

Arab Society of English Language Studies

From the Selected Works of Arab World English Journal AWEJ

Winter November 15, 2020

Digital Narrative as A Method of Emergency Distance Learning

Oksana O. Rezvan, Olena L. Iliencko, Olga I. Zelinska, Alla M. Krokhmal & Alona M. Prykhodko, *Arab Society of English Language Studies*



Available at: <https://works.bepress.com/arabworldenglishjournal-awej/968/>

Digital Narrative as A Method of Emergency Distance Learning

Oksana O. Rezvan

Department of Language Training,
Faculty for work with foreign students, Pedagogy and Psychology, O.M. Beketov National University of
Urban Economy in Kharkiv, Kharkiv, Ukraine

Olena L. Iliencko

(Department of Foreign Languages
Faculty of Economics and Management, O.M. Beketov National University of Urban Economy in
Kharkiv, Kharkiv, Ukraine

Olga I. Zelinska

Department of Foreign Languages №1, Faculty of Economic Law, Yaroslav Mudryi National Law
University, Kharkiv, Ukraine

Alla M. Krokmal

Department of Foreign Languages, Faculty of Economics and Management, O.M. Beketov National
University of Urban Economy in Kharkiv, Kharkiv, Ukraine

Alona M. Prykhodko

Department of Language Training, Pedagogy and Psychology,
Faculty for work with foreign students, O.M. Beketov National University of Urban Economy in Kharkiv,
Kharkiv, Ukraine

Abstract

The article deals with digital narrative, which is introduced as a method of emergency distance learning. In the paper, the results of the interviews of the first and second year students of O.M. Beketov National University of Urban Economy in Kharkiv concerning the quick transition to the entirely online teaching mode are presented, the advantages and disadvantages of the emergency distance learning are analysed with the reference to the Ukrainian cultural context. It is emphasized that the modern form of blended learning can be the most effective mode of training if it combines traditional face-to-face classes with online forms of educational communication, which can be easily transformed into emergency distance learning with the entirely remote access. The article constitutes digital narrative as one of the forms of transformation of traditional education into the emergency distance learning. The algorithm for implementing the digital narrative technology in teaching English and Ukrainian as foreign languages is presented. In the article, the discussion components that can be problematic for using digital narrative technology in the process of emergency distance learning are pointed out. In conclusion, the authors resume that the technology of digital narrative as a form of emergency distance learning proved its efficiency in the study of languages both in the face-to-face classes and in the emergency distance learning mode, it has a strong transformational power and can be used for teaching various academic disciplines.

Keywords: algorithm, digital narrative, emergency distant learning, foreign languages teaching

Cite as: Rezvan, O.O., Olna L. Iliencko, O.L., Zelinska, O.I., Krokmal, A.M., & Prykhodko, A.M. (2020). Digital Narrative as A Method of Emergency Distance Learning. *Arab World English Journal: Special Issue on English in Ukrainian Context*. 113- 123. DOI: <https://dx.doi.org/10.24093/awej/elt3.10>

Introduction

The challenges for traditional education, which have arisen recently due to the spread of the coronavirus epidemic, have made for the necessity of radical changes of the forms, methods and conditions in the organization of the academic process at modern universities. Many educators have quickly shifted their courses to the online format, and they are seeking the ways of effectively integrating technology into their classes and keeping students engaged. Certainly, the commitment to classical face-to-face education for both teachers and students is explained primarily by the desire to stay in the comfort zone, avoiding additional factors (consistency of technical communication channels' operation, limit of time, etc.) which is characterized by a certain level of unpredictability. However, no matter how much we want to remain in the educational space that is clear to all the subjects of study, the external conditions make it necessary to find new communication channels that allow us to implement the learning process in isolation.

