their

	ebook because they were worried about possible comments by the site users.
PBL Phase 4	The liked evaluating the whole process and that the final questionnaire was shorter than the initial one.
2) Did they participate in the synchronous and asynchronous activities?	
PBL Phase 1	5 students did not complete the initial questionnaire (2 absent, 3 submission problem)
PBL Phase 2	Few students participated in the free-writing activity on Day 2 even though they were given the alternative of submitting privately through e-me assignments application. The participation rate in the asynchronous activities was really low and it caused a delay in the completion of the tasks, especially on Day 4. There was a need for extra Webex sessions with each group separately but some students still refrained. When divided in Breakout Sessions some of the students remained silent and didn't provide much help to their team and as a result some students had to work more than others. They all expressed their opinion in the self-evaluation rubric activity.
PBL Phase 3	All of the students participated in the peer-review activity. They even cross-referenced the final products with the storyboard, the drafts and the rubric criteria! (It was a pleasant surprise for me!!) Interesting ideas were exchanged but when they typed their comments they were restricted to their personal opinion and did not mention the views that they commonly arrived at during the session.
PBL Phase 4	All the students completed the final questionnaire.
3) Were they motivated?	

PBL Phase 1	Yes, they were and they started asking a lot of questions to understand more. They lost motivation when they saw that the initial questionnaire was too long.
PBL Phase 2	They weren't enough motivated to submit the free-writing activity on Day 2. The extensive drafting and editing processes (Days 4-5) showed that there were lapses in motivation both in synchronous and asynchronous tasks. However, they patiently worked and persisted until the completion the project even throughout the extra Webex sessions. In the end they admitted that the delay on Day 4 activities was because they enjoyed being divided in separate sessions without the teacher present the whole time and they indulged in socializing with their friends.
PBL Phase 3	They were really motivated on Day 6 peer-review. Group C finished without delays nad they had free time for fun in their session.
PBL Phase 4	Nothing special. They just completed the questionnaire.
4) Did they practice the writing subskills and other strategies?	
PBL Phase 1	They practiced multiple literacies throughout the project.
PBL Phase 2	Reading was integrated for engaging in top-down processing and it was successful in the sense that it was a simple comic with a familiar story. They engaged in the extensive stages of process writing. They evolved recursively. They employed online dictionaries uploaded on the e-me wall in order to facilitate the creation of the story. They had difficulty in structring helping questions and they usually employed present tenses. Their questions did not always match the picture or they missed important elements in the story.

	Initially they perceived the 1st draft and the 2nd draft as one text broken in two pieces. Group A wrote parts of irrelevant stories within their drafts and it was really difficult for me to guide them through so as to omit the misleading information that could confuse the reader. I had to deal with these issues by providing real-time feedback and comments next to their drafts. I also devoted time to explain into the whole-class arrangement before dividing the groups in separate rooms. On Day 5 they practiced metacognitive skills by the self-evaluation activity. There were some students who missed some step and did not practice enough.
PBL Phase 3	They practiced communication skills and digital literacy skills.
PBL Phase 4	They practiced reflecting on their work and metacognitive skills.
5) What were the other colleagues reactions/attitudes to the project?	
PBL Phase 1	
PBL Phase 2	They were very supportive and notified the parents for the extra Webex lessons.
PBL Phase 3	
PBL Phase 4	
6) What was the contribution of the online learning platforms to the completion of the project?	

Both Webex and the e-me platform that were engaged for synchronous and asynchronous communication were necessary for the successful completion of the project along with the online word processors.

The Webex provided an online classroom for real-time communication and facilitated the cooperation of the groups. The student who was temporarily expelled from the e-me could only communicate through the applications of Webex, eg. Chat, Breakout sessions.

The e-me platform served as a common noticeboard for the posting of materials and links of the project while its advanced tools such as the e-me contents and the e-me assignments provided an interactive environment. It was a place of reference for the students to follow their progress in terms of Days and a place to post comments when they had a problem or to contribute their answers when their mobile phones could not access the shared documents (GoogleDocs).

7) General comments and problems.

All in all it was a positive experience despite the connection problems, the electricity blackouts during the Webex meetings and the extra sessions to cover the lost ground. Nevertheless, it was exhausting to manage 3 parallel meetings. It was difficult to monitor their progress and there were complaints that my help came with a small delay especially when 2 of the groups pressed the help button at the same time. The duality of my role as a practitioner and a researcher was demanding. During the Webex meetings, I had to watch and compare different documents (due to the recursiveness) so as to provide real time feedback to the learners, to follow the comments on e-me, to admit students who were frequently disconnected, to join the separate sessions when asked and at the same time to act as a reflective practitioner who monitors the progression of the intervention by assuming a critical stance so as to collect observations and qualitative data.

4. Teacher's analytical rubric

Digital Storytelling Evaluation Rubric

Story Title:.....

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View - Purpose	Establishes a purpose and focuses on a purpose; maintains a clear focus; strong communication with an awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.	
Storyboard	Detailed planning throughout the storyboard, including pictures, the order of events.	Indications of a plan for most pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story	No attempt to match the pace of the storytelling to the story line or the audience	

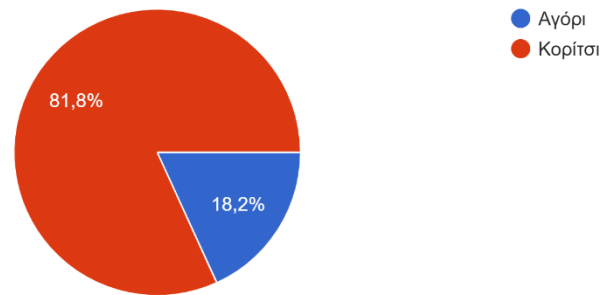
	engaging for the audience.	line. The audience is not consistently engaged.	
Solution of the Dramatic Question	There is a clear solution. The concluding details help the audience infer the message of the narration and feel satisfied with the content.	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message sounds like preaching.	The conclusion does not answer the dramatic question. The narration does not seem logical.
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.
Originality	The narration is original in its synthesis and presentation.	The narration is original enough.	There is little or no originality at all.
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration.	There are some mistakes that distract the audience.	Repeated grammatical and spelling errors that are completely distracting.
Educational Value	The digital story has significant educational value for the students.	There is little educational value for the students.	There is no educational value whatsoever and needs a lot of improvement in order to entertain the audience.
Total score			

Appendix M: Questionnaires' findings

1. Initial Questionnaire findings

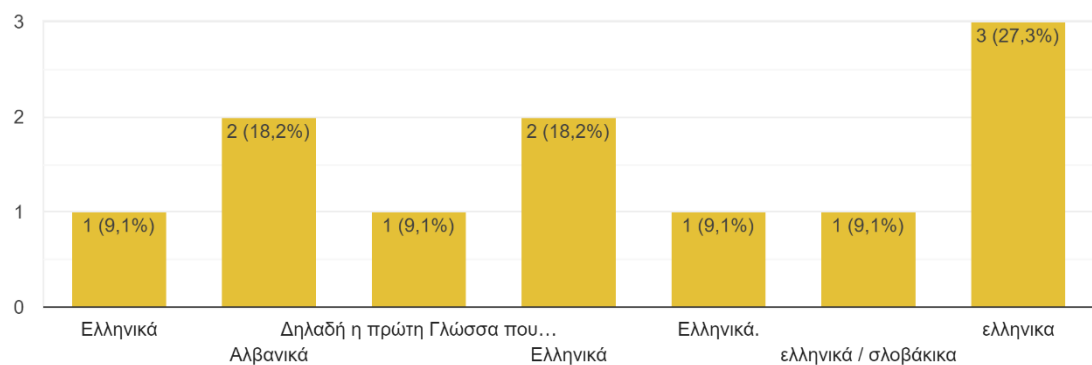
1. Φύλλο

11 απαντήσεις



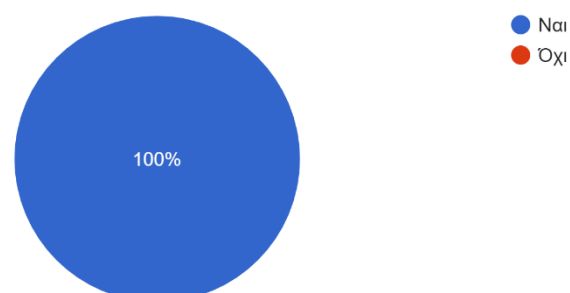
2. Ποια είναι η μητρική σου γλώσσα;

11 απαντήσεις



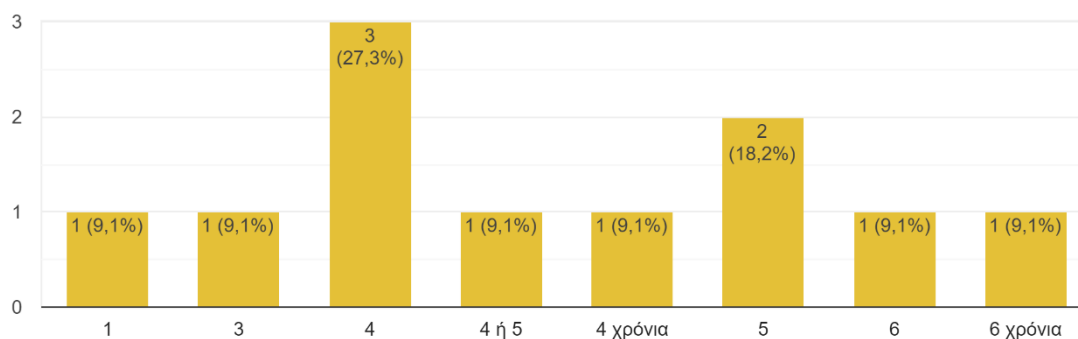
3. Παρακολουθείς μαθήματα αγγλικών πέρα από το σχολείο;

11 απαντήσεις



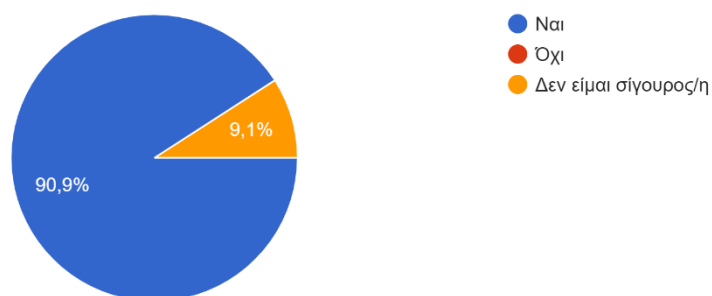
4. Πόσα χρόνια μαθαίνεις αγγλικά συνολικά;

11 απαντήσεις



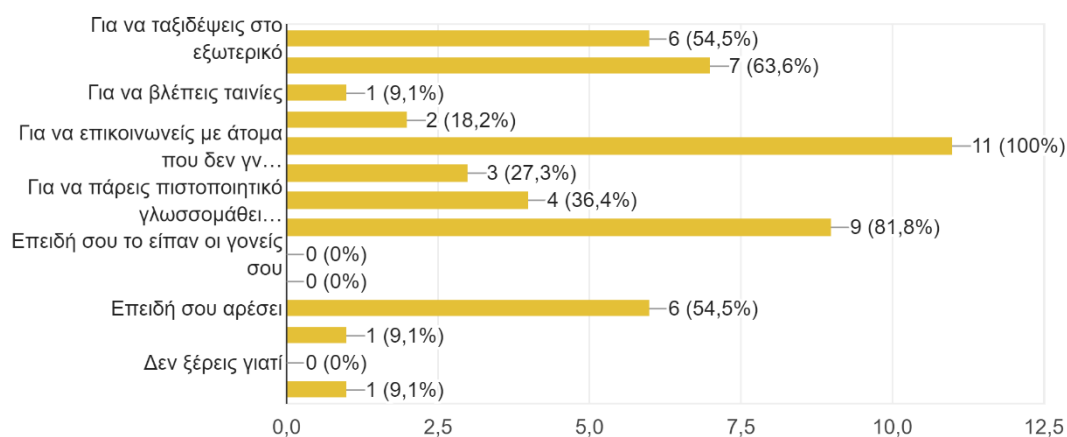
5. Σου αρέσει να μαθαίνεις Αγγλικά;

