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Digital Storytelling to Enhance Speaking Skills in adults aged 30 to 40

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ABSTRACT

The study explores the use of Digital Storytelling (DST) as a method to enhance speaking skills among adult English language learners aged 30 to 40. Adults often face challenges during the process of developing and reinforcing their oral communication skills, such as frustration, language anxiety, and lack of motivation. DST provides an innovative and engaging alternative to traditional language learning methods. The research adopts a qualitative approach, using structured interviews with professionals from various fields in Ecuador, to gather insights into their experiences and perceptions of DST. Thematic analysis is applied to identify key concepts related to the effectiveness of DST in fostering fluency, confidence, and clarity in communication. The findings suggest that DST improves specific aspects of speaking skills, such as pronunciation and coherence, and enhances overall engagement and motivation. By documenting participants' experiences, the research contributes to a deeper understanding of how DST can be used as a pedagogical tool to support adult language learning in diverse professional contexts.

Keywords: oral skill, English language, digital storytelling, improvement

Narración Digital para Mejorar la Expresión Oral en Adultos de 30 a 40 Años

RESUMEN

El estudio explora el uso de la Narrativa Digital (DST, por sus siglas en inglés) como un método para mejorar las habilidades de expresión oral entre adultos que aprenden inglés como segunda lengua, con edades entre 30 y 40 años. Los adultos suelen enfrentar desafíos en el proceso de desarrollar y reforzar sus habilidades de comunicación oral, como la frustración, la ansiedad lingüística y la falta de motivación. La DST ofrece una alternativa innovadora y atractiva a los métodos tradicionales de aprendizaje de idiomas. La investigación adopta un enfoque cualitativo, utilizando entrevistas estructuradas con profesionales de varios campos en Ecuador, para recopilar información sobre sus experiencias y percepciones respecto a la DST. Se aplica un análisis temático para identificar los conceptos clave relacionados con la efectividad de la DST en fomentar la fluidez, la confianza y la claridad en la comunicación. Los hallazgos sugieren que la DST mejora aspectos específicos de las habilidades de expresión oral, como la pronunciación y la coherencia, y aumenta el compromiso y la motivación general. Al documentar las experiencias de los participantes, la investigación contribuye a una comprensión más profunda de cómo la DST puede ser utilizada como una herramienta pedagógica para apoyar el aprendizaje de idiomas en adultos en diversos contextos profesionales.

Palabras clave: habilidad oral, idioma inglés, narrativa digital

INTRODUCTION

Effective oral communication is increasingly essential in today's globalized world, where professional, academic, and social interactions often require a high level of linguistic competence. However, adult learners often face significant challenges in developing these skills, such as frustration, language anxiety, and lack of motivation, which can hinder their progress (Knowles et al., 2020). Traditional language learning methods often focus on grammar and vocabulary and may fail to engage adult learners or provide meaningful, context-driven practice. Digital Storytelling (DST), an innovative educational technique that integrates multimedia tools to create and share personal narratives, offers a promising alternative for enhancing speaking skills among adults aged 30 to 40. DST allows learners to engage with the language more interactively, personalized, and engagingly by crafting stories that reflect their own experiences and perspectives (Davies & Cline, 2021). Despite its potential, there is a lack of empirical research exploring how DST specifically impacts the speaking skills of adult English language learners. This study aims to fill this gap by examining the experiences and perceptions of adult professionals in Ecuador who have used DST as a pedagogical tool. The study seeks to contribute to a deeper understanding of DST's role in adult language education by documenting these insights.

Literature Review

Storytelling can be traced back to the beginning of communication. Technology such as tools were developed later on, once civilizations had established themselves as communities that could deliver a form of useful techniques not only in their daily chores, but also in the way they transmitted culture. To tell a story for a group of listeners is to engage into an imaginary situation that requires a shared linguistic code, several referential elements such as the settings of a story, people involved and, above all, a cathartic and meaningful learning that can be extracted from the story that's been told.