If we consider distance learning as a panacea for the replacement of traditional education, we must pay attention to the risks of reducing its quality, which arises in the processes of distance learning and teaching. Long-term testing with constant adjustment of the algorithms of the distance learning platforms in order to ensure their quality performance should be taken into account. In this aspect, we note the planned use of distance learning including such platforms as Moodle, Google classroom and more. In fact, before the pandemic, these platforms were frequently used as a means of complementary training to traditional learning, subject (disciplinary) products that were downloaded into them, had been carefully planned for a long time, developed and tested in each element critical for the effectiveness: content, forms of control, evaluation algorithms, timing results, etc. These operating procedures are typical for a course development in the distance-learning format. In particular, the researchers focus on the advantages distance-learning has in different situations both in class and outside the school (Bakia & Means & Murphy, 2014), the pedagogical design that requires decisions on specific procedures and rules on every step of the process (Jakes & Brennan & 2005; Jacobsen, 2001), the interactivity of this mode of teaching that makes students play an active role of problem solvers (Simonok & Zelinska, 2017), a radical pedagogical shift in on-line teaching from teacher-centered approaches to multi-dimensional models of teaching (Natarajan, 2005), etc.

An emergency transfer of the educational process into entirely distance learning in spring of 2020 brought a challenging situation for the developers of distance services as it raised the problem of simultaneous quality assurance of teaching all the courses at the school or university, checking the students' involvement and performance, as well as reporting on the quality of the educational results (in the form of examinations and final tests). It should be noted that scholars have already responded to the problem of rapid transfer to learning on online platforms, given this process the name of emergency distance learning (Chun-Ming Hun & Gwo-Jen Hwang & Iwen Huang, 2012). According to the authors, emergency remote teaching (ERT) is a temporary shift of instructional delivery to an alternate delivery mode due to the crisis circumstances. It involves the use of fully remote teaching solutions for instruction or education that would otherwise be delivered face-to-face or as blended or hybrid courses and that will return to that format once the crisis or emergency has abated. The primary objective in these circumstances is not to re-create a new educational system but rather to provide temporary access to instruction and instructional

supports in a manner that is quick to set up and is reliably available during an emergency or crisis (Chun-Ming Hun et al., 2012).

Three months, which were spent in the quarantine by Ukrainian teachers and students have provided an opportunity to reflect on distance learning conducted in an emergency format, in particular, to understand the challenges to education that can be renewed systematically with the emergencies that can arise.

To get the opinions of the students as for their experience of studying; the first and second year students majoring in "Philology" at O.M. Beketov National University of Urban Economy in Kharkiv have been interviewed about the advantages and disadvantages of the emergency distance learning.

Among the advantages which we ranked according to the frequencies of mentioning the following aspects were referred to:

- Saving time and money on travel to the university (64%);
- Ability to listen to the lecture in recording at any convenient time (54%);
- Presentation of all lectures in a slide show mode, which allows receiving professionally systematized educational information accessible for reception (33.5%);
- Choice of convenient time and pace to prepare for classes (28%);
- Development of computer fluency (13.5%);
- Development of the skills to systematize educational material (in the process of creating presentations) so that it can be perceived logically by a group of peer students (3%).

The disadvantages of organizing and implementing emergency distance learning according to the respondents were the following:

- A large number (compared to face-to-face training) of independent individual work (66%);
- Instability of the Internet connection, and / or the personal computers are not modernized enough to use the platforms for distance learning offered by the university (44%);
- Lack of live communication with the teachers, classmates, lack of opportunity to work in groups in real mode (simultaneous disputing of urgent issues, having discussions, etc.) (40%);
- Insufficiently developed time management skills (it is difficult to organize one's own time for learning) and factors that distract from concentrating on educational material (35%);
- The temptation to use Internet resources in the process of tests writing, which interferes with correct evaluation of the student's knowledge and skills (28%);
- Continuous work with a computer in the online regime brings fatigue (26%);
- Inability to use traditional learning infrastructure: library resources, counseling centers, technical support, public communication areas (20%), etc.