11 απαντήσεις

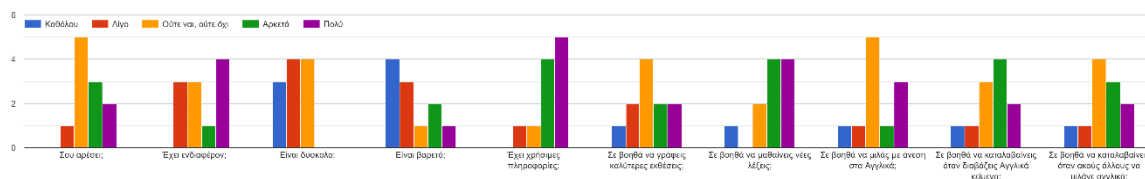


6. Για ποιο λόγο μαθαίνεις Αγγλικά;

11 απαντήσεις

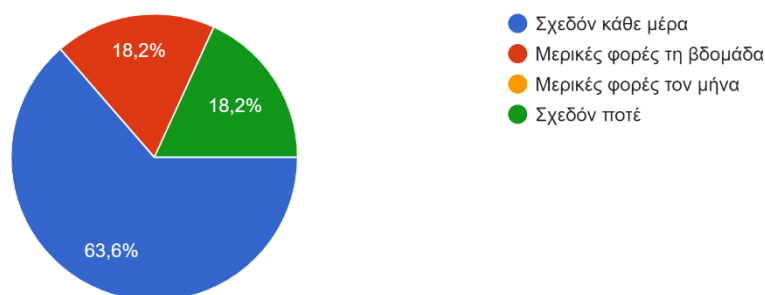


7. Τι γνώμη έχεις για το σχολικό βιβλίο;

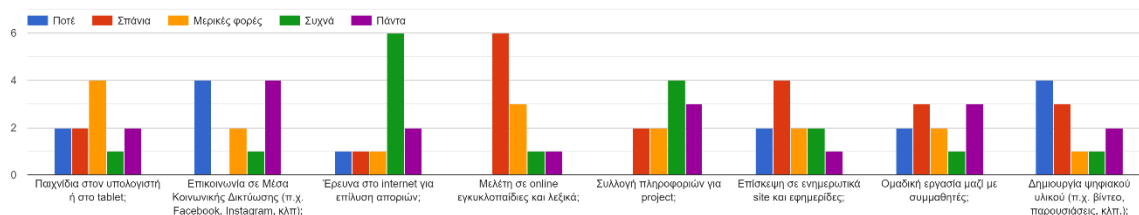


8. Πόσο συχνά χρησιμοποιείς την τεχνολογία στον ελεύθερό σου χρόνο;

11 απαντήσεις

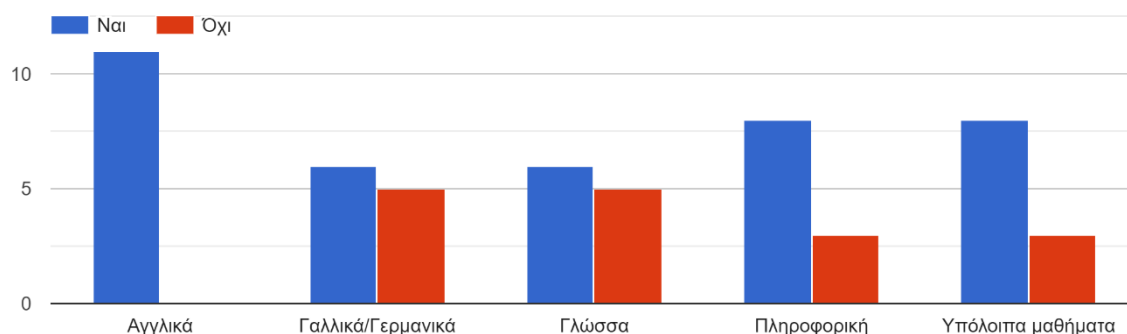


9. Πόσο συχνά χρησιμοποιείς τον υπολογιστή/internet για:



10. Έχεις ξαναχρησιμοποιήσει online εφαρμογές (Web 2.0) σε κάποιο μάθημα στο σχολείο;

Σημείωσε σε ποια από τα παρακάτω:



11. Αν ναι, περιέγραψε με ποιο τρόπο έχεις χρησιμοποιήσει την τεχνολογία στα μαθήματα του σχολείου. 10 απαντήσεις

Με τον ίδιο τρόπο που κανουν όλοι

Στην Γερμανία ναι

Έχω χρησιμοποιήσει την τεχνολογία για να δω τα μαθήματα

με το e-class και το e-me

για να βλέπω τη ανεβάζει η κυρία στα αγγλικά

Στα αγγλικά του σχολείου μαζί σας τα κουίζ

με τηλεκπαίδευση

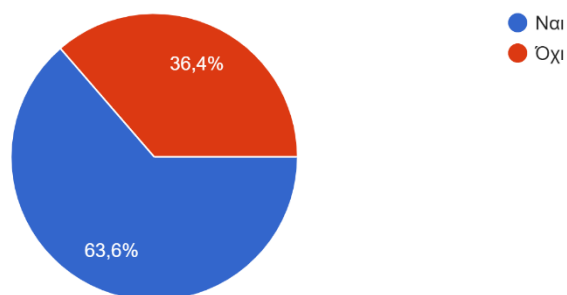
Με το e-class και το e-me

Στα Αγγλικά κάναμε ένα online quiz.

στα Αγγλικά έχουμε κάνει ένα quiz και στην Πληροφορική το χρησιμοποιούμε για εργασίες και test.

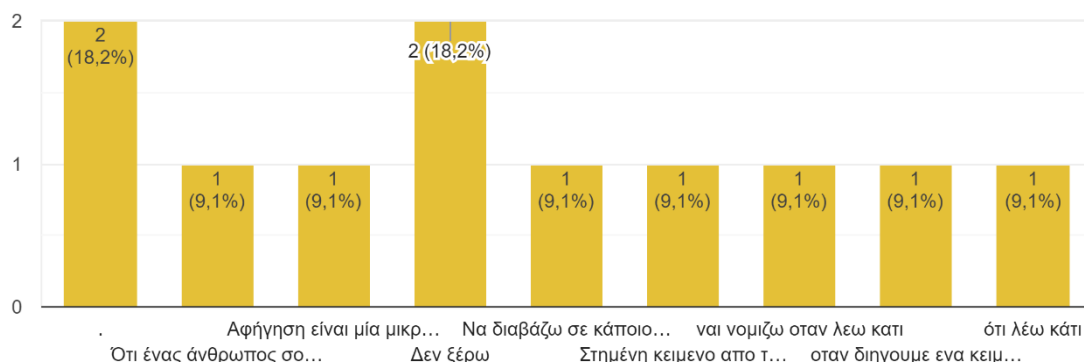
12. Γνωρίζεις τι είναι αφήγηση;

11 απαντήσεις



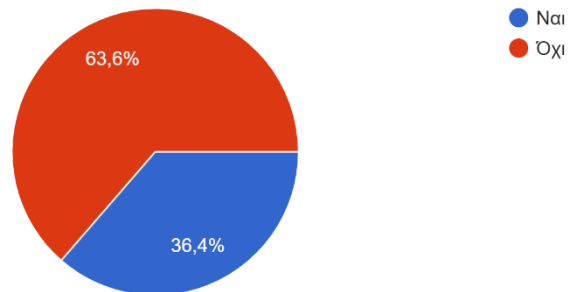
13. Γράψε με μια λέξη/φράση τι σημαίνει αφήγηση για σένα:

11 απαντήσεις



14. Γνωρίζεις τι είναι ψηφιακή αφήγηση;

11 απαντήσεις



15. Γράψε με λίγα λόγια τι σημαίνει ψηφιακή αφήγηση για σένα: 11 απαντήσεις

Σημενει αφηγηση γραμμένη στο ίντερνετ.

Δεν ξέρω

Σου λένε κείμενο μέσα από τον υπολογιστή

δεν ξέρω τη είναι

Δεν ξέρω

όταν ανεβάζεις ένα βιβλίο για να το δουν και οι άλλοι στο ίντερνετ

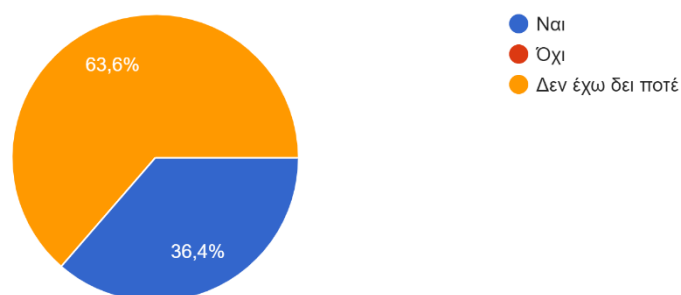
Αφήγηση είναι μία μικρή ιστορία που αφηγήσε μόνο που γράφετε στο ίντερνετ.

δεν ξερω

Δεν ξέρω

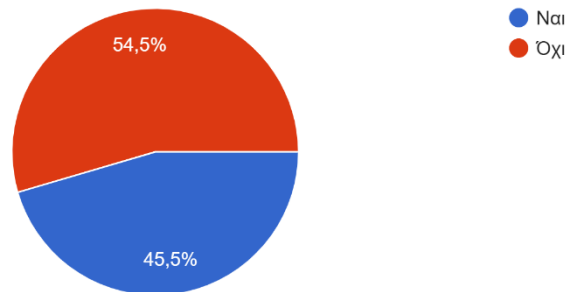
16. Σου αρέσουν οι ψηφιακές αφηγήσεις;

11 απαντήσεις



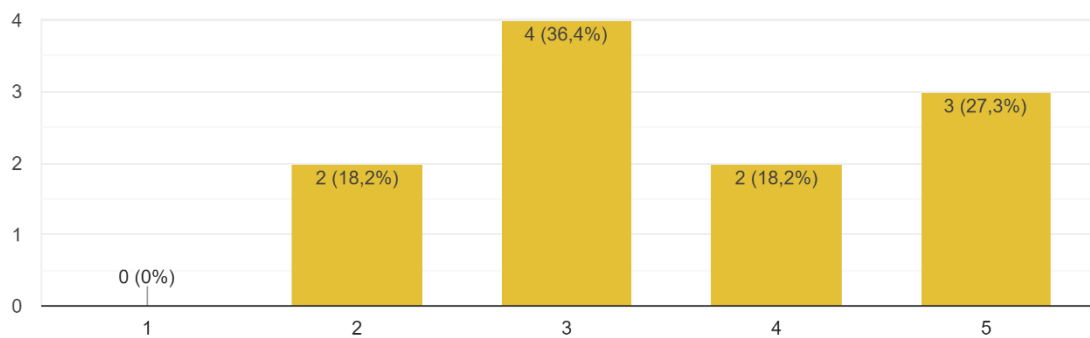
17. Θεωρείς ότι μπορείς να γράψεις αφηγήσεις;

11 απαντήσεις



18. Πόσο πιστεύεις ότι μπορεί να σε βοηθήσει η χρήση της τεχνολογίας στο μάθημα των Αγγλικών για να μάθεις να γράφεις αφηγήσεις;

11 απαντήσεις



19. Με ποιο τρόπο πιστεύεις ότι η χρήση της τεχνολογίας θα μπορούσε να σε βοηθήσει στο να μάθεις να γράφεις αφηγήσεις; 11 απαντήσεις

Γιατι η τεχνολογία σου δίνει τα παντα Χορις τεχνολογία θα πέθενα

Δεν ξέρω

Δεν ξέρω

με τις online εφημεριδες και sight

δεν ξέρω

δεν ξερω

από τις εικόνες και από τη φαντασία

Δεν ξέρω

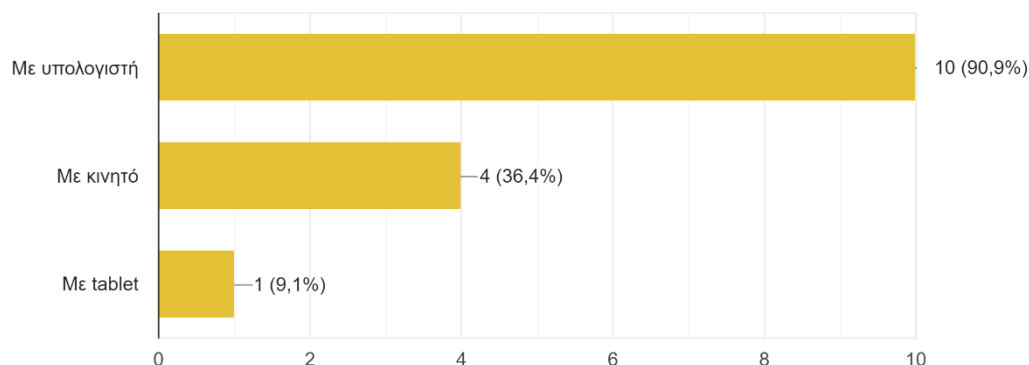
θα έψαχνα στο ίντερνετ για να μάθω πιο ωραίες φράσεις και πληροφορίες.