Major civilizations have used storytelling to transmit their oral knowledge in order to preserve it from disappearing. Memory has played an important role since the beginning of civilizations because it has enabled the peoples to recall on past events, elaborate different learnings according to their positions in the matter, pass them down to other members of the communities and keep their knowledge alive through their language, which could be seen as an important cultural heritage, since it takes in their perspectives, their experiences and their judgements on things that happen in nature and how they face them. It can be said that storytelling was the first major device humanity employed with the purpose of ordering their world around them and preserving collective memories that are detrimental to their identities as individuals, but also as a group.

Storytelling, as a way of bonding with other members of the communities, has faced a reduction of significant value. As human needs have surpassed biological aspects to perpetuate the species, there has been a latent impulse of perpetuating one's ideas in nature with the intention of integrating the surrounding to their cultural, political, economical and agricultural activities. There are several proofs of this way of viewing the world as a mechanism of ordering it through language and codes. Actually, the first manifestations of writing tried to reproduce the natural world in their codifications. This can be considered as a way of enacting stories through the act of integrating their surroundings as codes that could give an explanation on how the natural world operates and how language could be a source of reliable information that sets the interpretation of the natural phenomena, but also the social and cultural manifestations that integrate the peoples to their surrounding locations. Therefore, it is especially important to keep in mind how language and stories told by these first inhabitants shaped the way that the world was seen and interpreted.

Myths: a way to explain the world

Orality has been the means to transmit knowledge that perpetuates cultures and sustains rites. The description of the world, through myths, is the bridge that establishes the continuity of this knowledge, since the word is the mechanism that executes the explanation of possible universes. In this way, natural phenomena find a *raison d'être* by entering into the mythical explanation of the world. Without scientific knowledge or the possibility of initiating an attempt that can account for the logical procedures that occur in the natural world, myth, as a fact of knowledge, implies that there are explanations that construct a universe that are sustained on what the senses apprehend.

Storytelling implies the recognition of reality from the construction of a narrative that accounts for the surrounding world, since the intention is to elaborate a sequence of facts that determine the relationship of the speaker, as representative of a community, in his relationship with the world around him. In the elaboration of these webs of meaning, what can be articulated is how the speaker's vision seeks to restructure the logics with which the world around him operates. The narrative forms that explain the world indicate that there are various artifacts that articulate it as a web of meanings, where personal concerns, as well as attempts to restructure the world through language, imply a resignification of the world to which reference is made, with the intention of constructing, through elements that are key to the speaker, a worldview, that is, a framework for looking at the world and its functioning.

It is interesting to note how the construction of a way of seeing the world, through language, perpetuates a construction as an aesthetic fact. This is one of the achievements of storytelling: to conjecture a symbolic world that is built according to the pertinence with which the narrator proposes it in order to link vital experiences that arise from the effects of his invention and that

impact on the emotions, psychology and body of the receiver. In this way, it is possible to establish links between two different ways of conceiving the world.

Myths, as foundational narratives, exercise the function of creating identity, that is, of seeking to construct places in the collective imaginary in which the different people who subscribe to a collectivity can integrate. This shared possibility gives myths the capacity to explain the world through a univocal form of transformation, metamorphosis and transit.

Memory has been privileged as an artifact in which different kinds of knowledge can be deposited to be reproduced collectively. Memory, in the face of technology, is experiencing a curtailment of its scope; that is to say, it operates in a different way, no longer as a kind of living archive, but in a way that is sustained by the use of technology. Storytelling has seen the emergence of writing and the printing press as a mechanism that has determined the implementation of technology that affects the traditional means of transmitting information. It is pertinent to recognize that the great books inherited from antiquity are related to traditions that have been recorded, ways of seeing and understanding the world that have been erected, with war stories that tell of triumphs, honor and reflections, as well as losses.

