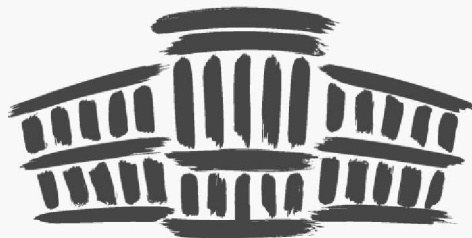


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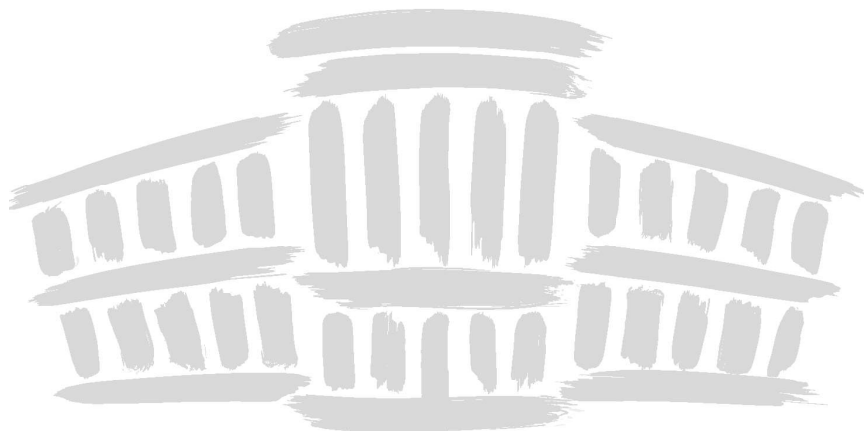
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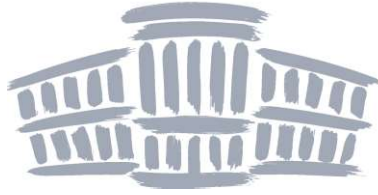


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DIGITAL STORYTELLING ON MUSICAL IMPULSE

Abstract

In my study, I report on the partial results of a research which I carried out by pre-school teacher students. The aim of the research was to develop productive imagination. The framework of the study was the Play in the Arts course during March-April 2023. Students experienced the expression of their own creative imagination through a multi-step project.

The theoretical background of the research is the process-based writing strategy based on cognitive psychology, creative writing techniques, and the potential of digital storytelling (DST) in a project-based experiential pedagogical context.

I used both quantitative and qualitative methods during the empirical research. I collected data through written questionnaires on participants' experiences during the project. The qualitative research involved analysing the products (associations, drawings, stories, visual representations of scenes from the stories and short films) produced during each sub-task.

In my study I focus on the research phase of creating digital stories, presenting the results of the questionnaire survey, analysing student reflections and short films made by the participants.

Keywords: digital storytelling, musical impulse, creative writing, productive imagination

1. Introduction

In my study, I present the partial results of a project-based research among pre-school teacher students. I believe that the profession of a pre-school teacher is one of the most creative professions. That is why I think it is important during pre-school teacher training, to give tasks that develops productive imagination. Therefore, in the framework of the Play in the Arts course, I guided them through a project consisting of several sub-tasks, from a musical impulse as a starting point to the creation of a digital story of their own fictional story.

2. Theoretical background

2.1. The process-based writing strategy

In a broader sense, the theoretical background of the research is provided by the process-based writing concept based on cognitive psychology. Earlier studies (Molnár, 1996; Magyar 2023a, 2023b) present in detail the models of writing process, here I will only highlight their most important features. Figure 1 shows the recursive model by Flower and Hayes. This model illustrates the process-based writing concept. It divides the composing process into three parts: planning, translating (the production of text) and reviewing. It places great emphasis on the planning and reviewing phases. The planning process involves the design of the rhetorical purpose (for whom? what purpose?), the product (what?) and the process (how?). It is also the stage where material is collected and layout is made. In the translating stage, the collected and arranged material is transformed into a text. It is important that the model considers the first written version as a draft, which the writer can change a lot based on feedbacks from the teacher and the other students.