παρα πολυ καλα νομιζω

Πιστεύω πως θα με βοηθούσε αρκετά.

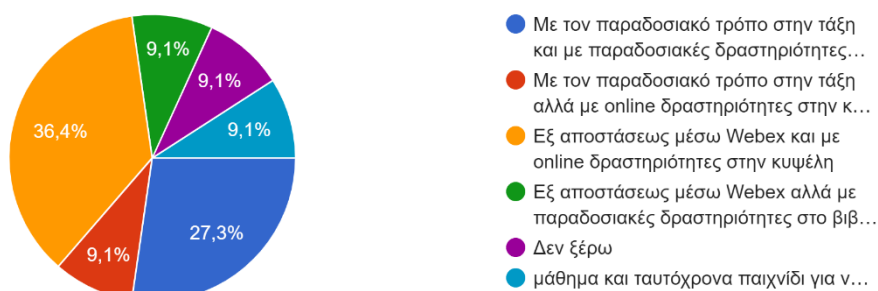
20. Με τι συσκευή συνδέεσαι στα ηλεκτρονικά μαθήματα Αγγλικών;

11 απαντήσεις

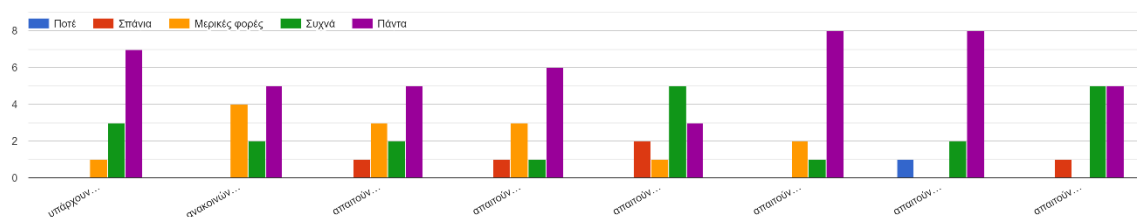


21. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των Αγγλικών;

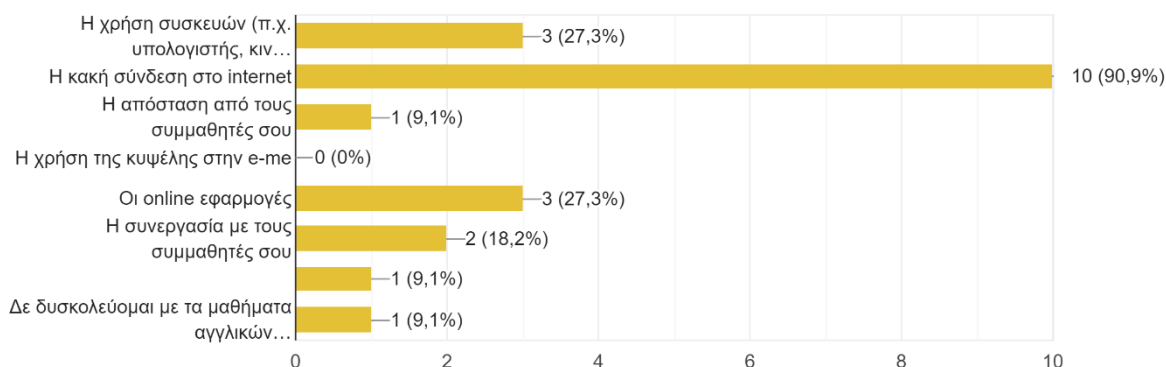
11 απαντήσεις



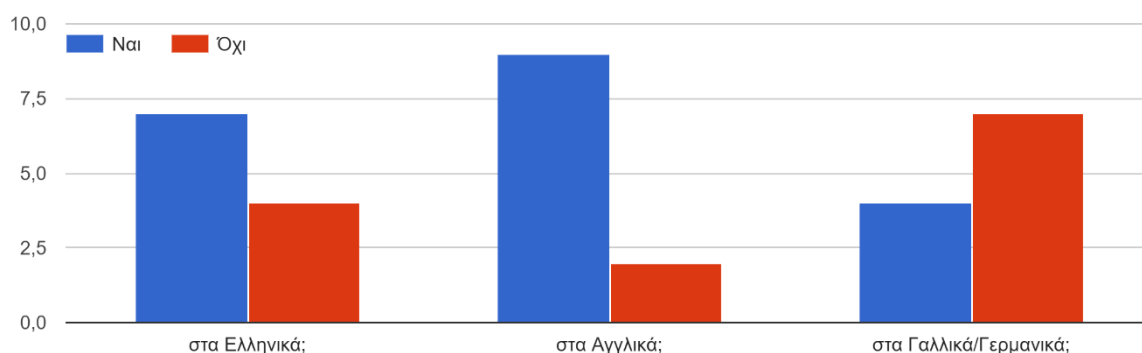
22. Πόσο συχνά ολοκληρώνεις τις γραπτές εργασίες που:



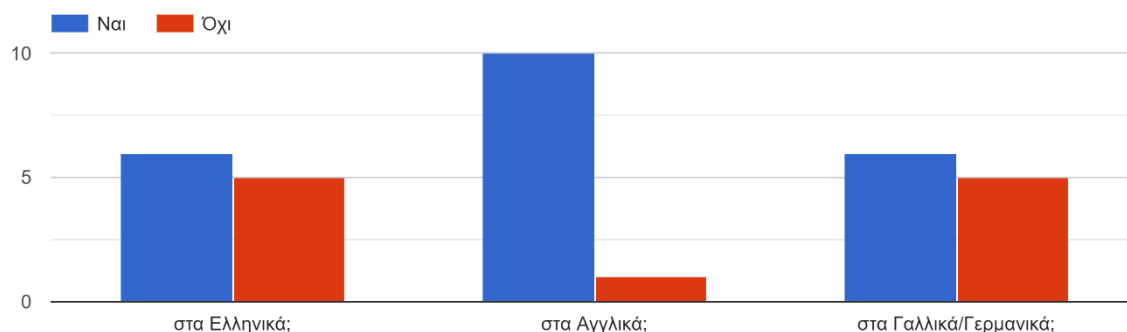
23. Ποιοι από τους παρακάτω λόγους σε δυσκολεύουν στα μαθήματα αγγλικών εξ αποστάσεως;
11 απαντήσεις



24. Χρησιμοποιείς πλάνο για να γράφεις εκθέσεις:



25. Χρησιμοποιείς βοηθητικές ερωτήσεις για να γράφεις εκθέσεις:



26. Πρόκειται να γράψεις μια ιστορία για ένα συμμαθητή σου που έπαθε ένα ατύχημα στο διάλειμμα στο σχολείο. Τι θα περιλαμβάνει το πλάνο που θα φτιάξεις, πριν αρχίσεις να τη γράφεις; Σημείωσε κάποια βασικά στοιχεία. 11

απαντήσεις

Θα ειχαι πιδιξει απο 3 σκαλια και θα ειχαι χτιπισει τα γονατα με εμα.

Δεν ξέρω

Δεν ξέρω

πότε έγινε,τι έπαθε,επρεπε να φυγεί απο το σχολειο?

πως χτύπησε, τι έκανε και χτύπησε και αν είναι καλά

Σε ποιο διάλινμα εγινε,ποιος επαθε το ατύχημα και αν ηταν σοβαρό .

που είναι την πλοκή αν υπάρχουν και άλλα άτομα και τι έγινε τελικά

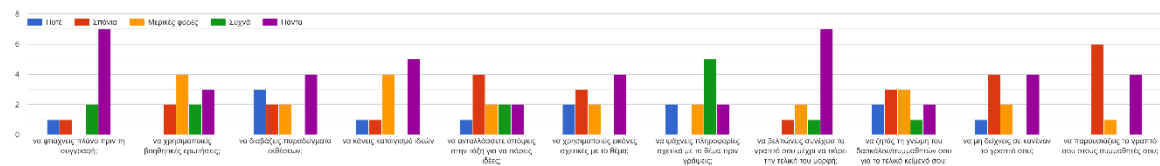
Πότε έγινε, τι έπαθε και τι έγινε μετά

Ναι θα έγραφα μία ιστορία. Τίποτα, δε θα χρειαζόμουν να δημιουργήσω πλάνο για τον συγκεκριμένο τύπο έκθεσης/ιστορίας.

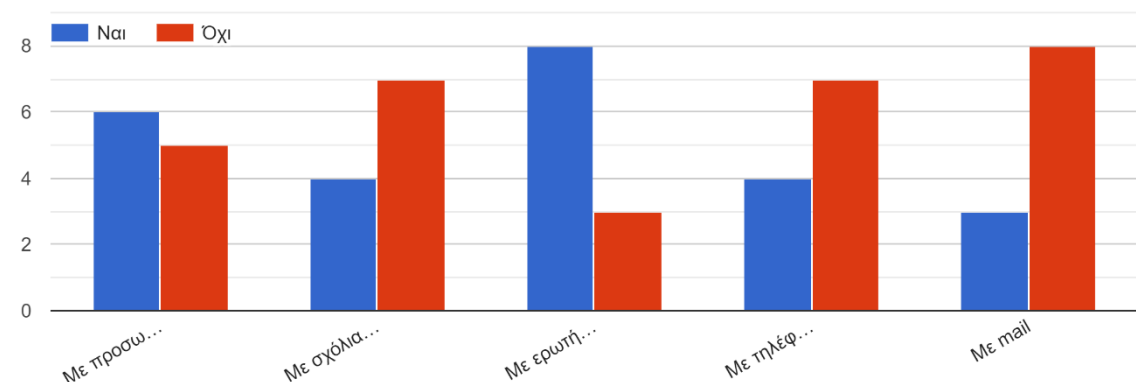
θα πω τα γεγονοτα με τη σειρα και τι εγινε στο τελος.

θα έχω σίγουρα γραμμένες ιδέες που προετοίμασα πριν και σίγουρα θα κάνω μια ζωγραφιά για να ζωντανέψω την ιστορία.

27. Όταν γράφεις εκθέσεις, προτιμάς:



28. Με ποιο τρόπο επικοινωνείς με τον δάσκαλο/τους συμμαθητές σου όταν θέλεις να ρωτήσεις κάτι που δεν κατάλαβες;



Σας ευχαριστώ πολύ για τη συμμετοχή σας!!!!7 απαντήσεις

Δεν τα ήξερα όλα αλλα η προσπαθεια μετραει.Κυρια η πρωτη ερωτηση ειναι λαθος αγορι θελω οχι κοριτσι.

