Utilizing digital storytelling as a tool for teaching literature through constructivist learning theory

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Abstract
Utilization of new technologies (ICT) and digital media has been a priority in recent years in the design and the implementation of educational programs around the world. The new educational reality, imposed by the pandemic, relies heavily on the replacement of in-person learning with distance learning, which is based on the use of digital tools and new technologies. The fact that distance learning has been massively and rapidly imposed due to the circumstances resulting from the pandemic and has been transformed from a supplementary to the main means of the educational procedure, has also highlighted the need for its tools to be linked to learning theories and to be extended to non-formal forms of education. Digital storytelling, in particular, that during the last years has been used as a means to all levels of formal and non-formal education, can be proved equally useful and productive in distance learning as well. This article presents a lesson plan for the literature course created in a secondary school in Greece. During the teaching, it was explored whether digital storytelling can provide a quality educational tool in which you can find a field for modern constructive–collaborative learning theories, in both formal and non-formal forms of education.

Keywords ICT · Digital storytelling · In-person learning · Distance learning · Non-formal · Informal forms of education · Constructivist learning theories

Abbreviations
ICT Information and Communication Technology
COVID-19 Coronavirus disease of 2019 (Center for Disease Control)

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Introduction

The twenty-first century has been described as “digital” and this is largely due to the impact that digital media have on every aspect of human action. Especially, in education, the use of digital media is the subsequence of the integration of the new technologies in the educational process, which has been observed since the 1990s. Recent studies show that the new technologies can make a significant contribution to the educational process and that especially computers are an integral part of it (Monroy García et al. 2020; Zhurakovskaya et al. 2020). Their importance was better understood during COVID-19 pandemic, when the argument that they contribute significantly to the transfer of the teaching–learning process outside the classroom is proved to be correct. This is evidenced by the interest shown by all countries in equipping schools and students with the appropriate tools (tablets, laptops, etc.) and educating teachers and students to be able to use conferencing platforms (Cisco Webex, Zoom, Microsoft teams, etc.) in synchronous and asynchronous distance education (Farnel et al. 2021; Katić et al. 2021). In this new reality, the interest in exploiting the possibilities offered by the new technologies and digital media became more intense along with the need to connect them with modern learning theories. The massive implementation of distance education has made this need even more vital.

Digital storytelling is a tool that in recent years has been extensively studied and used in the educational process in many ways (Chubko et al. 2020; Kogila et al. 2020; Hammond et al. 2021). This is basically a narrative that came up by the use of digital media. More specifically, digital storytelling is defined as

a short story, only 2–3 min long, where the storyteller uses one’s own voice to tell one’s own story. The personal element is emphasized, and can be linked with other people, a place, an interest or anything that will give the story a personal touch. (Normann 2011).

The creative, exploratory and collaborative character of digital storytelling fits perfectly with modern learning theories and can be used in a creative way not only in the classroom environment at school but in distance education as well. The principles of constructivism are the core of the modern educational systems which aim to promote active-exploratory learning through the student’s interaction with their social environment and cooperation with others around them. According to Wilson, a constructively structured classroom can be defined as the place where students work together and support each other using a variety of media and information sources so that under the teacher’s guidance they can achieve their learning goals and solve problems (Wilson 1996).

The use of ICT is often proposed as a tool for the teaching of literature, as shown in the case of the new curricula for the Lyceum that will be implemented in Greece from 2022 (I.E.P, http://iep.edu.gr/el/nea-programmata-spoudon-arxiki-selida). There are many possibilities of digital storytelling that can be utilized in the course of literature. Narrative is a key part of literature and its teaching through digital narration can contribute significantly to the students’
understanding of narrative techniques. At the same time, it becomes an effective tool to promote creativity and narrative skills of the person who makes it, while at the same time it becomes artistic representations with personal and group identity (Lambert and Hessler 2018). Additionally, it assists learners in writing creatively and more effectively by visualization of their writing, which results in an additional level of perception and authentic personal learning that enhances the writing process and effective learning experience (Moradi and Chen 2019).