Naturally, among the benefits of distance learning, the students who belong to the "digitally native" generation pointed out that no time is wasted in going to and from the university. Besides, a possibility to spare funds is marked, which is important for many families in the country nowadays. According to the respondents, distance education is an option that allows to stay in the comfort of their homes. Additionally, the students can learn at their own pace as different people have their different learning styles and tempo. Modern Ukrainian students also appreciate the opportunity to develop their digital fluency while working with computer programs. On the other

side, it has been registered that distance education limits social interaction and requires the use of complex technology as well as stable Internet connection that can be problematic in the distant parts of the region. Primarily, the students of the university miss the communication with their peers and teachers, feel negatively about the lack of immediate feedback from their instructors they enjoy in face-to-face interaction, they feel socially isolated without contacts with their peers and the learning environment. As the results of the research prove, lack of interaction belongs to the most remarkable problems of distance learning and teaching, therefore, the educators should look for the most suitable mode of teaching and learning keeping in mind possible situations of emergency and make a search for the applicable forms of training.

Thus, the students have confirmed our assumption that the modern form of blended learning can be the most effective mode of teaching and learning in the Ukrainian context nowadays. It allows combining traditional face-to-face classes with the distance learning forms of training and, if necessary, can be easily transformed into the emergency distance learning having entirely remote access. At the same time, scholars agree: it is a challenging task for both developers of distance learning platforms and teachers-methodologists to choose the most effective methods, tools, techniques for creation and implementation of blended learning courses and instructing teachers for using these tools in their teaching environment (Bassili, 2008; British Council, 2013). Consequently, the problem of determining the methodological principles of teaching that allow achieving positive educational results most comfortably in cases of emergency transferring into its distance form as well as specification of the most suitable technologies of training issues the challenge to scientific discussions.

Method

One of the forms of traditional learning that can be effectively transformed into the emergency distance learning is digital narrative (storytelling) (creating a story using digital technology).

The discussion on the name of this technology of teaching, presented in the work of N. Bondarenko (2019), allows to use it as a temporary term based on the original name in English, which literally means “telling stories”. However, over time, the unrenderable term has been replaced by a more international and understandable for use in the professional environment “digital narrative”, where the word “narrative” means a self-created story about several related events, and the definition of “digital” indicates the technological relevance of such a story, which is created using Internet technologies. In addition, the extensive interpenetration of different branches of science into the digital narrative should be noted, namely, sociology, journalism, media, advertising, PR-communication, linguistics, psychology, theater (in particular, directing), etc.

Classic storytelling is used in journalism in order to attract wide audience to a specific problem presented or the publication (channel) as a whole. According to media and advertisers, effective storytelling is created on the basis of an exciting and / or useful content (theme / plot), effective visualization (photo shoots, ambient video, illustrations, infographics), a challenging title (an apt quotation or number), distribution of text insets (repetition of particularly intriguing quotations from the text in highlighted font), the presence of “social buttons” that remain in sight during page scrolling (Istrate, 2009).

The advantages of digital narrative as a method of emergency distance learning as well as blended learning are its versatility and interactivity, which is critical for the psychological relief for the students being in isolation taking into account that Ukrainian students are used to live in the tradition of collectivism and team communication. Thus, when creating digital narrative products, their authors work as a team (which implies the need for interaction). However, the need for live communication is not so acute due to the fact that everyone has their own role in the teamwork: plot creation, interviewing people, text creation, text recording and presentation, working with picture and sound in the video, etc.

Digital narrative combines traditional narration with visuals and soundtracks while using new computer technologies to edit and share the story. The implementation of digital narrative makes students conduct extensive research on the topics they have chosen, create or find appropriate visuals and images to convey targeted ideas, as well as the best media for the presentation. Students can discuss controversial matters of the public and academic life, issues of democratic development, professional ethics, remarkable events, etc.

The key task of the digital narrative is writing a script, editing and peer editing it that contributes greatly to creative writing skills development. A digital story can combine some features of advertising (central idea, short structures, means for catching attention, visuals) and narration that involves the audience directly. At the stage of the digital narrative planning, the students are instructed to answer the following questions: How to prepare and organize information? How to catch and keep attention of the listeners? How to present the main points one by one in a logical order, giving absolutely clear marks when moving to a new point? How to leave the audience with a coherent summary of all the information covered? How to focus on speaking clearly and slowly, and loudly enough? How to combine the script with the visuals where a complex idea can be communicated by a single image?