Και εγώ επίσης

<3

Τίποτα

Παρακαλώ

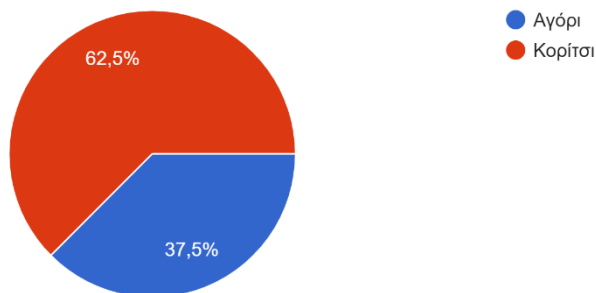
It was my pleasure being a part of this.

για σας κυρία.

2. Final Questionnaire

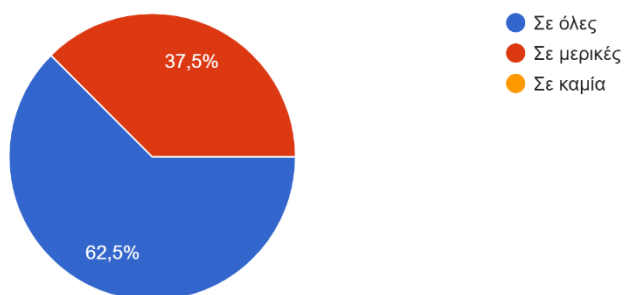
1. Φύλλο

16 απαντήσεις



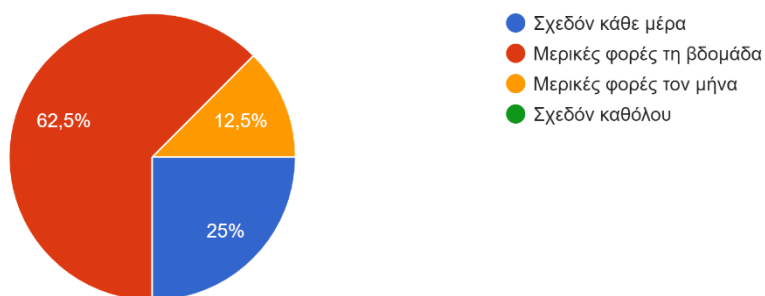
2. Σε πόσες δραστηριότητες του project συμμετείχες;

16 απαντήσεις



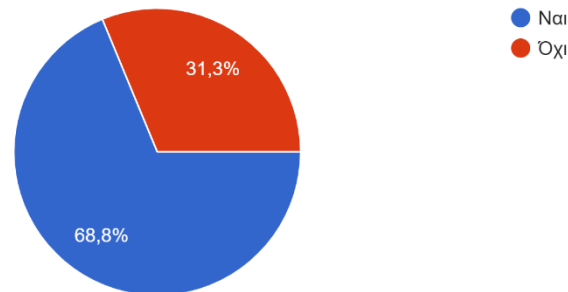
3. Πόσο από τον ελεύθερό σου χρόνο αφιέρωσες για να ολοκληρώσεις τις ασύγχρονες δραστηριότητες του project (δραστηριότητες για το σπίτι);

16 απαντήσεις



4. Γνωρίζεις τι είναι αφήγηση;

16 απαντήσεις



5. Τι πιστεύεις ότι είναι η αφήγηση; (Γράψε με μια λέξη/φράση): 16 απαντήσεις

Η αφήγηση είναι όταν κάποιος σου εξηγήσω μια ιστορία

Διηγουμεστε μια ιστορία

δεν θιμαμε

Όταν λες μια ιστορία που είτε έγραψες εσύ είτε κάποιος άλλος

Αφήγηση είναι μια πράξη επικοινωνίας

Πιστεύω πως είναι μια ιστορία που την διαβάζεις .

δεν ξερω

Μία μικρή ιστορία.

den xerw

Να μαθενεις

Η αφήγηση είναι όταν ένας άνθρωπος μας λέει μια ιστορία

Η αφήγηση είναι όταν διηγούνται ένα παραμύθι!!

Να γράφεις μια ιστορία και να την κάνεις καλύτερη και καλύτερη.

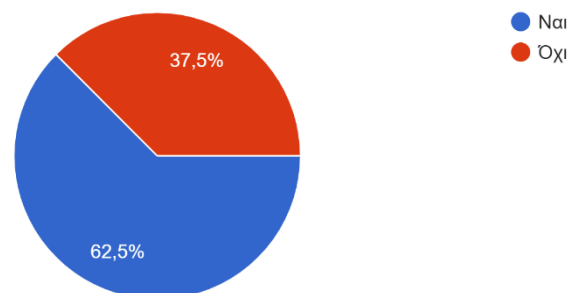
οταν λεω την ιστορια μου

Η αφήγηση είναι όταν παρουσιάζεις κατι γραπτά η προφορικά.

Η αφήγηση είναι οταν καπιος διγιητε μια ιστορια.

6. Γνωρίζεις τι είναι ψηφιακή αφήγηση;

16 απαντήσεις



7. Τι πιστεύεις ότι είναι η Ψηφιακή Αφήγηση; (Γράψε με λίγα λόγια)¹⁶

απαντήσεις

δεν ξέρω

Δεν ξέρω

Είναι μια ιστορία που την στέλνουμε στο διαδίκτυο για να την διαβάσουν κι άλλοι

Όταν η ιστορία είναι μέσο υπολογιστή

Η ψηφιακή αφήγηση συνδυάζει την παραδοσιακή προφορική αφήγηση με εργαλεία τηλεπικοινωνίας

Πιστεύω πως είναι μια ψηφιακή ιστορία και την διαβάζεις.

δεν ξέρω

Μία μικρή, ψηφιακή, ιστορία.

Μεσω εξαποστασεος

Δεν ξέρω

Είναι όταν διηγούμαι ένα παραμύθι από το υπολογιστή.

Είναι μια ιστορία που την έχεις βάλει στο ίντερνετ.

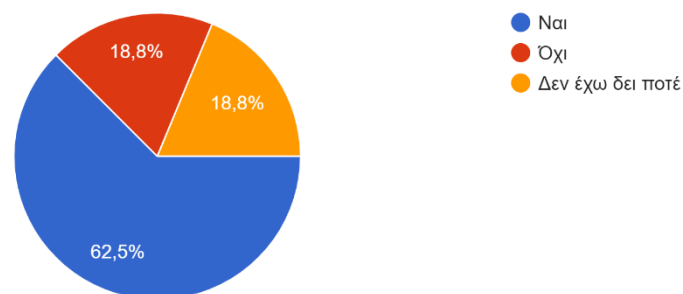
όχι

Είναι όταν παρουσιάζεις ένα εγράφο online.

Πιστευω οτι ειναι οταν καποιος λεει μια ιστορια μεσο μιας συσκευης

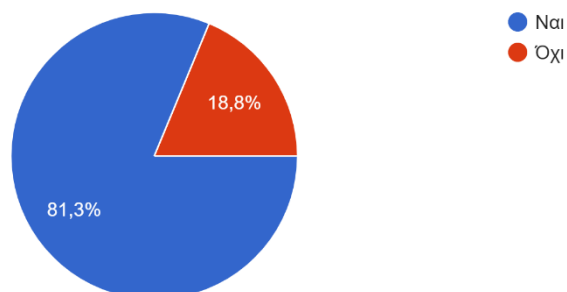
8. Σου αρέσουν οι ψηφιακές αφηγήσεις;

16 απαντήσεις



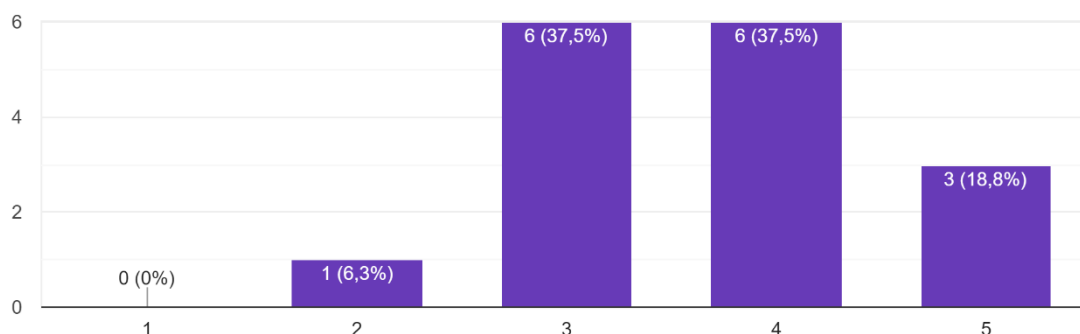
9. Μετά τις δραστηριότητες του project στο μάθημα των Αγγλικών, θεωρείς ότι μπορείς να γράφεις αφηγήσεις;

16 απαντήσεις



10. Πόσο πιστεύεις ότι σε βοήθησε η χρήση της τεχνολογίας στο μάθημα των Αγγλικών για να μάθεις να γράφεις αφηγήσεις;

16 απαντήσεις



11. Με ποιο τρόπο πιστεύεις ότι η χρήση της τεχνολογίας βοήθησε στο να γράφεις μια αφήγηση; 16 απαντήσεις

δεν ξέρω

Η τεχνολογία μας βοήθησε σε πολλά πράγματα ας που να κάνουμε να κάνουμε διαδικτυακά μαθήματα

Γιατί μέσα από μια εικόνα μπορείς να γράφεις μια ιστορία

Στο να βρίσκω σημασίες λέξεων

Γενικά δεν με βοήθησε η χρήση της τεχνολογίας, δεν είναι κάτι το διαφορετικό από τότε που κάναμε μαθήματα στο σχολείο!

Πιστεύω πως με βοήθησαν οι εικόνες στο να καταλάβω το θέμα.

Χρησιμοποιώντας το e-me, τα κοινόχρηστα αρχεία...

δεν ξέρω

Το ίντερνετ

Η συνεργασία με τους συμμαθητές μου

Μπόρεσα να συνεργαστώ με τους συμμαθητές μου.

Πιστεύω πως θα με βοηθούσαν τα λεξικά αγγλικών και το google για πληροφορίες για τις αφηγήσεις.

οτι ειναι πιο γρηγορη

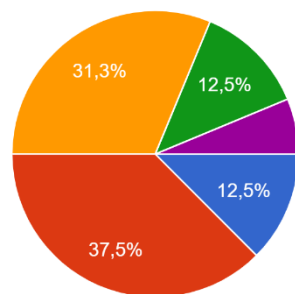
βρίσκοντας πληροφορίες σε sight

Η τεχνολογια με βοηθησε γιατι απ' τη τη τεχνολογια με βοηθουσε η κυρια.

12. Ποιο είδος διδασκαλίας προτιμάς για να έχει περισσότερο ενδιαφέρον το μάθημα των

Αγγλικών;

16 απαντήσεις



- Με τον παραδοσιακό τρόπο στην τάξη και με παραδοσιακές δραστηριότητες...
- Με τον παραδοσιακό τρόπο στην τάξη αλλά με online δραστηριότητες στην κ...
- Εξ αποστάσεως μέσω Webex και με online δραστηριότητες στην κυψέλη
- Εξ αποστάσεως μέσω Webex αλλά με παραδοσιακές δραστηριότητες στο βιβ...
- με τον παραδοσιακό τρόπο αλλά ταυτόχρονα να είναι και ένα παιχνίδι

13. Πρόκειται να γράψεις μια ιστορία για ένα συμμαθητή σου που έπαθε ένα ατύχημα στο διάλειμμα στο σχολείο. Τι θα περιλαμβάνει το πλάνο που θα φτιάξεις, πριν αρχίσεις να τη γράφεις; (Σημείωσε κάποια βασικά στοιχεία.) 16

απαντήσεις

Επεσε κάτω

Το θέμα, αν συμμετείχαν κι άλλα άτομα ,που έγινε,την πλοκή και τη συνέβη

τι εγινε

Πότε έγινε το ατύχημα, ποιοι ήταν κοντά στον συμμαθητή μου και τι έκαναν και τι έγινε μετά το ατύχημα

Την αιτία αυτού του ατυχήματος και τον τρόπο με τον οποίο έγινε!

