Storytelling in The Digital Era: Scopes and Perspectives

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Abstract: *Storytelling constitutes the use of narrative and facts in order to express a topic of interest or concern to an audience. To produce and share stories with the appropriate audience, digital storytelling uses information technology. The purpose of this study is to examine the scopes and perspectives of storytelling in the context of digitalization. Technological improvements have also changed how individuals exchange stories and stay informed about numerous topics. Storytelling has become a more inclusive experience as technology advances. It has been argued that via sharing personal experiences, the digital storytelling movement contributes to crucial aspects of the influence of stories on fostering and building collective relationships in communities. Individual experiences are conveyed, documented, and shared via digital storytelling, which emphasises everyday communication acts. To summarise, storytelling in the digital world may take many various forms depending on the circumstances, including interconnectivity narratives, self-staging narratives, boundary management narratives, and transformation narratives.*

Keywords: *Digital Storytelling, Transformation, Community, Audience.*

Introduction:

Digital storytelling is a workshop-based activity in which participants produce personal tales that may later be seen online or shown on television (Balaman 2018). As a consequence, digital storytelling is both a cultural practice and a media format. It is a dynamic network of connections between literary and symbolic ideas, technology breakthroughs, and collaborative social activities (Alexandrakis, Chorianopoulos, & Tselios 2020). The digital storytelling movement aims to augment the ordinary speech (Balaman 2018). The story revives vernacular innovation and affirms it as a unique and valuable contribution to global cultural civilization.

Digital storytelling includes both the end output and the approach of narrative and creation. In other words, digital storytelling is a workshop-based technique in which participants learn how to produce audio-video stories about themselves using digitalized media sources (Alexandrakis, Chorianopoulos, & Tselios 2020). The majority of academic research on digital storytelling has focused on its capacity to bring ordinary people and oppressed groups' voices to the forefront. Narratives, often known as storytelling, seem to be an efficient way of conveying personal experiences. Technological improvements have also changed how individuals exchange stories and stay informed about numerous topics. Technological improvements have made storytelling more inclusive (Schachtner, 2021). It has also long enabled people to employ many types of storytelling, such as visual and video tales. Digital storytelling differs from conventional narrative approaches in that it may integrate moving images, music, still pictures, text, and interactive elements while

remaining nonlinear. Digital storytelling improves both the author's and the audience's experiences by allowing for more involvement (Schachtner, 2021). By sharing personal tales, the digital storytelling movement contributes to crucial aspects of storytelling's ability to develop and strengthen collective relationships in a community. Individual experiences are conveyed, documented, and shared via digital storytelling, which focuses on everyday communicative acts (Kannengie ßer, 2012). Furthermore, digital storytelling has become a publicly accessible culture, inspired by cinema's word-based languages (Khebbaz, 2016). Through the remediation process, digital storytelling turns regular experiences into a shared public culture. Digital storytelling represents a breakthrough in successful social communication, characterized by effective engagement in social interaction rather than the exchange of information and ideas (Khebbaz, 2016).

Objective: The purpose of this study is to examine the scopes and perspectives of storytelling in the context of digitalization.

Method: The present study is based on the secondary sources of information. The researcher has followed different sources like books, journals etc. Internet sources have also been followed for required information.

Digital Storytelling: An Effective Instructional Tool: According to some researchers and educators, primarily from primary and secondary schools, who have studied the impact of digital storytelling in the classroom, the true effects or outcomes of using digital storytelling as an instructional tool have yet to be fully evaluated. Barrett provides certain study issues that she intends to address using surveys, on-site observations, online conversations, journals, and the collection of student performance-based evaluation data. Examples include: • How can digital storytelling demonstrate deep learning?

• Under what circumstances can digital tales effectively enhance learning assessment?

• Under what situations do students claim ownership of their digital stories?

• How do students and instructors view the advantages of producing digital stories?

• Administrators or parents?

• What are the perceived barriers to utilizing digital storytelling with P-12 children, and how may they be overcome?

• How do paper-based reflections vary from digital stories?

Providing Instruction in different literacy skills Steven Holtzman discusses building digital worlds that he believes are unique because they provide options that other genres do not. Among benefits is the ability to share them immediately with the rest of the community, including other students who may be interested in viewing their peers' work. According to Brown Bryan and Brown (2005), digital storytelling promotes the development of numerous abilities that combine several forms of literacy. Robin (2006) summarizes the following:

• **Digital Literacy**– the ability to communicate with an ever-expanding community to discuss issues, gathers information, and seek help;

• **Global Literacy -** the capacity to read, interpret, respond, and contextualize messages from a global perspective

• **Technology Literacy -** the ability to use computers and other technology to improve learning, productivity, and performance;

• **Visual Literacy -** the ability to understand, produce and communicate through visual images;

• **Information Literacy -** the ability to find, evaluate and synthesize information.