However, there are few cases where a detailed reference is made to the role that digital storytelling can play in the teaching of literature. This finding is common to other researchers in the field of teaching literature, where it is found that very little research, however, has been conducted on the use of Digital Story (DS) in teaching and learning literature, particularly within the context of Higher Education (Horne 2021).

Furthermore, the case study of the digital narrative used in the teaching of literature is mainly concerned with younger ages. Respectively, in secondary education, lesson plans and case studies are minimal.

This article presents those elements of the digital storytelling that make it qualitative educational tool, in which modern constructivist–collaborative learning theories, related with formal and non-formal forms of education, can be applied based on an implemented lesson plan for the literature course taught to high school students in a public school in Greece.

**Constructivism**

The term constructivism comes from the Latin word “construere” which means to build together and the corresponding learning theory has greatly influenced research and teaching. Constructivism is a relatively modern pedagogical theory in which students are encouraged to interpret and construct their own important representations and understandings of the outside world based on their own experiences and acquire knowledge through communication and transaction with others (Honebein 1996). Students form or construct much of what they learn through experience (Cashman et al. 2008). Learners come to learning situations with knowledge gained from previous experience, and that prior knowledge influences what new or modified knowledge they will construct from new learning experiences (Phillips 1995). Personal experience and its role in the cognitive process is based on the power of subjective experiences. The student attempts to interpret the world around them based on personal filters: experiences, goals and beliefs (Solomon 1994). The theory of constructivism is dominated by two theories, cognitive constructivism and social constructivism. Cognitive constructivism is based on the ideas of the Swiss psychologist Jean Piaget (Piaget 1953), while social constructivism is based on the research of the Russian psychologist Lev Vygotsky (Vygotsky 1978). The Piaget School believes that people cannot immediately understand and use the information given to them, but they create their own knowledge through experience. Experience
is used to create the spiritual models of the world, which are further processed with new situations that offer new experiences. The creation of knowledge takes place mainly in the human mind in interaction with the sources of knowledge. Piaget’s theory includes assimilation and accommodation, which are processes children go through as a search for balance or “equilibration” (Wadsworth 2004). His theory on equilibration, assimilation and accommodation all have do with the children’s ability to construct cognitively or individually their new knowledge within their stages and resolve conflicts (Piaget 1953). Recognizing that this process occurs within each individual student at a different rate helps the teacher facilitate constructivist learning (Powell and Kalina 2009). Vygotsky emphasizes the importance of social and cultural factors in the creation of knowledge, in the process of learning and in the development of the individual. It is a modern approach, according to which each individual’s thought is built on the basis of social interaction. Social interaction plays an important role in student learning. It is through social interaction that students learn from each other, as well as adults (Blake 2008). According to Vygotsky, although mental functions play an important role in the child’s developmental process, the core of development is the social factors that insert or surround the individual. (Vygotsky 1978).

**Digital storytelling and constructivism**

Digital narrative (Digital Storytelling, digital narrative) is a relatively recent term that in the last three decades is becoming more and more popular in many different fields, from the field of literature to the field of advertising and the field of electronics. Although many trace the beginnings of digital storytelling in the early stages of the evolution of digital media (Bryan 2017), the term was first introduced at the Digital Media Center founded in San Francisco in 1994 by D. Atchley, J. Lambert and N. Mullen. According to Armstrong, digital storytelling is a process that involves traditional storytelling with the technologies and media of the digital age, such as video, audio and personal storytelling (Armstrong 2003). Coventry considers digital stories to be multimedia short film narratives that combine text, images, and audio files (Coventry 2008). According to Barret, digital history is 2–4 min digital video clip, where most of the time there is a first-person narrative, enriched with images and music that give an emotional tone (Barrett 2006). The definitions converge on the fact that the traditional way of storytelling is redefined and presented with the help of digital media. As traditional storytelling used voice and written language, the new way of storytelling proposed by digital storytelling required the means it uses to be identified. Thus, there are three categories of elements that a digital narrative includes:

- image (includes images, video clips, image and video switching).
- sound (includes recorded narration of the story with adjustment of tone and rhythm by the narrator, pauses, etc.)
- music investment (music, music effects, etc.)
Robin divides the types of digital storytelling into three categories: personal storytelling, digital storytelling that examines historical events, and finally storytelling that instructs or educates (Robin 2005). The first of these three species is the one that includes the largest number of subcategories. The distinction can be made based on the purpose of digital storytelling, i.e., if it is a simple storytelling (personal story, folk storytelling, etc.), an informative storytelling (e.g., object construction instructions, biography, etc.) or digital persuasion narratives, such as commercials (Robin 2006). In any case, anyone who wants to create a digital narrative should be more or less familiar with the tools it uses (audio and video recording and editing programs, use of the material from the internet, knowledge of web.02 and web.03, etc.). Furthermore, the rapid development of digital storytelling requires the adaptation of aspiring "digital narrators" to the new ways it proposes.

One of the basic principles of constructivism is that knowledge is built on the foundations of a previous experience. This means that students are involved in a learning process based on the knowledge they had gained from previous experience and that the new knowledge that will be acquired is largely due to previous experience (Phillips 1995). Students, through the process of assimilation, adapt the information they receive to what they already know. Digital storytelling requires students to have sufficient knowledge of the media used to create it (operation of cameras for capturing, saving, and editing photos and videos, subtitling and voice-over through programs such as windows movie maker, adobe spark, etc.). However, students adapt this knowledge to the requirements of digital storytelling, discovering the new perspectives it can offer using it in a new way. The degree of familiarity with the media also determines the result of the students’ work. Of course, the same stands for the content and the goals that have been set from the beginning. Any questions or difficulties are not dealt with a passive approach, but with the mobilization and the active participation of the students. This is a basic principle of constructivism that applies in the case of digital storytelling. As the means used are constantly changing, following technological developments, the students need to adapt to them. They must constantly experiment, ask questions, criticize, exchange views and innovate. Only in this way will the learning objectives be realized, not only in the final form of the project, but also in the whole course of the educational process.

A basic condition for the above principles to be effective is the existence of an appropriate educational environment, which will serve the principle of active learning. Utilizing the possibilities of digital storytelling, this becomes possible as students work in a familiar environment (school computer room, home computer), which with the plethora of media appeared (computers, cameras, internet, video cameras, etc.) and with the creative opportunities appeared (digital storytelling programs, synchronous and asynchronous conferencing platforms) helps them to actively acquire knowledge. At the same time, digital storytelling utilizes the possibilities of working in groups and through its emphasis on collaborative projects/works and discussions, personal contribution and research. The collaborative teaching method is a basic principle of constructivism, as collaborative and cooperative learning experiences allow students to construct a shared understanding by negotiating appropriate meaning and solutions to learning tasks (Jonassen et al. 1995).
**Current study**

The purpose of the research is related with the intention of the teacher to identify the extent to which it is possible to use women as a literary character of folk songs didactically through digital narration and whether this will help to bring students closer to two seemingly diametrically opposed ways: narrative, a traditional and a modern one, working on the basis of constructivist learning theories.

The research was based on a lesson plan for the literature course taught to high school students in a public school in Greece. This project meets the requirements of both living and distance education and involves students in non-formal forms of education. The reason for the lesson plan is the teaching of the unit "The Genders in Literature" in the first grade of Lyceum. More specifically, students undertake to create a digital narrative centered on a woman as she is presented in specific traditional folk songs. The main purpose of the educational script is to help students to approach the literary tradition of folk songs and consequently the basic motifs of folk tales through the modern tools of digital narration. In addition to specific cognitive and pedagogical goals set by this educational scenario, emphasis is placed on familiarizing students with the technological—digital tools of digital storytelling and work based on constructivist learning theory.

Directly related to the main purpose of the research are the individual goals that they set. Specifically, the research aims to detect the margins of the utilization of digital narration in the teaching of literature through a didactic intervention defined in time. Also, aims to record the change of the students’ attitude toward the subject and how much progress the class has made in order to evolve at the same time. The research was conducted on a group of 16 students of the AD Daily General Lyceum in a public school where the teacher worked during the period September–December, school period 2020–2021. The class consists of 12 girls and 4 boys, with relative heterogeneity in performance, age 15–17, and parental consent was given.