Μια ζωγραφιά που θα περιγράφει το θέμα της ιστορίας.

Οταν χτυπισε το κουδουνι για διαλιμα καταλαθος ο φιλος μου με εσπροξε και μου εφιγε η πετσα με εμα.

Ναι θα έγραφα μια ιστορία για ένα συμμαθητή μου που έπαθε ένα ατύχημα στο διάλειμμα στο σχολείο. Δεν συνηθίζω να κάνω πλάνο αλλά εάν χρειαζόταν θα συμπεριλάμβανε, 1.

Πώς έπαθε το ατύχημα; 2. Πώς ένιωθε; 3. Τι έγινε μετά;

τι έπαθε και πως έγινε

Πως συνεβει

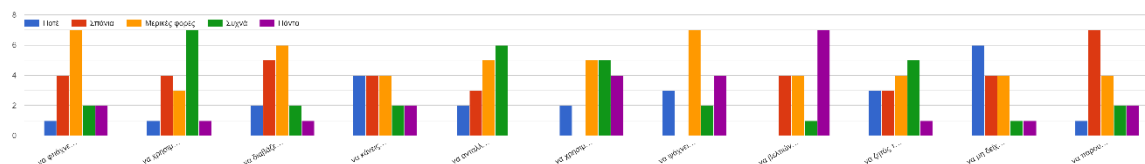
Πώς έγινε το ατύχημα και τι έγινε μετά

Που έγινε το ατύχημα; ,Για ποιο λόγο έγινε; ,Τον βοήθησες όταν έπεσε;

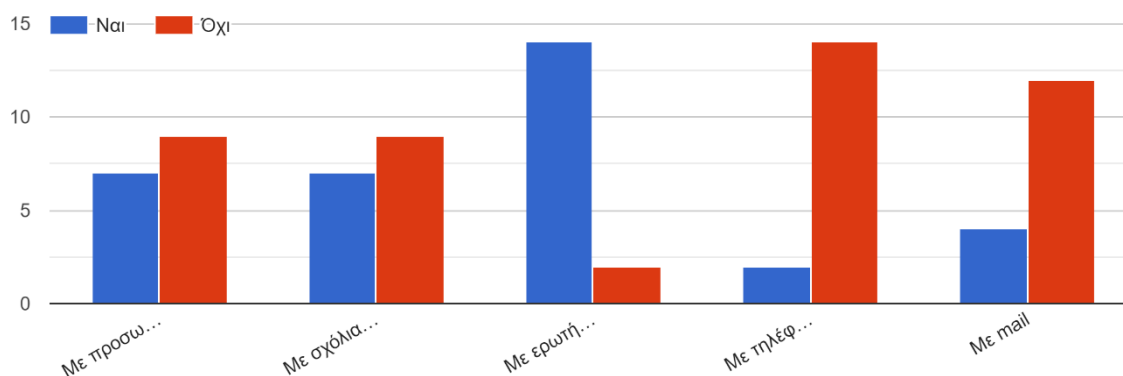
Όλες τις πληροφορίες που θα έγραφα στην ιστορία μου θα ήταν μέσα στο πλάνο μου.

**δεν θα σκευτό θα γράφω και αν μου έρθει κάτι καλό το βάζω
Ποτε έγινε, Ήταν σοβαρο, πως κατάληξε
Με τον τροπο της πυραμιδας**

14. Όταν γράφεις εκθέσεις, προτίμω:

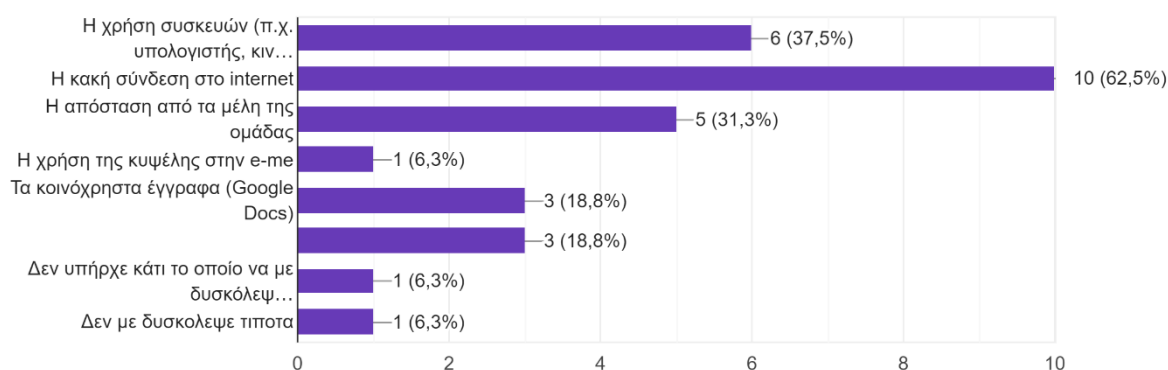


15. Ποιο τρόπο προτιμάς για να επικοινωνήσεις με τον δάσκαλο/τους συμμαθητές σου όταν ήθελες να ρωτήσεις κάτι που δεν κατάλαβες;



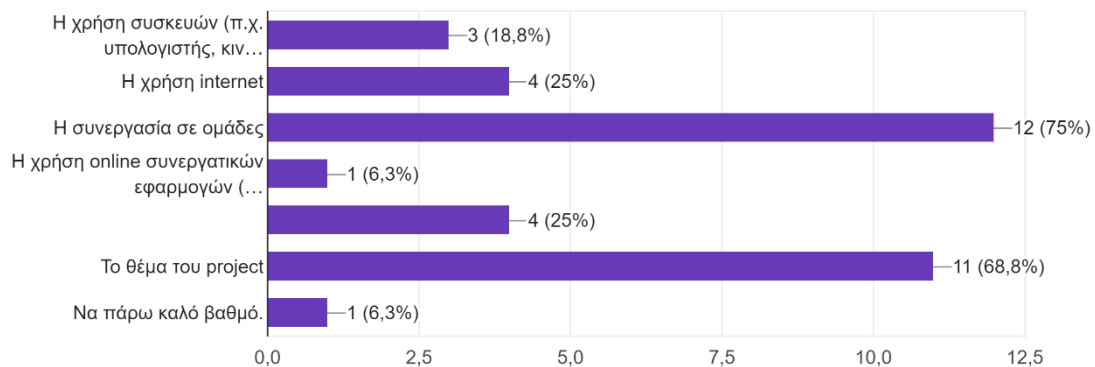
16. Ποιοι από τους παρακάτω λόγους σε δυσκόλεψαν στην ολοκλήρωση του project εξ αποστάσεως;

16 απαντήσεις



17. Ποιοι από τους παρακάτω λόγους σε κινητοποίησαν για να συμμετέχεις στο project;

16 απαντήσεις



18. Ποια δραστηριότητα σου άρεσε περισσότερο και γιατί; (Ανάφερε το Day και τη δραστηριότητα) 16 απαντήσεις

Εμένα μου άρεσε όταν δημιουργούσαμε δικές μας ιστορίες

Η day 5 γιατί με κάθε βήμα μπορώ να βελτιώσω μια ιστορία

day 6 είχα πιο πολύ συνεργασία

Day 4 Drafting ήταν ευχάριστο

Μου άρεσε το Day 3 και η δραστηριότητα "Brainstorming - Creating a plot"

Το "Day 2 quick practice writing" επειδή μου αρέσει να φαντάζομαι ιστορίες.

δεν καταλαβα

Μου άρεσε περισσότερο η δραστηριότητα της ημέρας 6, (peer-feedback), διότι μου φάνηκε ωραία και έξυπνη ιδέα το να αξιολογήσω τις εργασίες των άλλων συμμαθητών μας και το διασκέδασα πολύ.

το day 6 μου άρεσε πιο πολύ γιατί συμμετείχα πιο πολύ

Η day 2

Day 7 μου άρεσε η δημοσίευση

Μου άρεσε η Day 6 που έπρεπε να σχολιάσω την ιστορία μου !

Το Day 2 // quick writing practice, επειδή μου αρέσει να γράφω ιστορίες με δικό μου θέμα

το day 4 γιατί βλέπαμε τι γράφαμε με τους συμμαθητές μας και τα διορθώναμε

Το day 4 το drafting γιατί ήταν ευχάριστο

Το day 6 γιατί μπορούσαμε να διαβασουμε τις ιστοριες που εγραψαν οι αλλοι

19. Ποια δραστηριότητα σε δυσκόλεψε περισσότερο και γιατί; (Ανάφερε το Day και τη δραστηριότητα) 16 απαντήσεις

Με δυσκόλεψε πολύ ιστορίες στο Day for

Καμία

καμία

κανένα

To Day 5 και η δραστηριότητα C) EVALUATING / EDITING DRAFTS --> This is next step to making your story better and more complete, before you present your final draft.

To " Day 3 Brainstorming- Creating a plot" με δυσκόλεψε λίγο η πλοκή.

δεν καταλαβα

Δεν υπήρχε δραστηριότητα που να με δυσκόλεψε ιδιαίτερα.

καμία

Η day 4. γιατί επρπεπε να γραψει; ιστοριες

Day 6 όταν έπρεπε να βάλουμε σχόλια και κουραστικά λίγο να τα διαβάσω

Με δυσκόλεψε το Day 5 που έπρεπε να διορθώσω την ιστορία!!

Με δυσκόλεψε πιο πολύ το Day 4 // writing the story, επειδή πήρε πολύ χρόνο και κουράστηκα λίγο.

Το storyboard γιατί έπρεπε να μιλάω με τους συμμαθητές μου που κολλούσαν λόγω του ίντερνετ

Κανένα, ήταν όλα ευχάριστα

δεν με δισκολεψε τιποτα

20. Πως ήταν η συνεργασία με τους συμμαθητές σου και γιατί; 16 απαντήσεις

Η συνεργασία με τους συμμαθητές μου δεν ήταν εκατό της εκατο καλη

Ήταν πάρα πολύ καλή γιατί όλοι βάζαμε όλοι ιδέες

πολυ καλα

Η συνεργασία με τους συμμαθητές μου ήταν καλή γιατί ήμασταν συνεργάσιμοι

Θα την έλεγα μέτρια!!!!

Ήταν μέτρια γιατί η συνεργασία μας δεν ήταν και τόσο καλή

δεν καταλαβα

Οι συνεργασία με τους συμμαθητές μου μου φάνηκε ευχάριστη αφού ήταν πολύ συνεργάσιμοι και είχαν έξυπνες και ωραίες ιδέες.

καλά

Καλη ηταν γιατι ειχαμε συνεργασια το ίντερνετ δεν κολουσε και γενηκα μιλαγαμε καθαρα

Ήταν τέλεια γιατί ήμασταν διασκεδαστική ομάδα και παράλληλα κάναμε και την ιστορία μας

Η συνεργασία μας ήταν μπερδευτικη!

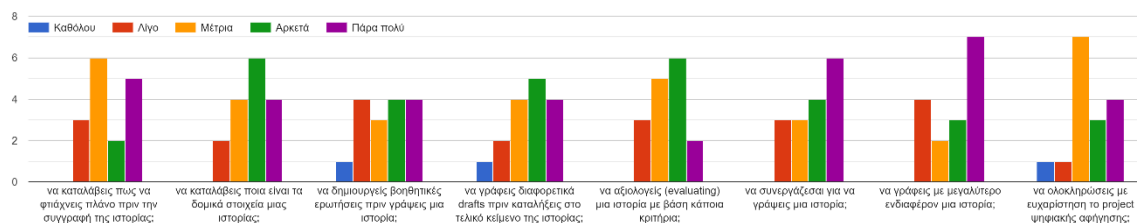
Μερικοί από τους συμμαθητές μου δεν ήταν πολύ συνεργάσιμοι.