The stage of adding images to the story development involves cultivating visual literacy that is the competency to make meaning from what we see and create images that convey implicit and explicit messages to others. The interpretation of visuals involves analyzing, provides opportunities for student interaction, challenges learners to express their feelings and develop their communicative competence as well.

During the hours spent editing videos, students have to decide which image is the best, when to add voice-overs, etc. These activities enable students to improve their computer fluency, create progressively more exciting and engaging videos. In the process of a story development, a teacher can encourage collaboration, when students assist each other discussing the results, peer-editing and practicing their social skills. Thus, focus is put not only on the cognitive but the social aspect of teaching.

Evaluating the scientific and methodological achievements of the scholars in using digital narrative technology, in particular, to support students' motivation (Alismail, 2015), to solve various educational tasks (Bondarenko, 2019), to develop digital storytelling projects for the final evaluation of the students' progress (Brenner, 2014) and understanding of the curricular content (Robin, 2016), to enhance communicative abilities and integrate digital narrative into a variety of

educational activities (Hodges & Moore & Lockee, 2020; Obukhov, 2019) as well as our own experience of its implementation for teaching students during the quarantine period, the algorithm for implementing this technology in teaching English and Ukrainian as foreign languages is determined, which can be easily transformed for using in any academic discipline (Figure 1).



Figure 1. Algorithm for implementing technology in teaching of foreign languages

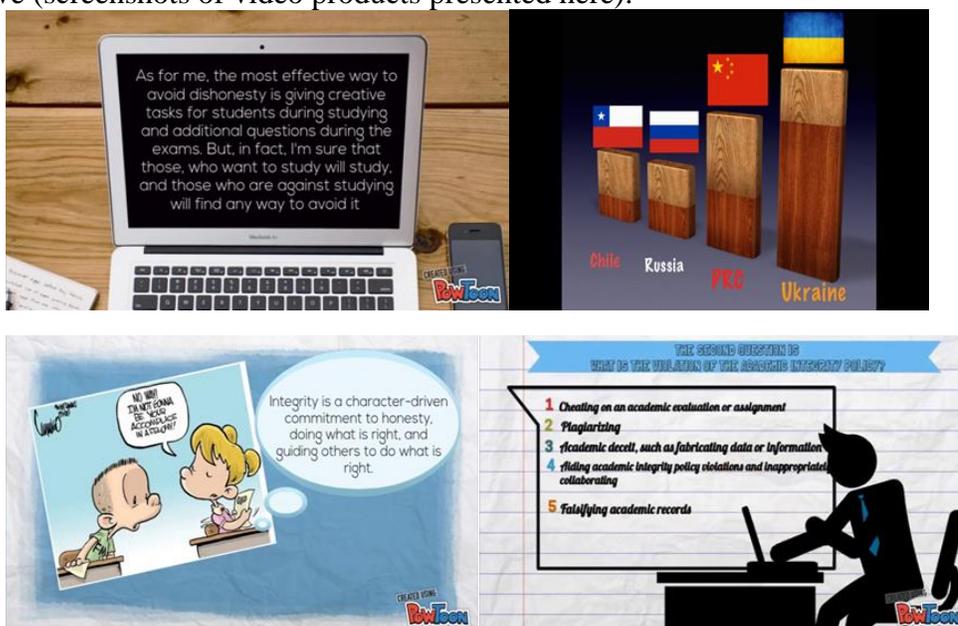
The presentation of a digital story consists of an introduction, a main body (which presents the story), a conclusion, and discussion. The narration of the script adds to students' self-confidence and improves public speaking skills. While presenting the results of their time consuming work, the students learn not only from their own digital narrative productions, but also from the peers' stories. As a feedback of each presentation, the students should be encouraged to ask questions to complete the missing information, generate ideas, question on particular elements involved in the creative process, and summarize what they learned from the digital story experience. The creative use of the technology is perhaps the most exciting aspect of digital narration (Sadik, 2008).

