

## Digital Storytelling and Multimedia Narratives

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### Abstract

Digital storytelling utilizes multimedia technologies, including photographs, videos, spoken word, and animation, to create interactive stories. Digital storytelling, a modern adaptation of oral storytelling, transcends cultural and technological boundaries. This article explores the impact of digital storytelling on several disciplines, including education, marketing, journalism, and social advocacy. It focuses on the technology tools and platforms that facilitate this transition. This article focuses on ethical implications for digital storytelling, such as permission, representation, and manipulation. This article highlights digital storytelling's revolutionary potential for promoting diversity, empowering disadvantaged voices, and transforming global narratives.

**Keywords:** Digital storytelling, multimedia narratives, interactive storytelling, transmedia, storytelling ethics, audience engagement.

### Introduction

Storytelling is an effective technique to explain ideas and share experiences. Writing is the written version of narrative. Teaching through storytelling dates back to Aristotle's tutoring experiences (Alexander, 2011). According to Morgan (2014, p.20), pupils today are considered 'digital natives' due to their early exposure to digital resources. In 2015, 92% of teens reported using the internet daily, with 24% claiming to use it "almost constantly," according to a Pew Research Center survey. Alexander (2011) described a "disconnect as the result of poor communication between 'digital natives,' today's students and 'digital immigrants,' many adults." (p.214). Because, while many adults utilize mail or phones for communication, the Internet generation is They use Facebook, Twitter, WeChat, and other social media platforms to write

multimedia blogs. Why is digital communication and multimedia writing appealing to the internet generation? How can digital storytelling influence multimedia feature writing? In this article, we first look at digital storytelling and multimedia feature writing. Next, we present a literature analysis on digital storytelling applications in several fields. We investigate the use of digital storytelling in a multimedia feature writing course using a case study.

### **Concept**

Digital storytelling involves using multimedia resources in learning contexts to create multimedia narratives by students (Barrett, 2006; Bull and Kajder, 2005; Clarke and Adam, 2010; Hung, Hwang, and Huang, 2012; Mellon, 1999; Robin, 2008). Narrative is a linguistic means of representing real or imaginary past experiences (Traugott & Pratt, 1980). Multimedia narratives combine several technologies and media, such as voice, words, images, music, and other sources. According to Rossiter and Garcia (2010, p.37), digital storytelling is a powerful combination of narrative and technology that is transforming education. Garrison (2010) defines feature writing as "creative, subjective writing that is designed to inform and entertain readers" (p.7). Feature writing is more creative than nonfiction and less objective than news writing. It varies from fiction since it focuses on reality. Multimedia feature authoring involves using several media and software. This combination of feature writing with technology enhances readers' understanding of the author's aim and substance. Multimedia feature writing is commonly used in journalism, personal storytelling, and other narrative formats.

### **Review of Literature**

Digital storytelling has received extensive attention over the last several decades. Dana Atchley coined the term "digital storytelling" in the 1980s to describe his experiments with multimedia elements in storytelling performances (Rossiter and Garcia, 2010). Joe Lambert and Dana Atchley launched the Center for Digital Storytelling (CDS) in Berkeley, California. The CDS is well-known for teaching people how to create and share their own personal narratives, as well as inventing the Seven Elements of Digital Storytelling. Since its inception, the CDS has conducted extensive study on digital storytelling. Some works examine the theoretical foundations or framework of digital storytelling. Other research concentrate on the uses of digital storytelling in other industries. Some explore the connection between digital storytelling and technology. The following is a review of the relevant research.

## **A. Theoretical Foundations**

### **1. Technological Pedagogical Content Knowledge (TPCK) Theory.**

According to Robin (2008, p.226), Technological Pedagogical subject Knowledge (TPCK) examines the link between subject knowledge, pedagogy, and technology. Mishra and Koehler (2006) said that TPCK is the foundation of skilled teaching through technology. The focus is on leveraging technology to enhance knowledge and abilities. According to Hicks (2006, p. 50), TPCK theory can assist teachers guide their instruction by fostering critical, creative, and responsible technology use. Digital storytelling is a multimedia-based instructional strategy that engages pupils in learning. Teachers must possess extensive understanding of teaching topic, methodologies, and multimedia technology, as well as the ability to integrate these elements into their instruction. Teachers can motivate kids to learn.

### **2. Constructivism**

Constructivism emphasizes that knowledge is created by learners through active mental processes. It stresses the trainees' active and creative abilities. Piaget (1977) proposed that learning happens through active creation of meaning rather than passive acceptance. Duffy and Jonassen (1992) found that learners grappled with inputs to make meaning of them, rather than just responding passively. According to Huttunen (1986, p.19), a teacher's role is to enrich, balance, and clarify students' experiences, guide them to seek new experiences, and connect them to their culture. The digital narrative technique closely resembles the constructivist idea of initiative, social, and situational aspects. Teachers use this method to encourage pupils to actively and creatively connect their personal experiences and social lives.