καλή άλλα λόγω του ίντερνετ κόλλαγαν

Ήταν καλή γιατί μπορούσαμε να συνεργαστούμε

ηταν παρα πολυ ωραια γιατι συνεργαζομασταν

21. Οι δραστηριότητες στις οποίες συμμετείχατε κατά τη διάρκεια του project, σε βοήθησαν:



Σας ευχαριστώ!!8 απαντήσεις

ΚΑΙ ΕΓΩ ΓΕΙΑ ΣΑΣ

=]

δεν τα καταλαβα ολα

It was my pleasure.

Και εγώ

Ελπίζω να ξανακάνουμε ένα project!!

Hello <3

xx

Appendix N: Writing Samples

1. Difficulty grasping the role of different drafts

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? 1. What the monster was doing there? 2. What theWhat does the monster wantedwant to do with the childrens?		Before the teacher's comments
B) Answer the questions to write the First Draft!	The monster was the king of the moon.The monster wanted to eatthehelp the kids-	
C) Think of extra information to make your story better! Write your Second Draft!	The kids weren't afraid of the big fat monster.	

After the teacher's comments

B) Answer the questions to write the First Draft!	The monster was the king of the moon.The monster wanted to help the kids.
C) Think of extra information to make your story better! Write your Second Draft!	The two brothers landed on the moon with their magical powers and there they met a scary monster.The monster was the king of the moon and he was so huge that they were scared. (The kids weren't afraid of him). They hid somewhere on the planet for a few days but then they were tired and asked for his help. To second draft θα πρέπει να είναι η πιο πλήρης έκδοση του first draft... όχι ένα κείμενο σπασμένο σε δυο κομμάτια!



ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
8:53 π.μ. 19 Δεκ

Did they talk to him? What about their feelings?



ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
9:09 π.μ. 20 Δεκ

Where did they land?

2. Questions that fit other pictures and text irrelevant to the questions

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? - How the king went to the moon? - What did he do there - He was bored over there - Where do children go with the net? - Where did they find the net? - How did the king feel when they took his net ?	 ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 7:28 μ.μ. 15 Δεκ ✓ Αυτές οι ερωτήσεις ταιριάζουν στην προηγούμενη εικόνα!  ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 11:29 π.μ. 13 Δεκ ✓ I'm not sure what you mean.
B) Answer the questions to write the First Draft!	
They stole the net. (The king's trap caught the children and children scared). The children travelled with this network because they wanted to get home. Σε ποιές ερωτήσεις αντιστοιχεί αυτό το κείμενο;;	
C) Think of extra information to make your story better! Write your Second Draft!	
The children stole his net and used it to travel back home. (The children were thrown to the ground by the king). He felt very angry. While they were leaving, the king was shouting: "Come back! Give me back my net!" Στο storyboard αναφέρετε κάτι για "king's trap"... αξιοποιήστε την ιδέα!	

3. Recursiveness in writing

100% Kanoniko K... Comic San... 14

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?	
1. What did they do? 2. ... → Where did they go? 3. Why did they go there? 4. (something) What happened along the way? 5. ... → What were their feelings?	
B) Answer the questions to write the First Draft!	They flew high and they went away into space The children woke up in the morning terrified because they had a very scary dream. The children flew high and went to space. Απαντήστε τις παραπάνω ερωτήσεις... Αξιοποιήστε το Storyboard...
C) Think of extra information to make your story better! Write your Second Draft!	They flew high and they went away into space. The children were feeling excited. The children woke up in the morning terrified because they had a very scary dream. They saw a man in space The children started flying to go find this man but there they found some magic dust, one king. Αυτό το κείμενο δεν αφηγείται την εικόνα και θα πρέπει να διορθωθεί!

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
1:23 μ.μ. 9 Δεκ

Where?

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
1:19 μ.μ. 9 Δεκ

Αυτό ταιριάζει να ειπωθεί σε άλλη εικόνα. Δεν είναι απάντηση στα ερωτήματα που έθεσες.

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
1:21 μ.μ. 9 Δεκ

What man??
Ασχολήσου με αυτή την εικόνα!! Μην μας λες τι θα γίνει παρακάτω!

4. Product oriented influences

Drafts - ST2 (Group A) ☆ 📁 ☁

Αρχείο Επεξεργασία Προβολή Εισαγωγή Μορφή Εργαλεία Πρόσθετα Βοήθεια Η τελευταία τροποποίηση πραγματοποιήθηκε στις 11 Φεβρου...

100% Kanoniko K... Comic San... 14

2 1 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture?	
1. Where were they going? 2. Why were they going somewhere? 3. What time was it? 4. What did they see up there? → Τι έβλεπαν από εκεί ψηλά; 5. ... → Πως αισθάνονταν;	
B) Answer the questions to write the First Draft!	It was a cold night, and as they were flying higher and higher they were heading to a small planet. They were flying, because they were in a dream that couldn't control.
C) Think of extra information to make your story better! Write your Second Draft!	The loud noise that they heard was a knock on their window. There was a beautiful duck outside that made them fly above the clouds. It was winter but they didn't feel cold. As they were flying higher and higher, they saw a destroyed looking planet. (The brothers were reading a book about other planets before bed so that's why their dream had to do with the galaxy.) Καλύτερα να μην αποκαλύψεις από τώρα την επίλυση του μυστηρίου!!! Αυτές τις φράσεις καλύτερα να τις μεταφέρεις στην εικόνα 7.

ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ
7:12 μ.μ. 19 Δεκ

Αυτό ταιριάζει στο τέλος της ιστορίας.

5. Teacher's prompts about the content of the story

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? 1. What time was it ? 2. Where were they? 3. What was that object near the window? 4. Was it a real adventure or was it a dream? Ηταν αληθινή η περιπέτεια ή όνειρο;; που επηρεάστηκαν από το βιβλίο που έλεγε στην αρχή;; Αυτό θα πρέπει να το σημειώσεις και στο storyboard στην αντίστοιχη εικόνα αλλά και στο plot κάτω από την pyramid	B) Answer the questions to write the First Draft! By the time they were back home it had gotten really at night. That weird looking object near the window was a fake wooden duck. This amazing adventure they had was a dream or at least that's what they thought...	C) Think of extra information to make your story better! Write your Second Draft! By the time they were back home it had gotten really late at night. That weird looking object near the window was a fake wooden duck that their mom had given them. This amazing adventure they had was a dream or at least that's what they thought...	ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 10:55 π.μ. 11 Δεκ Γιατί το αναφέρεις; Άρα κάπου στην αρχή (πχ εικ 2) το duck ζωντάνεψε, αυτό έφερε το φως και τους τράβηξε ψηλά;; Ωραία ιδέα!! Συμπλήρωσε την και παραπάνω...
--	--	---	--

A) Look at the picture and think of questions. If you were a reader, what would you like to know about this picture? 1. Who was this strange man ? 2. Why were they there ? 3. Why was the king all alone ? 4. Why did the king look huge ? 5. ...	B) Answer the questions to write the First Draft! (The dream) had led them to the other strange planet and there was a huge man there. That strange man was the king of this really small planet named Bzomi. Also the king was really huge because he was a Titan.	C) Think of extra information to make your story better! Write your Second Draft! Their curiosity had led them to this strange planet, but when they landed they realized it was actually a huge fish. They met Bzomi the king of the planet who was a Titan and his friend Le Fishe. The boys helped Bzomi weave his net and they became friends. Τι έκαναν τα παιδιά εκεί;; Του μίλησαν;; Αν ναι, τι του είπαν; Αν όχι, τι σκέφτηκαν;; Πως οδηγήμαστε στην επόμενη εικόνα;; Ακολουθήστε το storyboard!!	ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 6:11 μ.μ. 8 Δεκ What was he doing? Was it a net? What kind of net? Why? ΧΡΙΣΤΙΝΑ ΤΣΙΓΑΝΗ 5:31 μ.μ. 19 Δεκ Καλύτερα να μην αναφέρετε τη λύση από τώρα. Σκεφτείτε πχ να τους οδήγησε το αρχικό φως.
--	---	--	--

6. Revising the 2nd draft and creating the 3rd draft (direct speech and punctuation)

 Picture 7	The children returned home. All those things that happened were only a big dream that the kids saw while they were sleeping. Finally the children woke up feeling confused. How were they feeling after that dreamy adventure? What did they say to each other?	The children returned home. All those things that happened in space were only a big dream that the kids saw while they were sleeping. Finally, the children-y woke up feeling confused. "Johnny, I had a strange dream!" said Phillip. "Me too," answered Johnny.
--	---	--

7. Student Self-evaluation DS Rubric (Metacognition elements)

Story Evaluation Rubric - Group A
Students: Eftichia, Eleonora, Mary, Erisa, Chris
Story title: Dreaming on Le Fishe.....

Now **evaluate your story** by following these **criteria** Read the **descriptions** and give a **score** for each line. Then **add the scores** to find the **total score** of your story. **Are there any final changes you need to make before you present your final draft to the other groups?**

	Excellent (5 points) 	Very Good (3 points) 	Not so good (1 point) 	Scores
1. Theme: Is it an interesting story?	The theme is very interesting. It is fun reading from the beginning to the end.	Some parts are interesting and some are boring.	It is rather boring. I don't want to read what happens next.	5
2. Plot: Does it follow the pyramid?	There is a clear beginning, rising action, a climax, falling action and a solution in the end.	Some parts follow the pyramid.	It is a flat story. It doesn't follow the pyramid.	3
3. Storyboard: Does it follow a carefully organized plan?	There is a carefully organized plan and the story follows it.	There is a plan in the storyboard but the story doesn't always follow it.	The storyboard is incomplete or the story doesn't follow the storyboard.	3
4. Content: -Is the narration related to the theme and the pictures? -Is there a clear point of view?	There is a clear message and it is linked to the theme. The narration is relevant to the pictures. The writer has a clear perspective throughout the story.	The message is sometimes linked to the theme but some pictures may not match the narration. The writer may not have a clear perspective in some parts of the story.	The message is not clear for most parts of the story. The narration doesn't match the pictures. The writer's perspective is not clear.	5
5. Economy: Does it include a balanced amount of information?	There is as much information as needed in all the pictures.	Some parts are balanced but others include a lot of information.	There are too many or too few details.	3
6. Pacing: Is there a slow or a quick progress in the story?	There is a steady pace in the narration. It keeps the reader's attention.	Some parts are quick and some others are slow but the reader can follow the story.	The pace is too slow or too quick. The reader can't follow the narration.	5
Total Score:				24

8. Students' comments about story evaluation



..... πριν από 14 ώρες

Very interesting

⚡ 0 ...



..... πριν από 14 ώρες

It is very good

⚡ 0 ...



..... πριν από 14 ώρες

guys was very nice and interesting

⚡ 0 ...



..... πριν από 14 ώρες

Now, I know I'm not supposed to say my opinion, *BUT*. I will, even if it is the story our team wrote. The plot and the flow were quite unique, however I highly enjoyed reading it. Really nice touch at the end! Leaves the reader curious and gives the writers (us) the opportunity to create a sequel! Well Done!

⚡ 0 ...

-reflective comments on characteristics of the story

-metacognitive elements

-reader/writer liaison

22 Δεκ 2020, 17:32 (επεξεργάστηκε πριν από 14 ώρες)

Your story was very interesting. There was not a second when I was bored. The plot was smart and I noticed a really nice flow too. I also believe it didn't include neither unnecessary information nor less than the required amount. Everything was balanced, it was perfect! Well Done!

22 Δεκ 2020, 17:41 (επεξεργάστηκε πριν από 13 ώρες)

I really liked the story but, some parts were a little weird. For example: I didn't like the fact that the kids knew that this planet was the moon and some small things like the plant. The story was still good though and I had fun reading it.