2.2. Creative writing

The narrow theoretical background of the research is provided by creative writing techniques. According to Meisinger (2000) Creative writing is when the text creates something new based on the learners' subjectivity, as the learners restructure their own existing knowledge to create something new. The writing process brings to the fore the learner's free associations, emerging experiences, feelings, impressions, personality (Meisinger, 2000; Benő, 2011).

The starting point for the project-based research was a musical impulse, Prokofiev's symphonic tale Peter and the Wolf. The participating pre-school teacher students made associations with the music, and these associations formed the story germs of the tales they were writing, and from these, each of the authors developed their own story. So, in process-based writing, we used creative writing techniques. Creative writing means writing in different genres and text types and the methodological concepts of them (Samu, 2004). During the project We used creative writing techniques such as writing on external impulse and associative methods (Böttcher, 1999). Free association tasks with music, with a focus on film music, can also be used in processes to develop both mother tongue and foreign language skills in a creative way (Szaskó, 2019). With regard to native and foreign language text production attitudes, a study on a narrower aspect - the specificity and curriculum of secondary school education - shows exciting results, showing that secondary school students in dual language education have more positive attitudes, not only towards foreign language but also towards the process of native language writing, than students in non-bilingual education (Kisné Bernhardt, 2011).

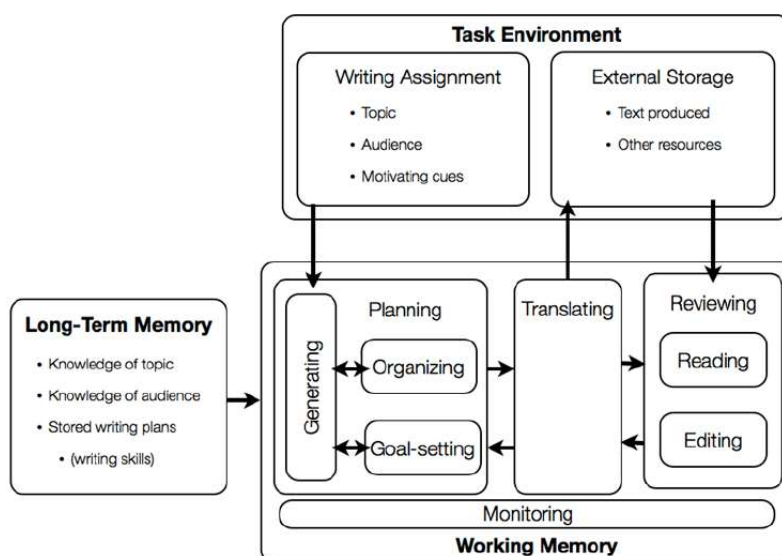


Figure 1: Hayes and Flower's (1980) process model of writing

2.3. Digital storytelling

Digital storytelling (DST) is the creation of multimedia text using digital tools (Lanszki, 2019). Originally, it was a way of audiovisual self-expression. A short film presented the main moments of the narrator's life in the form of a digital story. The potential of digital storytelling as a methodological tool in the teaching and learning process was soon discovered. It can be a discussion starter, a facilitator for the processing of subject content, and now as known as a widespread teaching-learning strategy (Lanszki, 2018). According to Ohler (2013), digital storytelling also has a positive effect on the development of creativity and critical thinking, i.e. it develops "creative thinking". Sinka, Szaskó and Bernhardt (2017) point out that critical creative thinking can be developed in both mother tongue and foreign language through the use of a variety of digital techniques and methods, such as digital storytelling or YouTube videos. Lanszki (2019) calls digital stories a self-expressive audiovisual content synthesis product, as the creators express themselves verbally and visually at the same time. This effect can be enhanced if the illustrations for the story are created by the creators themselves, as in the case of this project. Anita Lanszki divides the process of digital storytelling into five stages. First, students

research and select sources, then write the text based on these sources. This is followed by recording and saving the spoken text. In the third stage, students find or create images to illustrate their message, and then add the images, titles and references to the audio recording using an appropriate editor. Finally, all products are projected and discussed. At each stage, there will be an opportunity for consultation and improvement along the formative evaluation, while at the very end, a summative evaluation will be carried out on both the process and the product.