**RQ1** Can female literary characters of folk song acquire a new way of expression through digital narration?

**RQ2** Can students’ work be based on the constructivist learning model?

**RQ3** What differences do students see between the two types of storytelling (traditional and digital)?

Based on previous experience, a new plan, that will meet the requirements of both living and distance education and will involve students more in non-formal forms of education, is proposed. There have been many notable studies in recent years regarding the use of digital storytelling in modern education (Smeda et al. 2012; Lazareva and Cruz-Martinez 2020; Olson and Maurath 2020). The course plan follows these innovative ideas, but it focuses on the following basic principles for teaching it. Specifically:
(a) Digital storytelling is just as important in the teaching of this course as traditional storytelling. In other words, it is not taught neither as a separate course nor as a secondary teaching tool.
(b) students are given more freedom in choosing the topic and the tools they will use to implement it.
(c) it can be implemented in both life and distance education.
(d) it is addressed to students of the last grades of secondary education when most of the digital storytelling proposals at school concern children aged 4–12 years.
(e) uses modern digital storytelling tools, most of which enhance collaborative learning online.

Methodology

The methodology is based on quantitative research. The collection of quantitative information allows us to conduct statistical analysis that aggregates the data (e.g., averages, percentages) showing corresponding data relationships. This quantitative research includes questionnaires (pre and post), related to the research questions posed above.

The teaching method follows the constructivist method of teaching, mainly because the teaching of folk tales in a modern way (through digital narration), is best served through modern teaching methods, such as group collaboration. More specifically, the search, evaluation and processing of material from the internet give students the opportunity to work together to create a project that is unique. In fact, the program that has been selected for the creation of the digital narration is Windows movie maker, (http://www.winmoviemaker.com), which offers the possibility to the members of the group to take initiatives, to get acquainted with the exploratory learning, to act on their own, to exercise their critical and synthetic ability. According to the above, this didactic scenario includes several of the work techniques that may exist in the framework of the method of collaborative teaching (brainstorming, class discussion, group work). In short, it follows the four stages: theme, planning, implementation, presentation and evaluation.

Lesson plan

Initial stage—preparation stage

Prior to the start of the workshop, the traditional interpretive-analytical teaching method aims to recall the theory of narration in the students’ memory and to connect it with specific folk songs related to the topic. More specifically, the topic refers to how the genders and especially the women are presented in the Greek folk songs. The goal is the students to understand that digital storytelling also belongs to the great circle of storytelling, which is an integral part of human culture. The teacher, in this phase can read folk songs to the students, show short videos with testimonies of elderly people and short digital narratives related to the topic. This is necessary
for the students’ digital narratives to meet the requirements of the specific teaching unit.

Even at this stage, the degree of students’ familiarity with the tools of digital storytelling and the collaborative way of working must be investigated so as the interventions, that will help in the easier course of the research work, will be made soon. Finally, the teacher checks if the equipment of the computer lab has the necessary image, audio, and video editing programs. If the class is working in distance education, the teacher examines whether the students have these programs on the home computers.

Above all, however, a questionnaire is given at this stage, which aims to investigate the relationship of students with the basic terms that compose research questions, namely literature, digital storytelling, and work with the constructivist method. The answers will be compared with those given by the students at the end of the lesson to draw useful conclusions (Table 1).

**Main stage: digital story laboratory**

**1st two-hour meeting of the working groups**

Initially, at this stage the teacher detects the students’ familiarization with the tools of digital storytelling. It aims at the students’ contact with the ways of searching, archiving, and utilizing digital material from the internet.