22 Δεκ 2020, 18:01 (επεξεργάστηκε πριν από 13 ώρες)

At first I was excited, because I read about the monster king and I thought the story would be more adventurous. But I really liked some parts in this story. For example, the king helped the children.

comments on the theme, the plot, pacing and economy

21 Δεκ 2020, 17:32 (επεξεργάστηκε πριν από 21 ώρες)

I really like your fairy tale and I would buy it if it was in the shops!!! 🍷

21 Δεκ 2020, 17:41 (επεξεργάστηκε πριν από 21 ώρες)

🍷👍👍

20 Δεκ 2020, 17:32 (επεξεργάστηκε πριν από 20 ώρες)

I really liked your story and it was very interesting to read!!

2 Δεκ 2020, 17:32 (επεξεργάστηκε πριν από 2 ώρες)

[Redacted]

2 Δεκ 2020, 17:32 (επεξεργάστηκε πριν από 2 ώρες)

Congratulations !!

I would definitely read it if it existed in shops!!

assuming the reader's perspective

πριν από 14 ώρες ⚡ 0 ...

I like your story

πριν από 14 ώρες ⚡ 0 ...

Firstly, I noticed a phrase in which the tense didn't really seem to be the right one to use. Grammar wise, that's it. Really clever, unexpected, and "plot changing" idea to use the net as a ladder to return back home. Overall, if I was supposed to rate it I would give it a 9/10. Great Job!

22 Δεκ 2020, 17:54 (👤 επεξεργάστηκε πριν από 13 ώρες) ⚡ 0 ...

I really liked the ideas but, it had some grammar mistakes. After all the story was really interesting, good job!

comments on grammar

22 Δεκ 2020, 18:18 (👤 επεξεργάστηκε πριν από 13 ώρες) ⚡ 0 ...

I really liked this story, but how did the kids know that the planet they arrived it was the moon? It would be better to say a stange planet. Oh and it had some grammar mistekes.

9. Preparatory activity A: pre-intervention written products and Teacher's evaluation rubric for each example

a) Example A

2 Νοε 2020, 16:46 (👤 επεξεργάστηκε πριν από 7 ώρες) ⚡ 0 ...

It was a calm afternoon when my mom surprised me with two **aeroplane** tickets for Paris!! I was really excited for our trip.

I packed my suitcase because the **aeroplane** took off early in the morning so I had to be quick.

The next morning we drove to the place where the **aeroplane** was, its **wings** and **tail** looked so big. The **airhostess** was really kind to us and she offered us a free drink when got in to the **aeroplane**. There were a lot of **passengers** but we found a free seat. The **pilot** told us through a microphone to **fasten our seatbelts** because we were about to **take off**. I was tired, so I slept for a few hours. When I woke up my mom told me that we were **landing** right now so I was really excited about that. When we finally **landed** after 4 hours we stopped a taxi and asked him to take us to a hotel. After about 15 minutes we were there and the view from the window was amazing, we could see the Eiffel Tower !!

Maria ❤️

**-no flight incident
-flat plot/no pyramid**

Digital Storytelling Evaluation Rubric
Story Title: Pre-intervention activity A (Mary)

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View - Purpose	Establishes a purpose and maintains a clear focus; strong awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	2
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.	1
Storyboard	Detailed planning throughout the storyboard, including pictures, the order of events.	Indications of a plan for most of the storyboard including pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	2
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	2
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	2
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story	No attempt to match the pace of the storytelling to the story line or the audience	4

		engaging for the audience.	line. The audience is not consistently engaged.		
Solution of the Dramatic Question	There is a clear solution. The concluding details help the audience infer the message of the narration and feel satisfied with the content.	As the narration concludes certain details provide the message of the narration sounds satisfactory.	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message sounds like preaching.	The conclusion does not answer the dramatic question. The narration does not seem logical.	3
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat or need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.	3
Originality	The narration is original in its synthesis and presentation.	There is an important degree of originality in the narration.	The narration is original enough.	There is little or no originality at all.	1
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration.	Proper use of grammar and spelling for most of the add to the clarity and style of the narration.	There are some mistakes that distract the audience.	Repeated grammatical and spelling errors that are completely distracting.	4
Educational Value	The digital story has a significant educational value for the students.	There are a lot of indications for the educational value for the students.	There is little educational value for the students.	There is no educational value whatsoever and needs a lot of improvement in order to entertain the audience.	2
Total score					25

b) Example B

μπιν από 5 ώρες

⚡ 0 ...

one day my uncle told me a story about an accident. it all started When a man found three plane tickets. when he found these tickets he decided to go travel his family. the trip was in 2 days. arrived that day they got on the plane with great joy everyone put on their seat belts. after a few hours a flight attendant came to ask if they wanted something. then the pilot realized that the engine had a problem, when he realized it he immediately called the flight attendants to warn the Passengers. Well , Where the engine problem was not too serious and the plane landed safely at its destination

-repetition of phrases

-needs improvement

-no proofreading/editing

Digital Storytelling Evaluation Rubric
Story Title: Preparation activity 1 (Rea)

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View - Purpose	Establishes a purpose and maintains a clear focus; strong awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	3
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.	3
Storyboard	Detailed planning throughout the storyboard, including pictures, the order of events.	Indications of a plan for most of the storyboard including pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	2
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	3
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	2
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story	No attempt to match the pace of the storytelling to the story line or the audience	3

	engaging for the audience.	line. The audience is not consistently engaged.	
Solution of the Dramatic Question	There is a clear solution. The As the narration concludes concluding details help the certain details provide the audience infer the message of answer to the audience. The the narration and feel satisfied message of the narration sounds with the content.	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message sounds like preaching. The conclusion does not answer the dramatic question. The narration does not seem logical.	3
Economy	The story is told with exactly The story composition is the right amount of detail typically good, though it seems throughout. It does not seem to drag somewhat or need too short nor does it seem too slightly more detail in one or long. two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section. The story needs extensive editing. It is too long or too short to be interesting.	3
Originality	The narration is original in its synthesis and presentation. There is an important degree of originality in the narration.	The narration is original enough. There is little or no originality at all.	2
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration. Proper use of grammar and spelling for most of the add to the clarity and style of narration that contribute to the style of the narration.	There are some mistakes that distract the audience. Repeated grammatical and spelling errors that are completely distracting.	1
Educational Value	The digital story has a There are a lot of indications significant educational value for the educational value for the students.	There is little educational value for the students. There is no educational value whatsoever and needs a lot of improvement in order to entertain the audience.	2
Τελικό αποτέλεσμα σε βαθμούς			27

10. Final written products and Teacher's evaluation rubric

Dreaming on LeFishe by Group A

Digital Storytelling Evaluation Rubric

Story Title: Dreaming on LeFishe

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View- Purpose	Establishes a purpose and maintains a clear focus; strong awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	3
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.	3
Storyboard	Detailed planning throughout the storyboard, including the order of events.	Indications of a plan for most of the storyboard including pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	3
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	3
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	4
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really 'get into' the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story	No attempt to match the pace of the storytelling to the story line or the audience	3

	engaging for the audience.	line. The audience is not consistently engaged.		
Solution of the Dramatic Question	There is a clear solution. The As the narration concludes concluding details help the audience infer the message of answer to the audience. The the narration and feel satisfied message of the narration sounds with the content.	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message sounds like preaching.	The conclusion does not answer the dramatic question. The narration does not seem logical.	4
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat or need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	3
Originality	The narration is original in its synthesis and presentation.	There is an important degree of originality in the narration.	The narration is original enough.	4
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration.	Proper use of grammar and spelling for most of the add to the clarity and style of the narration.	There are some mistakes that distract the audience.	4
Educational Value	The digital story has a significant educational value for the students.	There are a lot of indications for the educational value for the students.	There is little educational value for the students.	4
Total score				34

The Magical Adventure by Group B

Digital Storytelling Evaluation Rubric

Story Title: The magical adventure

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View - Purpose	Establishes a purpose and maintains a clear focus; strong awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	3
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.	3
Storyboard	Detailed planning throughout the storyboard, including pictures, the order of events.	Indications of a plan for most of the storyboard including pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	4
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	4
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	4
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story	No attempt to match the pace of the storytelling to the story line or the audience	3

	engaging for the audience.	line. The audience is not consistently engaged.		
Solution of the Dramatic Question	There is a clear solution. The concluding details help the audience infer the message of answer to the audience. The narration concludes with the content.	As the narration concludes certain details provide the message of the narration sounds satisfactory.	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message sounds like preaching.	The conclusion does not answer the dramatic question. The narration does not seem logical.
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat or need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.
Originality	The narration is original in its synthesis and presentation.	There is an important degree of originality in the narration.	The narration is original enough.	There is little or no originality at all.
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration.	Proper use of grammar and spelling for most of the narration that contribute to the style of the narration.	There are some mistakes that distract the audience.	Repeated grammatical and spelling errors that are completely distracting.
Educational Value	The digital story has a significant educational value for the students.	There are a lot of indications for the educational value for the students.	There is little educational value for the students.	There is no educational value whatsoever and needs a lot of improvement in order to entertain the audience.
Total score				36

A Dreamy Adventure by Group C

Digital Storytelling Evaluation Rubric

Story Title: A dreamy adventure

Κατηγορία	Excellent=4	Very good=3	Satisfactory=2	Needs improvement=1	Evaluation
Point of View-Purpose	Establishes a purpose and maintains a clear focus; strong awareness of audience.	Focuses on a purpose; communicates with an audience.	Some evidence of communicating with an audience for a specific purpose; some lapse in focus.	Limited awareness of audience and/or purpose.	4
Storyboard	Detailed planning throughout the storyboard, including pictures, the order of events.	Indications of a plan for most of the storyboard including pictures and the order of events.	Some planning, including pictures and the order of events.	Little or no planning at all.	4
Content and Theme	The content is clearly related to the story and the theme while the main message is obvious.	The content is somehow related to the story and the theme while the main message is partly blurred.	The content is a little related to the story and the theme while the main message is not clear.	The content is absolutely not related to the story and the theme while there is no main message.	4
Dramatic Question	There is a dramatic question that captures the audience from the very beginning of the story.	There is a dramatic question that intrigues the audience early in the story.	There is a dramatic question that catches the audience's attention early in the story.	There is no dramatic question that captures the audience from the very beginning of the story.	4
Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. The audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.	4
Solution of the Dramatic Question	There is a clear solution. The concluding details help the audience infer the message of the narration and feel satisfied.	As the narration concludes certain details provide the answer to the audience. The message of the narration sounds	The narration concludes with the solution to the dramatic question. The audience is satisfied but the message	The conclusion does not answer the dramatic question. The narration does not seem logical.	4

	with the content.	satisfactory.	sounds like preaching.		
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat or need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.	4
Originality	The narration is original in its synthesis and presentation.	There is an important degree of originality in the narration.	The narration is original enough.	There is little or no originality at all.	3
Grammar and Language Use	Appropriate grammar and spelling for the genre. They add to the clarity and style of the narration.	Proper use of grammar and spelling for most of the narration that contribute to the style of the narration.	There are some mistakes that distract the audience.	Repeated grammatical and spelling errors that are completely distracting.	4
Educational Value	The digital story has a significant educational value for the students.	There are a lot of indications for the educational value for the students.	There is little educational value for the students.	There is no educational value whatsoever and needs a lot of improvement in order to entertain the audience.	4
Total score					39

Appendix O: Some Tasksheet Answers

1. Storyboard answers (all groups)

Storyboard - ST2 (Group A)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

Κανονικό κ...

Comic San...

14

B

I

U

A

Κοινή Χρήση

Storyboard ST2 (Group A)

Brainstorming - Creating a plot

Students: Eftichia, Eleonora, Mary, Erisa, Chris

Look at the pictures in your story and decide the plot!! What was going on in this story? Give a title to each picture, work in pairs and choose 2 pictures to keep notes of the plot.