Elaborating an e-Portfolio: Barret (2006) thinks that including digital storytelling into the e Portfolio is beneficial for numerous reasons:

a) The voice is often absent from computerized portfolios, both literally and rhetorically. A digital tale delivers that voice: by listening to the author, we hear a genuine person and get a feel of their distinctive personality.

b) Legacy: Personal tales in EFL give a lasting impression of who we are and what we do in the classroom. For example, we may create a digital tale of a presentation by a group of students and then utilise it for analysis in the topic Second Language Acquisition.

c) Memoirs and biographies are often told in the first person. The learner will practice self-presentation, which may be helpful preparation for future job interviews and oral assessments.

d) Reflection: why do we do certain things? Why do you wish to study English Philology? Why did you participate in the Erasmus Programme, and what did you gain from the experience? The students evaluate their own behaviours while using English to talk about situations that have shaped their life.

e) Transition, direction, and reflection: As in Barret's example, students could be asked to read (part of) a literary work: a poem, a play, or a book and explain how and why they were influenced by it; in this case, they would put techniques learned through online instruction into practice (see Pennock and Gregori 2007).

Integrating the old and the new:

Script development: They compose the narrative, frequently in collaboration with a group known as a story circle, which provides criticism and suggestions for story development. Here, linguistic and literary training is required (for example, on genre traits), but collaborative work is encouraged. EFL students will be asked to focus primarily on the creation of a good script, which entails consulting and reviewing academic articles on genre production, genre impact, and the linguistic and literary devices that transform a text into an example of a specific genre; a task that will require a significant amount of effort on the part of the students. If students work in groups, they may divide the labour and reach decisions on how to create the screenplay. The study done before to the script design will make them more self-critical about the product they are producing.

b) Record The author is reading the narrative (audio recording and editing). Previously, we would work with students on intonation patterns and accurate pronunciation of phrases like function vs. content to prevent erroneous stress placement, which is one of the leading reasons of intelligibility for foreign learners (Roach 1983, 1991:91). Reading aloud, recording one's voice, and putting it on the internet might be daunting, thus it is reasonable to assume that the student will put in more effort. Dewey (1913) identified the link between effort and interest and how they combined to produce positive outcomes. Digital storytelling has the benefit of being a new genre for most students, which piques their attention and is therefore likely a smart technique to encourage student effort.

c) Capture and process: Images are gathered and processed to help tell the tale. The learner will practice picture scanning and editing, so strengthening his or her visual and technology literacy.

Developing new teaching/learning material According to Robin (2005), "one of the first decisions to make when using this tool in the curriculum is whether an instructor will create the digital stories or have their students do it." A number of academics endorse the use of anticipatory sets before the start of a class to assist engage students in the learning process (Burmark, 2004; Ormrod, 2004), which may act as a bridge between

current knowledge and new content (Ausbel, 1978), as noted. Teachers may use digital tales to introduce a certain subject or to encourage students to do research on a specific issue, or "as a way to facilitate discussion about the topics presented in a story and as a way of making abstract or conceptual content more understandable" (Robin 2005). Using other people's resources is also an option worth considering. Because digital tales published on the internet are public domain, they may be utilized as teaching/self-study resources both within and outside of the classroom.

Implementing Digital Storytelling in higher education: The rapidly developing notion that technology is vital in teaching the 21st century student has piqued the attention of numerous scholars in storying skills1 as a necessary prerequisite for successful communication in new technological medium. In 2009, we initiated a study to address the issues that instructors and students experienced while using technology as a tool of fostering interpersonal interactions via DS. We drew on literature from a variety of subject areas, including: (1) identity construction and self-representation from a psychological and social standpoint; (2) higher education, college student development, and the role of emotions and interpersonal relationships in the learning process; and (3) the technological evolution of storytelling towards DS - Lambert's (2002, 2013) Californian model - and its connections to identity and education.

Digital Storytelling in language learning: As previously said, Digital Storytelling incorporates many literacies and language skills by combining multimedia research, production, and presentation abilities with conventional activities such as writing and oral output. Table 1 displays the abilities and literacies required for the DS process, as well as the four main language-learning skills associated with each step. Thus, we contend that a single activity - the construction of a Digital Story - in a foreign language-learning classroom seems to give an integrated approach to learning in the twenty-first century.

Table 1. Skills and competences for each phase of the DS process

Story Circle	Story Creation	Story Show
Narrative creation (written and oral)	Technology assessment and manipulation	Final showing
Identity development/self-awareness Self-confidence Emotional intelligence Creativity Reflection on significant situations and analytical thinking. Meaning-making Higher degrees of learning connect effective and cognitive social processes. Explaining Sensitivity (moral and ethical).	Imagination, creativity, and innovation Visual literacy Media, information, and ICT literacy. Curriculum incorporation Engagement Critical reflection Multimodality Initiative Willingness to Learn Self-Management Critical analysis Media Presentations Making decisions and addressing problems Planning Apply understanding. Teamwork and cooperation.	Social process Formative feedback. Evaluation/assessment Prompt for future actions Emotional Identity Development Adaptability Willingness to Learn Critical Analysis Reflection on significant situations and analytical thinking. Sensitivity (moral and ethical) Deal with uncertainty and complexity.

Listening and Speaking	Writing	Listening and Speaking
Writing	Reading	Reading
Communication Experiential learning Project-based learning		

Conclusion: Digital storytelling is an increasingly popular approach to communicate tales, experiences, and emotions via digital media. The advent of digital tools has revolutionized the art of storytelling, allowing for new and imaginative methods of creating tales. Overall, the convergence of technology and narrative in digital storytelling has created new storytelling opportunities, including increased audience involvement and participation. As technology advances, new kinds of digital storytelling are expected to develop, with artists and scholars exploring technology's potential to enhance and modify existing narrative forms.

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