Storytelling is a quintessentially social activity. It requires not only readers or listeners, but other storytellers. Stories are at once the raw material and the cultural product of memory. Their telling creates a sense of immediacy (even when they are about very old events and actions) and what Kant (in a different context) referred to as “the universal feeling of taking part. (Scott, 2011)

It is also pertinent to review how storytelling is a tool with which history works, through the verbalization of a problem, told in the form of a narrative construction that arises with the elaboration of myths, history, as the heir of myths, manages to go through the past to deposit semantic charges in the course of the narration. In this way, history, as a science, reconstructs

the facts that are considered relevant around a notion of power that is sustained on a narrative of epic characteristics, as it emerges from the myths.

Storytelling, that is, elaborating a discourse with elements from Propp's categorizations and his classifications of literary paradigms, and narrating them, is one of the key elements that storytelling harbors as a source of oral transmission of significant life experiences. Communication, through narrative mechanisms, perpetuates the exchange of experiences and fosters situations of catharsis for the receiver. Already the Greeks experimented with catharsis as a means to elaborate meaningful teachings that could enlighten those who attended the theater. It is evident that the exchange of stories has an impact on the understanding of the world of the other, which determines that bridges are extended in which major aspects of the human experience can be distended. Thus, for example, psychoanalysis is presented as a clinical practice that seeks to bring the unconscious to a conscious state, given that the unconscious is formed by language.

Storytelling, then, admits a change that is experienced not only in the body, but also has repercussions on the way one looks at one's own experiences and how to elaborate them as narrative implies a more diffuse but forceful approach.

If predominant first experiences for contemporary storytelling participants are revival events (festivals, concerts, conferences, workshops, etc. - all middle class commercial activities) and if participants draw from social practices not usually expressed in traditional or genuine storytelling, specifically modern commercial, technological, and professional codes of practice, then these streams of experience converge to create a narrow forum with restrictive perceptions of what storytelling can be. Genuine storytelling might happen in such circumstances, but there is greater probability that its practitioners' or others' ways of thinking about storytelling make it less likely or to have less impact, or a result contrary to intentions. Cognitive science recognizes

that abstract, immaterial concepts such as thoughts and stories are metaphorical representations of material objects and processes, both in the world and in the brain. (Ryan, 2008)

Storytelling, as a pedagogical tool, can be a vehicle for individual well-being and collective peace of mind. Working with words to communicate reflections, as a narrative, establishes that the exchange of perspectives through the commentary of the experience can be considered as effects of social sharing. It is significant to consider that the elaboration of a narrative implies establishing a perspective, a problem, an aspect to be solved that may entail different consequences. Working the word, then, reveals aspects that are interspersed from the collective imaginary and connect with those that are experienced individually. The cathartic effects can, as noted, move and alienate, predispose or indispose. Narration, as a tool to work with stories, can achieve a positive and amplified effect in which the voices of a collective resonate and its effect to participate, from memory and language, in a polyphonic discussion poured through the filter of the narrator's voice.

The ability to tell stories is the ability to retell a story. The effectiveness of storytelling is the power that comes from its resources to be able to tell, that is, to be able to account for a network of symbolic charge that serves as an artifact that brings experiences closer, that universalizes territories, that speaks of a particular way of understanding the surrounding universe. This possibility of exchange between sender and receiver implies that there is a certain way of operating: storytelling is one of the literary topics that has been most worked on in world literature. Consider the multiple forms of storytelling that the Bible contains and how it acts as an engine to encourage the reading of different literary genres around the construction of a dogma that transcends time and space. Likewise, in the Bible there is the rewriting of episodes in which Jesus is the protagonist. The Gospels are different forms of storytelling of common events that clarify, confront, qualify, disprove, support other versions told. Similarly, classic texts,

such as Boccaccio's *Decameron* and Geoffrey Chaucer's *The Canterbury Tales*, revolve around storytelling as an emotional, psychological and sociocultural defense mechanism that generates cohesion among participants. Deniston-Trochta says:

This model of education requires reciprocation and interaction. At its best, it is a dynamic relationship. It begs for our attention as we seek to make connections between our students' knowledge and our knowledge. It requires reckoning with teaching as storytelling, in which both teacher and student engage. It acknowledges the importance of autobiography and interactive journaling in the education process. Similarly, common, familiar material culture becomes a text through which we gain access to personal stories. (2003)

Considering that the world we inhabit is traversed by capitalist regulations that impose their own ways of understanding the world, it becomes important to recognize how storytelling has been inserted into the spheres of capital to support and endorse goods and services that seek to establish a connection with the customer who seeks to satisfy his or her needs. Capitalism makes people be seen as beings of consumption. The alienation experienced with respect to the system whose political, economic, social and cultural edges subject the person to be integrated as one more element of the capitalist machinery (Dawson, 2013). In this way, it is understandable that storytelling has turned out to be a marketing strategy whose effectiveness suggests that consumers require products because of the narratives that surround them.

Storytelling, as a didactic strategy, seeks to play with exogenous and intrinsic elements of those involved in the process. Socioconstructivist pedagogy suggests that knowledge is forged through praxis and that it is constructed with the intention of apprehending the world and what inhabits it (Herman, 2007). Such learning takes place in the social environment, which has repercussions by expanding the faculties of socialization, empathy, understanding of others, cooperative work, and reinforces people's soft skills.

Digital Storytelling (DST) has gained recognition as an innovative pedagogical approach that merges storytelling with multimedia technology. Through DST, learners have been able to integrate images, videos, audio, and text to create digital narratives that are personal, reflective, and engaging. Several studies have highlighted the benefits of DST in fostering language development, particularly in enhancing communication skills (Robin, 2016; Sadik, 2019). The use of DST has been promoting creative expression and allowing learners to practice language in meaningful contexts, which is essential for improving speaking proficiency (Lambert, 2013). González-Tennant, via Lambert, identifies several types of storytelling:

Lambert outlines nine types of stories conducive to digital representation (Lambert, 2009, pp. 24-27). The first group is character stories relating the experiences between people. Memorial stories share personal views on why certain events, people, and places are important to us. Adventure stories document travel experiences and personal exploration. Accomplishment stories relate the experiences of achieving a personal or communal goal. Place stories explore those spaces and landscapes that are particularly important to individuals and/or communities. Job stories discuss professions. Recovery stories reveal the struggles of overcoming a great challenge. Love stories explore romantic relationships between people. Discovery stories reveal personal realizations and their effects on people. A broader grouping of digital stories is offered by University of Houston's Educational Uses of Digital Storytelling Web site (<http://digitalstorytelling.coe.uh.edu/>). This site groups digital stories into three major categories: personal stories, stories that inform, and stories that re-tell historical events (Robin, 2008, pp. 224-225). (2024)

Digital Storytelling has the possibility of confronting the concerns of users of a language they learn as a second language with the cultural norms and policies of a globalized world. The possibility that Digital Storytelling offers to empower individual experiences to dialogue in

consonance, or dissonance, with the web of voices that inhabit the community offers the personalization of the approach, of the quality of the voice, of the narrative and communicative strategies used in the course of its narration (McLellan, 2006). The permeability that storytelling offers as a device of individual agency implies that there are inherent characteristics of the individual user that seek to be replicated in the discourse, whether these are crutches, silences, pauses, characterization of voices, and other personal traits that influence the choice of digital mechanisms that support and sustain the personal narrative to be shown. Lyons and Mundy-Taylor say:

The creation of positive anticipations, expectations, reflections and reminiscences requires a considerable knowing, intersubjectivity and attunement, and lack of attention here risks boredom and even frustration for some of the audience. We strongly encourage you to embrace collaborative stretching as a valuable and efficacious strategy for enhancing storytelling for those so challenged by their impairment. (2012)