3. Empirical research

3.1. The circumstances of the research

The research took place in the second semester of the academic year 2022-23 among first year full-time (N=7) and part-time (N=25) students of pre-school teacher training in the context of the course Play in the Arts. I used both quantitative and qualitative methods during the research. As a quantitative method, I asked the students to fill in a questionnaire at the end of the project. In this questionnaire, participants could give feedback on their experiences, attitudes and opinions during the project. As a qualitative method, I analysed the products produced during the different subtasks of the project.

3.2. Digital storytelling on musical impulse using process-based and creative writing methodologies

In my research, I have added a few more features to the process of digital storytelling compared to the model of Lanszki (2019) that I presented earlier. The main products of the project are the students' self-made written, illustrated and digitalized tales, which were created during a multi step process. This multi-step process can be divided into five main phases (see Fig 2.).

At first the participants listened to a music unknown to them. (It was the symphonic tale of Prokofjev: Peter and the wolf). They formed associations on musical impulse, and then they wrote them down. After that they drew or painted under the influence of associations.

In the second phase they wrote the first version of the story, which was a draft. They shared it to their teacher and classmates and revised their texts based on their feedbacks. The texts were revised several times before the final versions were produced.

In the third phase of the project, students created the scenes of the stories by hand-made materials. Most of them draw or painted, others made the scenes by plasticine or felt, or used mixed techniques. After that they took photos of each scene of the story and digitalized them.

In the fourth phase the participants created the digital stories. They recorded their voice and narrated the scenes.

Finally, they shared the videos with each other. The students could reflect their own product and gave feedback to each other.

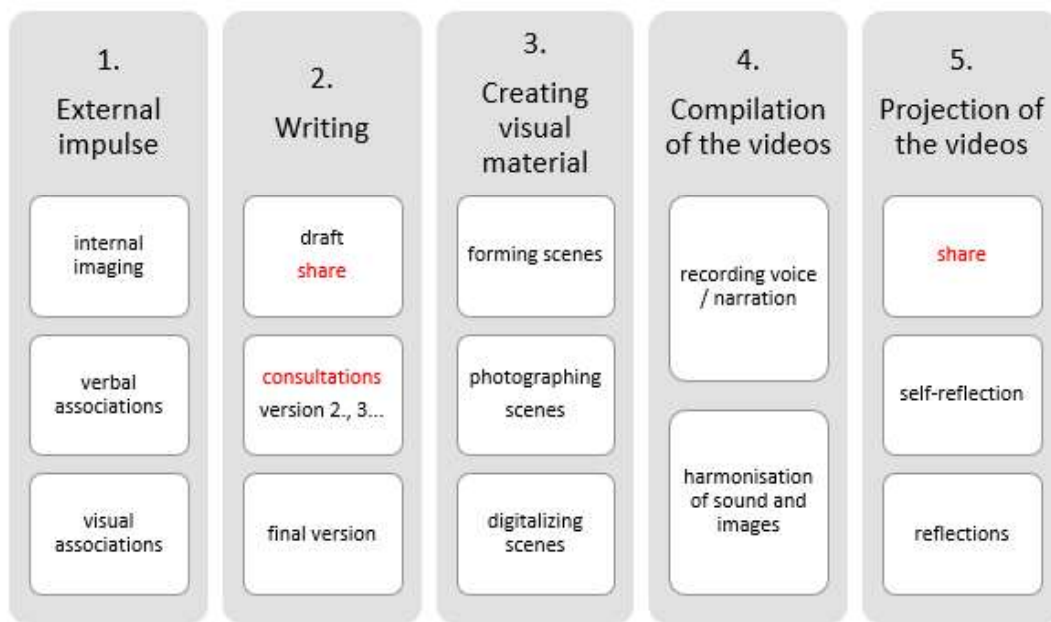


Figure 2: Digital storytelling on musical impulse using process-based and creative writing methodologies