Specifically, the teacher presents:

- the available programs for the creation of digital narration, such as windows movie maker, adobe creative cloud express (http://www.adobe.com/express), plotagon,( http://www.plotagon.com) etc.

| Table 1 Initial questionnaire |
|-----------------------------|
| Grading scale: | Very low | Low | Intermediate | High | Very high | 1 | 2 | 3 | 4 | 5 |
| 1 | In general, how satisfied are you with the way the Literature course is taught? |
| 2 | Have you ever worked in the computer room in the literature class? |
| 3 | Do you generally use digital media in your literature course? |
| 4 | Do you know the term "digital storytelling"? |
| 5 | Have you edited a digital storytelling program? |
| 6 | How well do you know how to use the internet? |
| 7 | How often do you download and edit images and videos from the internet? |
| 8 | Do you know the laws governing the sharing of images and videos on the internet? |
| 9 | Are you satisfied with your effort? |
| 10 | How do you judge the final result? |
| 11 | Do you think that after this research work you are better acquainted with the tools of digital storytelling? |
| 12 | Do you think that folk tales can be rendered through digital storytelling? |
– how to create a storyboard (either on paper or by using the available programs such as storyboardthat.com (http://www.storyboardthat.com), or canva.com (http://www.canva.com).
– how to search and/or save images, with emphasis on copyright legislation.
– the basic tools that can be used to create digital storytelling (http://wevideo.com, http://storybird.com, windows movie maker).

The students start working on creating the story—board utilizing various programs available on the Internet (http://www.canva.com, http://storyboardthat.com). Even when working in the classroom there is the possibility of printing the drafts, the students should be encouraged to use one of the many programs available online to provide them the ability to collaborate remotely.

2nd working group meeting (2 h)

Based on the storyboard they have created students should now proceed with the collection of the material that will help them to tell their story digitally. They search for material online, respecting the legislation regarding copyrights and intellectual property rights. Alternatively, they can use material gathered from interviews, from photographing places (e.g., folklore museums), from family and municipal archives, etc. At the same time, they process the material using the available programs, such as pixlr (http://pixlr.com).

At this stage, the students present the material and receive advice and instructions from the teacher before proceeding with its processing into a complete digital narrative.

3rd two-hour meeting of the working groups

In this phase of the workshop, the students deal with the final composition of the digital narration. The choice of tool they will use should enable both collaboration and distance. There are many platforms on the internet with many tools. Indicative websites such as wevideo.com (http://www.wevideo.com), http://storybird.com enable students to collaboratively create digital history. Then, the groups promote the digital story, evaluate digital stories based on specific criteria (Table 2) and discuss them.

At the end of the course, students are given a final questionnaire in order to investigate the progress that has been made (Table 3).

Results

The initial question was regarding the degree of students’ satisfaction with the traditional way of teaching literature. The vast majority of students answered that they are not at all satisfied with this way of teaching, a fact which by itself almost indicates the need for involvement of new ways in teaching literature that will intrigue their interest (Fig. 1).
| Table 2  | Final stage—evaluation stage |
|---------|-------------------------------|
|         | 5 points                        | 4 points                        | 3 points                        | 2 points                        | 1 points                        |
| Content | Properly structured, without gaps | Structured properly with a few gaps, which do not affect the content comprehension | Structured properly with a few gaps, which do not affect the content comprehension | Structured with failures and gaps that significantly affect the content comprehension | Structural failures create serious problems in the content comprehension |
| Images  | Many, with proper resolution, relevant and well-crafted | Several, with good resolution, relevant and with a few processing errors | Many, but with errors in the analysis and the processing | Many, but many of them irrelevant to the subject and of poor quality | Few with poor analysis and processing |
| Video   | Absolutely relevant, quality, with proper editing | Relevant, good quality and editing | On the subject, but without good editing and quality | Problems, not related to the narration, without proper editing | Irrelevant, without quality and with no processing |
| Sound narration | The sound fits perfectly with the narration, which is properly synchronized | The sound and narration frame harmonize well with the content for the most part | Good, but with problems in quality and relevance | The narration in some places is asynchronous | Bad sound and completely asynchronous narration |
Contributing to this was the fact that they had not linked the subject of literature to the tools of ICT and of course found it quite difficult to tell folk tales in a digital way (Fig. 2).