Results

It has been argued that the technology of digital narrative as a technology of emergency distance learning proved its efficiency in the study of languages. We conducted an experiment on the use of this technology for teaching English at O.M. Beketov National University of Urban Economy in Kharkiv, Yaroslav Mudryi National Law University and the Department of Language Training of Foreign Students of Kharkiv National Automobile and Road University. To create a digital narrative, law students, philologists and managers chose topics related to their everyday life and study in the time of quarantine, the history of the city and the university, as well as the issue of academic integrity, highlighting its importance for the modern scientific discourse and correlation with such professionally important aspect as intellectual property rights. The particular attention in creating digital narratives was focused on the following aspects:

1. When studying the content of the concepts of “digital narrative”, “plot”, “script”, “interview”, the students were encouraged to communicate online (not only work independently with the Internet or other resources), where they sematicized their own vision of the concepts’ content;
2. The discussion on the problems of academic integrity included the acquisition of such practical skills as using the rules of correct referencing and citation in the text, types and examples of plagiarism and self-plagiarism, court appeals on particular topics, etc.;
3. The distribution of the students’ roles and responsibilities for the work in small groups while creating the story was initiated by students and performed according to their individual aptitudes and skills, namely, the team members were responsible for plot development, scriptwriting, direction, sound, cinematography, and editing as well as an interviewer, a story presenter, actors, etc. were appointed.

Following are the elements of the students’ creative work presented in the format of a digital narrative (screenshots of video products presented here):



The technology of digital narrative was also effectively used for language training of international students both in the face-to-face classes and in the regime of emergency distant learning. Such teaching is implemented by the Department of Language Training, Pedagogy and Psychology of O.M. Beketov National University of Urban Economy in Kharkiv. Since the main approaches to teaching the language of the host country in educating international students are functional and communicative, in practical classes on language training digital narrative technology is used systematically and not only for the development of the communicative skills. For example, at the stage of learning new vocabulary, the game technology "Snowball" is used, which correlates with the digital narrative. The student is asked to tell something about himself/herself. The first participant starts the game, the second repeats what the first said, adding new information. The third participant repeats the stories of the first two speakers and adds additional information. The game continues until it is the turn of the first participant to repeat all the information collected in a story and finish the game. As the result, the students get a very meaningful story imaging the group as a team.

Students also get a task to write a story on a free topic, using, for example, at least 20 verbs or adjectives or create a common story as a group, where all known synonyms for the new word will be used. As an alternative idea, students are offered thematic series of words on the topics: "My first meeting with the city/university", "What will I tell my friend/parents about my university", "Expectations-reality", etc., which should be logically connected in a story. Stories based on slide shows with photos of the students or videos taken in different learning situations are of special interest.

It should be noted that the main task the students are involved into is the process of creating the content of digital narratives. However, the visual component complement any story, and over time creative students become interested in learning new digital narrative technologies as well as improving their computer fluency, broadening the inventory of the programs and plugins used for developing digital narratives. Students accompany their stories with photos, drawings, illustrations, infographics, and use special computer programs to create presentations. Moreover, digital narration became the impetus for some international students to create a YouTube channel (<https://youtu.be/uYFZ7We557Y>, <https://youtu.be/bOTT3wtoYIM>).

In the process of studying the language of the host country by international students, we defined the following advantages of the technology: improvement of communicative skills; positive impact on the emotional, motivational, cognitive sphere of students; unifying function (stories serve as a tool for the development of collective culture, common community identity); utilitarian function (the easiest way to convey the content of a task or project to others); advocacy (as a tool to persuade students and inspire them with new complex projects, initiative, etc.).

Conclusion

The problem of using digital narrative technology in the process of emergency distance learning contains certain discussion elements.

First of all, the organization of the interactive part of the students' activities, namely, conducting interviews, video recordings, live discussions can be problematic as in the conditions of quarantine

isolation it is not always possible to implement face-to-face communication. In addition, certain locations (important for filming) may be closed to visitors.

Secondly, digital narrative products presentation for discussion in the online communication (remote) regime can reduce the quality of the debate effectiveness and, consequently, reflection. It can be explained by the fact that personal gadgets of some students are not always sufficiently adapted for various collective activities, which reduces the possibility of involving every student in the discussion. It should be added that not all students' gadgets can even download products presented by other members of the group, and therefore, this situation dramatically reduces the effectiveness of the technology using, and consequently, the quality of teaching in general.