The scope and repercussions that Digital Storytelling offers for those who are in the process of learning a second language, implies talking about Project Based Learning and Learner Centered Learning, since pedagogical productions with the appropriate tools and strategies offered by digitality determine that learning is taken as a process that requires to be handled as a sequence of consecutive steps whose function is to determine the particularities of the user and offer a discourse consistent with their identity. Thus, by working with the particularities of the learner, learning can be reinforced by involving their tastes, preferences, concerns and emotional climate. Luschen says:

Learning within a critical framework - where educators "create the possibilities for the production or construction of knowledge" - is transformative (Freire, 2000, p. 30). In the process of sharing and building connections between texts (accumulated knowledge) and one's experiences, we

become active agents in learning. Reflexivity involves a process by which we both question and reframe accumulated knowledge as well as our own experiences. Through critical readings, meaningful experiences, and careful reflection, many SMS students were transformed through the course and the EHEH digital story project. (2014)

One of the key advantages of DST has been its ability to address the emotional and psychological barriers adult learners face, such as language anxiety and a lack of confidence. By enabling learners to tell their own stories, DST personalizes the learning experience and encourages emotional investment, which can lead to increased motivation and engagement (Nguyen & Nguyen, 2020). Furthermore, DST has been shown to provide authentic opportunities for learners to practice language in context, facilitating improvements in fluency, coherence, and pronunciation (Skinner & Hagood, 2021). These aspects have been critical for adult learners who have often struggled to find relevant, real-life speaking practice in traditional language learning environments.

Learning with Digital Storytelling can have an enormous impact on the student's life experiences and confidence, since he is exposed to work on his preferences with the intention of sharing his experiences, emotions and verbalizing what affects him and what he needs to communicate. In this way, it can be said that, above all, it affects self-perception and the construction of a personal code, of a dialogic rhythm, of a search to satisfy concerns. It is understandable, then, the enthusiasm that this form of educational innovation brings, since it moves on the level of the personal and the collective, i.e. the political (Nguyen, 2017). Digital Storytelling can be a way of perpetuating knowledge and reflection. In particular, the importance of the elaboration of the stories that are told should be emphasized, since they provide testimonies of situations that merit and deserve to be shared and that have an echo in various areas of knowledge (Schiller, 2018).

Despite its potential, research on the application of DST specifically for adult learners, particularly those aged 30 to 40, remains limited. Most studies have focused on younger learners or have examined DST in the context of writing and reading skills rather than speaking skills (Frazel, 2010; Ohler, 2013). Therefore, more empirical research is needed to explore how DST can be used effectively to develop speaking skills among adult learners, especially those engaged in professional contexts.

METHODOLOGY

A qualitative research design has been employed on this study to explore the impact of Digital Storytelling (DST) on English language learners, specifically focusing on adult learners' experiences and perceptions. The research used structured interviews as the primary data collection method, allowing for in-depth exploration of participants' personal experiences with DST. These interviews have provided rich qualitative data by enabling participants to reflect on how DST has influenced their speaking skills, including aspects such as fluency, pronunciation, confidence, and motivation.

Population

The population consisted of eight professional adults who have engaged with DST in their language learning process. A purposive sampling method was used to select eight participants with substantial DST experience, ensuring their relevance to the research question. The sample included a diverse group of individuals from various professional backgrounds: Evelyn (office worker), Johnny (businessman), Sarah (ESL instructor), Celia (doctor), Juan Jose (marketing specialist), Maria (graphic designer), Nuri (teacher), and Maria Vargas (petroleum engineer). This diversity of backgrounds and experiences has aimed to provide a broad perspective on the effects of DST across different professional contexts.

Instruments

The data collection has involved a structured interview with a guide, employing open-ended questions focused on improving speaking skills, identifying challenges, and comparing DST and traditional language learning methods. Interviews have been recorded with the participants' consent and transcribed verbatim for accuracy.