The questions asked about the students’ relationship with the internet showed that in over 90% of the students surf the internet a lot. There was also a large percentage who answered that they download videos and pictures from the computer very often or too much (75%). This means that there is a great deal of familiarity with the basic material extraction space for creating digital storytelling. However, the answers to the following questions are not in line with the previous ones. Thus, students who know how to process very good videos and images are only 25%, well 25% while mediocre 45% and a little 05%. Of course, the existence of 25% helped to have at least one student in each group who knew very well how to process digital material.

Table 3  Final questionnaire

| Grading scale: | Very low | Low | Intermediate | High | Very high |
|----------------|---------|-----|--------------|------|-----------|
|                | 1       | 2   | 3            | 4    | 5         |

1. Were the objectives of the course clear?
2. Did the material gathered meet the objectives of the course?
3. Did you collect this material easily?
4. Did you easily process the material you collected?
5. Were the tools you used easy to use?
6. Was trying to tell the story digitally easy?
7. Was trying to tell the story digitally interesting?
8. Did trying to tell the story digitally make the lesson more interesting?
9. Are you satisfied with your effort?
10. How do you judge the final result?
11. Do you think that after this research work you are better acquainted with the tools of digital storytelling?
12. Do you think that folk tales can be rendered through digital storytelling?
13. How happy are you with the way you worked as a team?

Fig. 1  How satisfied are you with the way the Literature course is taught?
and thus helped the others. Regarding the rules of safe navigation, the students answered with a percentage of 60% mediocre and only 15% very good or good. This means that a percentage of about 25% knew little or nothing about safe navigation and the rules of intellectual property protection rights (Fig. 3).

The fact that most of the students did not even know the term digital storytelling [Graph 3] and of course they were not familiar with its tools caused concern (Fig. 4).

The questions that were asked about the material that they finally used showed from the answers they gave that they managed to collect it and use it relatively easily and in a way in accordance with the goals that had been set. This was expected to some extent, as the students already had a fairly good internet familiarity and simply needed guidance on the criteria for choosing the material, copyright and use of the movie maker (Fig. 5).

In the questions concerning the digital narrative with which the students had never come in contact before, it seems that they have sufficiently understood the possibilities it offers in the educational process and in particular in teaching literature. Almost half of the students think that digital storytelling makes the literature lesson more interesting, while there is no student who says anything. Not
only the process of narrating a folk song digitally does not seem difficult to them, but it seems rather interesting to the extent that even if it is disconnected from the closely educational process, it arouses their interest (Fig. 6).

Particularly encouraging were the answers to the question on whether this teaching method helped them to become better acquainted with the tools of digital storytelling. In other words, we see that one of the main goals of the script was to acquaint the students with digital storytelling, given the fact that they had almost no contact with it and now, as shown below, over 70% are more or less familiar with digital storytelling (Fig. 7).

They also overwhelmingly realized that folk tales could find a modern and more familiar way of being expressed with the modern teaching methods (Fig. 8).

Finally, the students seem to be more pleased to work through the research constructivist teaching model in relation to the traditional interpretive approach of literary teaching (Fig. 9).
Fig. 6  What is their opinion on the use of digital storytelling in this course of literature?

Fig. 7  Do you think that after this research work you are better acquainted with the tools of digital storytelling?

Fig. 8  Do you think that folk tales can be rendered through digital storytelling?
Discussion

The table below shows how this lesson plan utilized digital storytelling to achieve some of the key objectives of constructivist learning theory, as set by Honebein (1996). Through the presentation of this work in a way that will utilize many forms of presentation (audio, video, text), the student understands in practice the basic principles of constructive learning theory (Table 4).

The completion of the educational scenario in the classroom in combination with the two questionnaires, that were completed at the beginning and at the end of it, gave the students the opportunity to answer to a large extent the research questions asked from the beginning, but also to draw useful conclusions about the relationship of digital storytelling and folk tales in the modern educational environment. Initially, it seemed that the students’ dissatisfaction with the way of teaching modern Greek literature is very high, which made it difficult for the teacher to try to convince the group of students who participated in the research that there are alternative ways of approaching the literary text. Furthermore, the majority of the students had moderate or almost no knowledge of the term folk narratives, a fact that required their acquaintance with the theoretical part of the term.