Thirdly, different levels of creative abilities of the students themselves should be taken into account, which affects the quality of the entire final product of the digital narrative developed by a group. Thus, the activity of the whole team depends on the team members' performance, and if the student who is responsible for the script is not creative enough, the result of the teamwork may be uncompetitive in comparison with the projects of other teams. At the same time, we should note that the overall result of using digital narrative technology, which allows to compare in the process of reflection the results of different projects developed by mini-groups, should be positive in any case, as each student realizes the value of his/her own input into the team product. Therefore, the students realize the need to improve their specific individual competencies.

Fourthly, the problem for teamwork organizing for creating digital narratives may be caused by the lack of students' specific technological skills, including those that allow them to work in relevant programs, namely, Davinci resolve and Adobe premiere (used for video editing) as well as a required set of plugins: Magic bullet looks (for video coloring), Pluraleyes 4 (for converging of several cameras by overlaying audio tracks), Film impact (for video transition), etc.

Generally, the use of digital narrative as a technology that allows to diversify teaching during the period of extremely distance learning, requires the attention of methodologists, teachers, scholars to research the problems and specify the prospects. Practical applications prove that the technology possesses a strong transformational power, i.e. an adaptation force, and can be used: for various modes of teaching (traditional, blended learning, emergency distant learning); for such forms of teaching as supervised and individual; for various forms of educational interaction (teacher-student, peer-peer, small group); for varied content and structure in a wide range of academic disciplines; for different types of technical equipment and spectrum of programs; for the students having different levels of subject content knowledge, computer literacy, communicative skills and belong to various cultures; for development of both cognitive and social skills with a focus on a particular repertoire.

Realizing the fact that extreme isolation can be repeated in the technologically and ecologically unstable modern society, researching new forms of educational activities suitable for using in emergency distance learning, as well as their testing and improvement will allow to find a quality replacement for the face-to-face learning in case of emergency, improve the psychological state of the students in the situation of quarantine, maintain interest in educational activities.

About the Authors:

Oksana O. Rezvan is a Doctor of Science in Pedagogy, Full Professor. She is interested in pedagogy of higher education, psychological and pedagogical reflection, methods of teaching psychology for PhD students, psychology of manipulations in texts and consciousness of people, presented at many professional trainings. <https://orcid.org/0000-0002-7371-3605>

Olena L. Ilienکو is a Doctor of Science in Pedagogy, PhD in Philology, an associate professor. She is the president of the professional association of English language teachers TESOL-Ukraine. Among her interests are pedagogy of higher education, innovative methods of teaching ESP, English as a media of instruction. [http:// orcid.org/0000-0002-6353-9332](http://orcid.org/0000-0002-6353-9332)

Olga I. Zelinska teaches English for Specific Purposes to law students, has PhD in Philology, an associate professor. She is interested in conducting research into the new methods of teaching and learning in the circumstances of 2020, computer assisted language learning, English as a media of instruction. <https://orcid.org/0000-0002-7792-1065>

Alla M. Krokhmal teaches English for Specific Purposes to the students majoring in Philology and Engineering, has PhD in Pedagogy, an associate professor. She is interested in pedagogy of higher education, methodology of ESP and EFL teaching, computer assisted language learning. <https://orcid.org/0000-0002-9490-489X>

Alona M. Prykhodko provides language training for foreign students, has PhD in Pedagogy, an associate professor. She is interested in the technology of forming the professional and communicative competence of foreign students majoring in Engineering, visual communication in education. <https://orcid.org/0000-0001-8227-0220>