Procedure

The procedure for this study followed a structured approach to ensure a thorough exploration of how Digital Storytelling (DST) affects the speaking skills of adult English language learners aged 30 to 40.

Data Processing and Analysis

The information gathered in this study through structured interviews was systematically processed and analyzed using qualitative techniques. The main objective of the analysis was to identify recurring themes and patterns concerning the influence of Digital Storytelling (DST) on adult learners of English, particularly in relation to their spoken language abilities.

Data Processing

Each interview was recorded and transcribed exactly as the speakers talked. This process included both the verbal and important non-verbal details, such as pauses or hesitations, to capture the full depth of each participant's experience. This method ensured that the data accurately reflected what the participants communicated during the interviews.

Data Familiarization

After completing the transcription process, the researcher thoroughly examined the data several times to gain a deep understanding of the content. During this phase, key observations were noted, and initial patterns or recurring ideas in the participants' discussions about DST were identified. These notes provided the groundwork for the subsequent coding process.

Data Analysis

Thematic analysis process involved the following steps:

1. **Initial Coding:** The researcher began by applying open coding to sections of the transcriptions that referred to key elements of DST's effect on language learning, especially in relation to speaking abilities. For instance, one participant mentioned, *"Using DST helped me speak without pausing as much,"* which was categorized under **"Improved Fluency."** Another participant noted, *"I could hear my pronunciation improve after practicing with recordings,"* which was labeled as **"Pronunciation Improvement."**
2. Comments like *"I feel more confident speaking in front of others now,"* were assigned to the category of **"Increased Confidence,"** while statements such as *"DST kept me motivated to practise more,"* were placed under **"Higher Motivation."** Each code helped highlight how DST influenced various aspects of speaking.
3. **Categorization and Theming:** After coding, those with similarities were grouped into broader categories. These included **Fluency Improvement, Confidence Building, Pronunciation Adjustment, and Motivation Enhancement.** Through additional analysis, larger themes emerged that encapsulated participants' experiences, such as **Skill Development, Emotional Engagement, and Increased Learner Motivation.**
4. **Constant Comparison:** Throughout the analysis, a constant comparison technique was used. It involved comparing data across different interviews to identify consistent patterns or differences in how participants experienced DST. This process helped refine the emerging themes and ensured that the final analysis accurately represented the range of participant experiences.
5. **Interpretation of Themes:** Finally, the identified themes were interpreted in line with the study's goals. The researcher explored how DST contributed to improve speaking skills, focusing

on areas like fluency, pronunciation, and confidence. Participant quotes were used to support key findings and offer deeper insight into their experiences.

RESULTS

The interviews revealed that digital storytelling holds remarkable potential in enhancing the speaking skills of adult English learners. As participants recounted their experiences, many, such as Evelyn, Sherif, and Maria, described how writing, rehearsing, and recording stories significantly improved their fluency and pronunciation. Evelyn, for instance, shared, "I used to hesitate when I spoke, but after practicing my story multiple times, I felt my words flow more naturally." The repetitive nature of rehearsing stories before recording allowed learners to refine their pronunciation, ultimately leading to more precise and more confident speech. Sherif echoed this sentiment: "Recording my story over and over made me aware of how to pronounce certain sounds correctly, and that made a huge difference."

Another key result was an increase in confidence. Several participants, including Johnny and Nuri, emphasized how digital storytelling helped them overcome nervousness when speaking in front of others. Nuri explained, "At first, I was nervous about speaking, but sharing my story about my work made me feel more comfortable." By creating and presenting personal or work-related stories in a supportive environment, learners could build self-assurance, which is carried over into professional and social contexts. Johnny added, "It is easier to speak when telling your story. You know the words because it is about your life."