Picture 1 Title: A sudden wake-up Teacher's notes: Johnny and little brother Phillip, cottage near the forest, night, sleeping, noise, wake up, strange light	Picture 2 Title: Flying through the stars Student: Mary Notes: they flew higher and higher, saw a weird looking planet...	Picture 3 Title: the destroyed planet Student: Eftichia Notes: landed on a destroyed planet, explored, saw another planet, went to take a look...	Picture 4 Title: Going to another planet Student: Mary Notes: they landed on a huge fish that looked like a planet (Le Fishe), they saw his friend (Bzomi)...
Picture 5 Title: Le Fishe and Bzomi Student: Chris-Mary Notes: Phillip felt sad, Bzomi	Picture 6 Title: The magic carpet Student: Erisa Notes: The children in the dark	Picture 7 Title: Sweet dreams Student: Mary Notes: After this crazy adventure	Picture 8 Title: The end

Storyboard - ST2 (Group A)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

Κανονικό κ...

Comic San...

14

B

I

U

A

Κοινή Χρήση

helped them, miss home, flew back home	flying happily on the carpet after their adventure.	they flew back home, they continued their dream...
--	---	--

EXPOSITION

CLIMAX

RISING ACTION

FALLING ACTION

DENOUEMENT

Write the plot of your story (one or two sentences for each box)

A. Αρχική κατάσταση - Τι συνέβη πρώτα; - Ποια γεγονότα συνέβησαν μετά και άλλαξαν την αρχική κατάσταση; - Ποιοι/ποια ήταν το κύριο πρόβλημα/ερώτημα/περιπέτεια/ζυχή του ήρωα που επιλύεται/επιτυγχάνεται στο τέλος της ιστορίας; Υπολογίστε όλες τις λεπτομέρειες... Johnny and his little brother, Phillip, were sleeping and suddenly they saw a bright light and heard a loud noise. -Mary	B. Αύξουσα δράση – Κλιμάκωση - Τι υπέσχη/υπέφερε ο ήρωας για να επιλύσει το πρόβλημά του; - Ποιος ήταν ο ρόλος των άλλων χαρακτήρων (σύμμαχοι ή αντίπαλοι) στην προσπάθειά του; They flew to different planets and met a king with a friend who was a fish. They stayed there for a really long time, so they missed their home. -Mary	C. Επίλυση του προβλήματος : ο τρόπος με τον οποίο το πρόβλημα/ερώτημα επιλύεται/απαντάται. - Πώς επιλύθηκε; - Τι ή ποιοι χαρακτήρες βοήθησαν; - Τι έκαναν; - Ποιες άλλες λεπτομέρειες διευκλύναν την επίλυση του προβλήματος; The king helped the two brothers to fly back home with a magic carpet. When they woke up realized it was all a dream. -Mary
---	--	--

Storyboard - ST2 (Group B)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

Κανονικό κ...

Comic San...

14

B

I

U

A

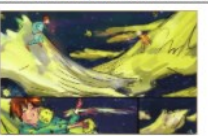
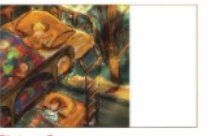
Κοινή Χρήση

Storyboard ST2 (Group B)

Brainstorming - Creating a plot

Students: Mikelido, Stathis, Irene, Gabriel, Fabio

Look at the pictures in your story and decide the plot!! What was going on in this story? Give a title to each picture and keep notes of the plot.

 Picture 1 Title: A sudden wake-up Teacher's notes: Johnny and little brother Phillip, cottage near the forest, night, sleeping, noise, wake up, strange light	 Picture 2 Title: The children who fly Student: Stathis Notes: The two brothers learn how to fly and so use their powers to explore different and magical places.	 Picture 3 Title: The time of fun Student: Irene Notes: Then they arrived in a place different from their place and there they had time to have fun !!!	 Picture 4 Title: The meeting with the scary monster Student: Fabio and Gabriel Notes: The two brothers landed with their magical powers on the moon and there they met a scary monster !!! They were tired
 Picture 5 Title: Leaving space!!! Student: Stathis	 Picture 6 Title: The magical city Student: Mikelido	 Picture 7 Title: Bedtime Student: Irene	 Picture 8 Title: The end

Storyboard - ST2 (Group B)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

Κανονικό κ...

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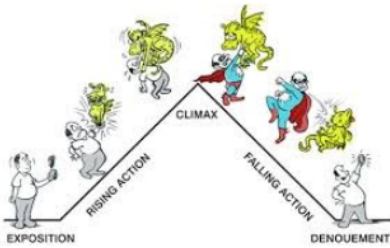
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Κοινή Χρήση

Notes: John and his younger brother Phillip left space!!!The monster helped them!!!

Notes: The children left the moon and returned home.

Notes: In the evening,Johnny and little brother Phillip,sleeping and they wait for the next day!!!



Write the plot of your story (one or two sentences for each box)

A. Αρχική κατάσταση - Τι συνέβη πρώτα; - Ποια γεγονότα συνέβησαν μετά και άλλαξαν την αρχική κατάσταση; - Ποιο/ποια ήταν το κύριο πρόβλημα/ερώτημα/περίπτωση/ευχή του ήρωα που επιλέγεται/επιτυγχάνεται στο τέλος της ιστορίας; Υπολογίστε όλες τις λεπτομέρειες. Johnny and his little brother, Phillip, were at home sleeping. There was a noise and a light gave them magical powers!!!	B. Αύξουσα δράση – Κλιμάκωση - Τι υπέστη/υπέφερε ο ήρωας για να επιλύσει το πρόβλημά του; - Ποιος ήταν ο ρόλος των άλλων χαρακτήρων (σύμμαχοι ή αντίπαλοι) στην προσπάθειά του; They could fly and explore magical places they went to a place in space. They played and then they visited the moon! They met a monster but they were tired and asked for help.	C. Επίλυση του προβλήματος : ο τρόπος με τον οποίο το πρόβλημα/ερώτημα επιλύεται/ισπαντάται. - Πώς επιλύθηκε; - Τι ή ποιοι χαρακτήρες βοήθησαν; - Τι έκαναν; - Ποιες άλλες λεπτομέρειες διευκόλυναν την επίλυση του προβλήματος; After a few days they returned to the place where he lived!!The scary monster was the king of the moon helped them get back home safe!!!
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Storyboard - ST2 (Group C)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

Κανονικό κ...

Comic San...

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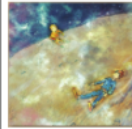
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Storyboard ST2 (Group C)

Brainstorming - Creating a plot

Students: Agapi, Alex, Rea, Bill, Magda

Look at the pictures in your story and decide the plot!! What was going on in this story? Give a title to each picture, work in pairs and choose 2 pictures to keep notes of the plot.

 Picture 1 Title: A sudden wake-up Teacher's notes: Johnny and little brother Phillip, cottage near the forest, night, sleeping, noise, wake up, strange light	 Picture 2 Title: The children flew high Student: Bill Notes: They flew high and they went away into space	 Picture 3 Title: Children's dream's Student: Agapi Notes: Strange planet, golden dust, play	 Picture 4 Title: The king's trap Student: Rea Notes: The children arrived on the moon but the king of the moon was sad and lonely. Trap, net, scared
 Picture 5 Title: Escape Student: Magda Notes: They stole the net, escape.	 Picture 6 Title: The trip home Student: Bill Notes: They fell on a tree. Safe at	 Picture 7 Title: The return home Student: Agapi Notes: The children returned	 Picture 8 Title: The end

Storyboard - ST2 (Group C)

Αρχείο

Επεξεργασία

Προβολή

Εισαγωγή

Μορφή

Εργαλεία

Πρόσθετα

Βοήθεια

70%

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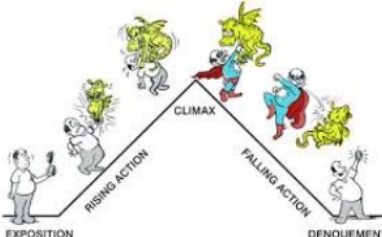
U

A

angry king

home

home.Sleeping ,dreaming



Write the plot of your story (one or two sentences for each box)

A. Αρχική κατάσταση 1. Τι συνέβη πρώτα; 2. Ποια γεγονότα συνέβησαν μετά και άλλαξαν την αρχική κατάσταση; 3. Ποιο/ποια ήταν το κύριο πρόβλημα/ερώτημα/περιπέτεια/ευχή και ήρωα που επιλύεται/επιτυγχάνεται στο τέλος της ιστορίας; Υπολογίστε όλες τις λεπτομέρειες.. Johnny and his little brother, Phillip suddenly woke up .There was a light.	B. Αύξουσα δράση – Κλιμάκωση 1. Τι υπέστη/υπέφερε ο ήρωας για να επιλύσει το πρόβλημά του; 2. Ποιος ήταν ο ρόλος των άλλων χαρακτήρων (σύμμαχοι ή αντίπαλοι) στην προσπάθειά του; They flew into space and they played on a strange planet. Then the king of the moon trapped them.	C. Επίλυση του προβλήματος : ο τρόπος με τον οποίο το πρόβλημα/ερώτημα επιλύεται/απαντάται. 1. Πώς επιλύθηκε; 2. Τι ή ποιοι χαρακτήρες βοήθησαν; 3. Τι έκαναν; 4. Ποιες άλλες λεπτομέρειες διευκόλυναν την επίλυση του προβλήματος; The children used the king's net to escape and returned home. The next day they woke up and realized it was a dream.
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2. Day 6 Peer-evaluation – Final drafts

The image displays two screenshots of Google Slides presentations, one for 'Final Draft - ST2 (Group A)' and one for 'Final Draft - ST2 (Group B)'. Both presentations are titled 'Dreaming on Le Fishe' and 'The Magical Adventure!!!' respectively. The slides show the title, the group name (ST2 - Group A and ST2 - Group B), and the list of students (Eftichia, Eleonora, Mary, Erisa, Chris for Group A; Stathis, Irene, Mikelido, Gabriel, Fabio for Group B). The slides also include a list of four pictures (Picture 1, Picture 2, Picture 3, Picture 4) and a list of four paragraphs of text. The interface shows the Google Slides menu bar and toolbar.

Final Draft - ST2 (Group A)

Archείο Επεξεργασία Προβολή Εισαγωγή Μορφή Διαφάνεια

Παρουσίαση Κοινή Χρήση

Φόντο Διάταξη Θέμα Μετάβαση

Dreaming on Le Fishe

ST2 - Group A

Students: Eftichia, Eleonora, Mary, Erisa, Chris

Κάντε κλικ για να προσθέσετε σημειώσεις ομιλητή

Final Draft - ST2 (Group B)

Archείο Επεξεργασία Προβολή Εισαγωγή Μορφή Διαφάνεια

Παρουσίαση Κοινή Χρήση

Φόντο Διάταξη Θέμα Μετάβαση

The Magical Adventure!!!

ST2 - Group B

Students: Stathis, Irene, Mikelido, Gabriel, Fabio

Κάντε κλικ για να προσθέσετε σημειώσεις ομιλητή

Final Draft - ST2 (Group C) ☆ 📁 ☁

Αρχείο Επεξεργασία Προβολή Εισαγωγή Μορφή Διαφάνεια

Παρουσίαση Κοινή Χρήση

Φόντο Διάταξη Θέμα Μετάβαση

1 A Dreamy Adventure
ST2 - Group C
Students: Agapi, Alex, Bill, Magda, Rea

2

3

4

A Dreamy Adventure

ST2 - Group C

Students: Agapi, Alex, Bill, Magda, Rea

Κάντε κλικ για να προσθέσετε σημειώσεις ομιλητή

Author's Statement:

I hereby expressly declare that, according to the article 8 of Law 1559/1986, this dissertation is solely the product of my personal work, does not infringe any intellectual property, personality and personal data rights of third parties, does not contain works/contributions from third parties for which the permission of the authors/beneficiaries is required, is not the product of partial or total plagiarism, and that the sources used are limited to the literature references alone and meet the rules of scientific citations.