### **3. Transformative Learning**

According to Mesirow (2009, p.18), transformative learning promotes a critical dimension of learning by allowing individuals to recognize, reassess, and modify the assumptions and expectations that shape their thinking, beliefs, attitudes, and actions. It encourages pupils to actively participate immerse themselves in the pursuit of fresh knowledge, developing new concepts for new situations, and enduring significant differences. According to Kegan (1994, p.232), our perceptions of others are substantially shaped by our own preferences. The digital storytelling technique evaluates students' transformative learning in and out of the classroom.

## **B. The Application of Digital Storytelling in Different Field**

In recent years, there has been increased interest in study into the applications of digital storytelling in a variety of sectors. Numerous studies have examined how

digital storytelling is used in numerous contexts, including K-12 education, higher education, health care, aging, and community action (Rossiter and Garcia, 2010). Mullen and Wedwick (2008) explored how a rural middle school teacher used YouTube, digital stories, and blogs in a language arts program. The digital storytelling project promoted critical thinking and creative expression among pupils. Vasudevan, Schultz, and Bateman (2010) discovered that incorporating multimodal storytelling into a fifth-grade urban classroom boosted students' participation and engagement with the curriculum. Hung, Hwang, and Huang (2012) conducted an experiment with 117 Grade 5 pupils from an elementary school in Taiwan. Their experimental findings demonstrate that "the project-based learning with digital storytelling could effectively enhance the student's science learning motivation, problem-solving competence, and learning achievement" (p.368). In 2006, Salman Khan founded Khan Academy, a free online education platform with over 6,500 video classes focused on math and science. These videos feature digital storytelling. Each video lasts roughly 6 to 10 minutes and focuses on a single knowledge subject. The video is short and not likely to distract students. Following the video, students can choose to continue practicing the idea or review their responses. If they become stuck, they can request a hint by clicking the "I'd like a hint." button. The academy will track pupils' progress and motivate them with badges. Students enjoy this method of learning since it allows them to play digital games. Approximately 20,000 K-12 schools no longer require math teachers to teach. The Khan Academy YouTube channel currently has over 2,285,000 subscribers and over 658 million video views. Academics have used digital storytelling in various courses in higher education, including literary studies, creative writing, American Studies, social and cultural history, teacher training, ESL, and gender studies (Ganley and Vila, 2006; Klæbe and Bolland, 2007; Oppermann, 2008, p.178-9). Clarke and Adam (2010) examined Australian academics' use of digital storytelling as a teaching tool in higher education. They claimed that "digital storytelling offered great potential for higher education, especially in the arts and humanities." (p.173). Chung (2006) discovered that using digital storytelling in integrated arts education helps students understand complicated ideas and concepts more effectively.

### **C. The Application of Digital Storytelling in Writing Field**

Scholars have documented the growth of writing across multimedia and modalities (Vasudevan and others, 2010). Gakhar and Thompson (2007) found that digital storytelling enhances students' writing, critical thinking, and media literacy. According to Bulent Dogan and Bernard Robin's (2008) research, students in classrooms that used digital storytelling increased their technical, presentational,

research, organizing, and writing skills. At the University of Houston's College of Education, students' digital stories exemplified creativity, thoughtful writing, organizational skills, and self-expression, despite their reluctance to express themselves in class. (Rudnicki, Anne, & others, 2006, p.2) According to Clarke and Adam (2010), digital storytelling can help students who struggle with academic writing conventions learn and engage intellectually. Sylvester and Greenidge's (2014) study on struggling writers indicated that producing digital stories improves students' understanding of the story's purpose, structure, and form. Additionally, using images and videos helps students express themselves more effectively. Despite extensive study on digital storytelling, little is known about its applicability in multimedia feature writing courses. This article explores the attractiveness of digital storytelling and multimedia writing among the Net generation, as well as its application in a multimedia feature writing course using a case study.

### **Conclusion**

This article explores digital storytelling and multimedia feature writing, their theoretical roots, and applications. This study adds to the literature on digital storytelling in multimedia feature writing by exploring three specific applications. First, it examined the reasons why digital narrative and multimedia writing appeal to the Internet generation. The digital storytelling approach has been applied in a multimedia feature writing course using a project-based storytelling strategy. This article suggests that team project-based learning can improve students' skills in information gathering, problem-solving, communication, and collaboration. When searching for relevant information for a digital storytelling assignment, students must critically evaluate their findings rather than blindly trusting them. This technique has changed pupils into critical thinkers and innovative problem solvers. In the digital age, the Net generation uses many technology to tell their own stories, such as digital cameras, photos, music, and writing. Web 2.0 enables users to create multimedia tales and communicate with readers using platforms such as Facebook, Twitter, and Wechat. These standards emphasize the importance of developing students' creativity and multimedia storytelling skills. To satisfy these objectives, pupils' "creactical thinking" abilities must be developed. "Creactical thinking" is a technique for "blending creativity and critical thinking" (Ohler, 2013, p. xiii). This study found that digital storytelling can help students develop into creative and critical multimedia narrators. This has significant implications for building a new curricular core and conducting research-based learning.

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