Another aspect that stood out was the contextual relevance of the language used in the stories. Learners like Juan José and Celia expressed how creating stories connected to their personal or professional lives allowed them to practise industry-specific vocabulary, making the learning experience more practical and engaging. Juan José noted, "When I talk about my job, I am using the words I need, not just random vocabulary." Celia, similarly, found this method more

meaningful than traditional exercises, saying, "Creating stories that reflect my work helped me feel like I was learning something useful for my career."

This personalized approach to learning fostered enhanced engagement and motivation among learners. As Maria enthusiastically remarked, "I loved being able to tell my own story. It's so much more interesting than just memorizing dialogues." Evelyn agreed, mentioning how injecting personal creativity into the content made the learning process enjoyable and fun, which in turn motivated her to practice speaking more often.

This sense of ownership over their stories spurred them to participate more actively in their language development process.

Additionally, feedback from peers and instructors was highly valued by participants. Sherif mentioned how constructive feedback helped him recognize areas for improvement, especially pronunciation: "My classmates pointed out that I needed to work on some sounds, and I am glad they did because now I am more aware of how I speak." Positive reinforcement also played a critical role in encouraging learners to keep improving. Johnny said, "When my instructor told me I was getting better, it pushed me to try harder."

Interestingly, many interviewees also mentioned that digital storytelling had a broader impact beyond just speaking skills. Several participants, such as Celia, Nuri, and Sherif, noted improved writing and listening skills. "Writing my story helped me focus on sentence structure and grammar," Celia explained, while Sherif also observed, "Listening to my classmates' stories improved my ability to understand spoken English." This multidimensional effect of digital storytelling made it a comprehensive tool for language learning.

Of course, the journey was not experienced without its challenges. Some participants, like Evelyn and Juan José, initially struggled with the technological aspects of digital storytelling, such as using editing software or recording tools. However, these technical hurdles were quickly

overcome with practice. "At first, I had no idea how to record or edit my story, but after a few tries, I got the hang of it," Maria shared, highlighting the added benefit of acquiring new technical skills.

Overall, the interviews suggest that digital storytelling offers an innovative and effective method for improving speaking skills in adult learners. It increases fluency and confidence and promotes creativity, engagement, and a multidimensional approach to language development. As Evelyn reflected, "Digital storytelling made me realize that learning English could be creative and fun. I feel more confident, not just in speaking, but in expressing myself." Creating and sharing stories allowed learners to take ownership of their language journey, making it a transformative tool in adult language education.

CONCLUSION

This research provides a better understanding of how Digital Storytelling (DST) benefits professional communication by improving fluency, pronunciation, and coherence. The study gathered different perspectives from professionals such as office workers, business owners, ESL teachers, doctors, marketing experts, and graphic designers—highlighting the practical advantages of DST. According to the interviews, DST improved essential speaking skills, helped building confidence and increased participation in real world professional settings.

Based on this study, it is recommended that organizations integrate DST into their language training programs and customize its use to address specific communication needs across various professional contexts. This approach ensures that professionals have the communication skills to succeed in a globalized work environment. It also sets the proper learning environment in order to increase the communicative skills that are supported by an enriching and creative process that ensures that the pertinent development of oral skills are met.

According to what was found through the research, it is mandatory to contemplate what are the categories under which the thematic analysis process registered and classified the participants' experiences, since they were built according to what they experimented during their own subjective process. Therefore, it could be said that DST can also amplify its impact when considering what are the possible categories that were identified according to the subjects who participated in the research.

It can be said that acquiring a new skill can build up several competences in the learner's persona when it comes to thinking about the consequences it has and how it affects the person's confidence. It means that DST has a meaningful impact on personalities, cognitive processes and knowledge building that comes from using realia and self-involvement in the process since it boosts confidence, self-assurance, and it improves social and language skills.

In addition, it is recommended that those abilities that are being reinforced by a personal experience with TIC and AI do also meet personal and collective standards that can improve self-confidence in adult English language learners because it broadens the experiences that can be collected by using several mechanisms and processes that are adapted to the user.

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