At the same time, the findings of the questionnaire given in the preliminary steps confirmed the fact that the students have not yet become familiar with ICT in the subject of Literature. This is largely due to the relationship they should have with the tools used by digital storytelling (internet, audio and video editing programs, etc.), when they seem to be quite familiar with their use in extracurricular activities.

It is characteristic the fact that they had only a small experience from the use of ICT in literature. They had watched a video related to the literary text being
taught only a few times, and respectively they had not combined the teaching of the course in the field of informatics nor in the distance education. This should be directly related to the fact that in an exam-oriented and technocratic school, teaching literature is a boring process for students that do not have any interest in it. Thus, the effort to get in touch with folk narratives and to use them in a modern and creative way through digital narration was very demanding in advance although, according to their answers, there was a desire but also the impression that it is possible.

One more conclusion that is drawn from the questionnaire given to the students at the beginning is the relationship they have with digital media. Most of them use the internet, know how to process images and sound, while as it can be seen in the course of the educational scenario, they have a good theoretical relationship with the tools used in ICT. This fact shows that with a targeted guide, students do not really find it difficult to narrate a folk song digitally. Overall, in terms of the answers given to the questionnaire at the beginning of the research, we could say that the effort to answer the research question of whether popular narratives can acquire a new way of being expressed through digital narration is becoming particularly demanding. As mentioned earlier, this is due to the fact that the educational reality and the conditions that characterize it do not help in the emergence of popular narratives and that the application of ICT is done with slow and non-targeted steps. However, research shows that there is a possibility for the approach of the two narratives in the context of the educational act.

In particular, in the questions concerning digital storytelling, the students seem to have sufficiently understood the possibilities that it may have in the teaching of popular storytelling. The 50% of the students believe that digital storytelling makes the subject of literature more interesting, while no one answers at all. Additionally, it does not seem difficult for them to digitally narrate a folk song, but an interesting process. More than 70% of students believe, but also prove with their work, that they

| Table 4  | Digital storytelling and constructive learning theory |
|----------|------------------------------------------------------|
| Student learns through the process of building knowledge | Digital storytelling includes specific steps from the creation of the storyboard and the processing of the material to the final composition. Throughout this process the students learn new things and improve their previously acquired skills |
| Students learn different ways of approaching a topic | Digital storytelling helps the students to present a topic belonging to the traditional poetry using the digital media and the infinite choices and combinations they offer |
| Students integrate knowledge into real environments | The students share digital storytelling on social media, collaborate and discuss in real time for the digital narrative they will create |
| Students gain confidence in their creative abilities and become the center of the educational process | Digital storytelling makes the students an active part of the educational process as it allows them to freely choose the way they will tell the story, present the material and the means they will use |
| Students join a team and work together to create a project | A key part of the above workshop is working in groups |
are familiar with digital storytelling. This fact shows that they are able to take advantage of the opportunities it provides beyond the narrow educational framework. The answers to whether they are familiar with the term "folk tales" were similar, with the answer "very much" prevailing. The combination of the above two answers leads us to the conclusion that the research question on whether popular narratives can be expressed digitally has a positive answer. This is evidenced by the answer given by the students themselves, since, as shown in graph 16, they overwhelmingly argue in favor of this. The fact that they feel happy with the way they worked shows that the constructivist learning model can work constructively in lessons such as leveraging digital storytelling in the field of literature.

Conclusions

Digital storytelling in this workshop enables students to use in a creative way tools that are familiar with (internet search engines, audio and video processors, social media). Thus, the teaching of folk poetry texts acquires greater interest for students, bridges the age gap, gives initiative to students and strengthens their creative imagination.

The implementation of the workshop can also help significantly in the digital literacy of students as they are called to work mainly on the computer. Digital storytelling becomes the cohesive link between the “old” and the “new” way of storytelling, giving students the keys to interpretation of other digital storytelling very familiar to them, such as comics, video games, etc.

The conditions of the pandemic made the teaching effort difficult. However, the lesson plan can also be applied to distance education. This, we intended to be a key contribution of this research to the teaching of literature with the help of digital storytelling.

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Declarations

Conflict of interest  The authors declare that they have no competing interests.

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