References

- Alismail, H. A. (2015). Integrate Digital Storytelling in Education. *Journal of Education and Practice, Vol. 6, No 9*. Retrieved from <https://files.eric.ed.gov/fulltext/EJ1082416.pdf>
- Bakia, M., Means, B., Murphy, R. (2014). Learning Online. What Research Tells Us About Whether, When and How. *Routledge. Taylor & Francis Group*. Retrieved from <https://www.routledge.com/Learning-Online-What-Research-Tells-Us-About-Whether-When-and-How-1st/Means-Bakia-Murphy/p/book/9780415630290>
- Bassili, J. (2008). Motivation and cognitive strategies in the choice to attend lectures or watch them online. *Journal of Distance Education 22, 3, 129 – 148*. Retrieved from https://www.utoronto.ca/weboption/sites/utoronto.ca.weboption/files/docs/Motivation_Cognitive_Strategies.pdf
- Blended Learning in English Language teaching: Course Design and Implementation (2013). Edited by Brian Tomlinson and Claire Whittaker. *British Council*. Retrieved from https://www.teachingenglish.org.uk/sites/teacheng/files/pub_D057_Blended%20learning_FINAL_WEB%20ONLY_v2.pdf
- Bondarenko, N. (2019). Storytelling as a Communicative Trend and Method of Instruction for any Discipline. *Molod i Rynok, 7(174), 130 – 135*. doi: <https://doi.org/10.24919/2308-4634.2019.176194>

- Brenner, K. (2014). Digital Stories: A 21st-Century Communication Tool for the English Language Classroom. *English Teaching Forum, N 1*. Retrieved from http://perpustakaan.unitomo.ac.id/repository/52_1_5_brenner.pdf
- Hun, C., Hwang, C., & Huang, I. (2012). A Project-based Digital Storytelling Approach for Improving Students' Learning Motivation, Problem-Solving Competence and Learning Achievement. *Journal of Educational Technology & Society, Vol. 15, No. 4, Advanced Learning Technologies*, 36 – 379. Retrieved from <https://www.jstor.org/stable/pdf/jeductechsoci.15.4.368.pdf>
- Hodges, C., Moore, S., Lockee, B., Bond, A. (2020, March). Trust The Difference Between Emergency Remote Teaching and Online Learning. *Educause Review*. Retrieved from <https://er.educause.edu/articles/2020/3/the-difference-between-emergency-remote-teaching-and-online-learning>
- Istrate, O. (2009, January). Visual and pedagogical design of eLearning content. *ResearchGate*. Retrieved from https://www.researchgate.net/publication/237313818_Visual_and_pedagogical_design_of_eLearning_content
- Jacobsen, M. (2001). Building different bridges: Technology integration, engaged student learning, and new approaches to professional development. *Paper presented at AERA 2001: What We Know and How We Know It, the 82nd Annual Meeting of the American Educational Research Association, Seattle, WA*, (29). Retrieved from <http://www.eric.ed.gov/contentdelivery/servlet/ERICServlet?accno=ED453232>
- Jakes, D. S., Brennan, J. (2005). Capturing stories, capturing lives: An Introduction to digital storytelling. Retrieved from http://www.jakesonline.org/dst_techforum.pdf
- Natarajan, M. (2005, January). Innovative teaching techniques for distance education. *ResearchGate*. Retrieved from https://www.researchgate.net/publication/228959277_Innovative_teaching_techniques_for_distance_education#:~:text=The%20techniques%20that%20can%20be,quiz%20and%20assigning%20project%20works
- Obukhov, N. (2019). 10 Rules of Storytelling. *FNKPNK Tilda Publishing. Theory and practice*. Retrieved from <https://special.theoryandpractice.ru/storytelling>
- Robin, B. (2016, December). The Power of Digital Storytelling to Support Teaching and Learning. *Digital Education Review, No. 30, University of Houston, USA*. Retrieved from <https://files.eric.ed.gov/fulltext/EJ1125504.pdf>
- Sadik, A. (2008). Digital storytelling: a meaningful technology-integrated approach for engaged student learning. *Education Tech Research*, 56(4), 487-506. doi: <http://dx.doi.org/10.1007/s11423-008-9091-8>
- Simonok, V., Zelinska, O. (2017, April). Digital storytelling for law students. *Pathways to Success for Contemporary English Teachers and Their Learners : Book of Convention Papers 2017, Lviv, april 25–26, 2017*, 170–172. Retrieved from <http://dspace.nlu.edu.ua/handle/123456789/13863>