3.3. The ways of stories are presented, tools, creative solutions, applied techniques

The way in which the scenes of the stories were shaped was up to the students: they were free to choose any creative process they wished, the only stipulation being that the scenes they shaped had to be their own hand-made creations. Most of the students, 43% of them, chose to draw the pictures for the story, and one student chose to paint the illustrations. 29 percent of the participants used home-made boiled plasticine to create the scenes. Figure 3 shows examples of scenes drawn, painted and made by plasticine.

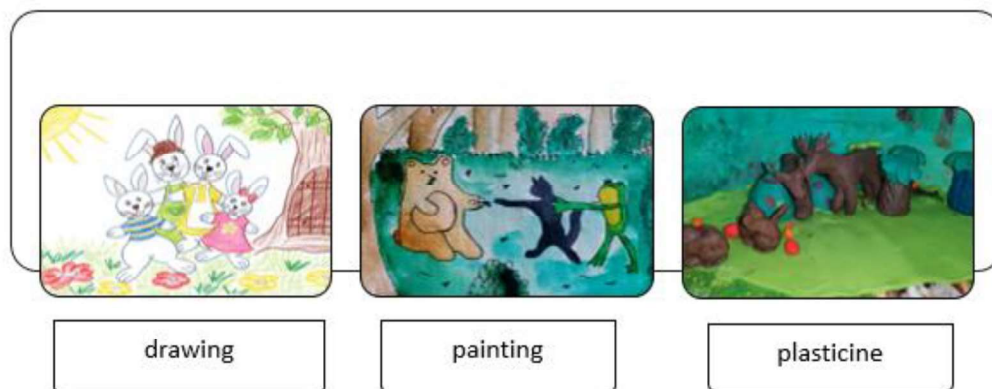


Figure 3: Techniques to shape the scenes 1.

11 percent of the students made the set and the characters from textiles (felt), while the rest (15 percent of them) used a mixed technique: they could use all kinds of natural ingredients (plants, fruits, pebbles, etc.), self-made figures (e.g. crochet, clay, painted) and animation. Examples of these types of techniques are shown in Figure 4.

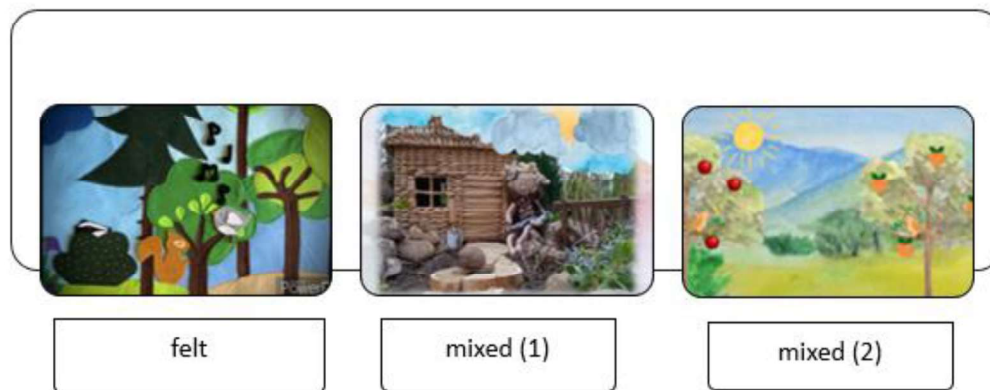


Figure 4: Techniques to shape the scenes 2.

3.4. Difficulties and positive surprises experienced by the participants from the creation of the scenes to the production of the videos

The process of creating the scenes of the written story, turning them into photographs and then into a video narrated from the series of photographs, presented difficulties, especially as the vast majority of the students involved had never tried similar activities before. However, they also reported many positive surprises and experiences during the creative process. I asked the students how satisfied they were with the results of each sub-process. Their answers are summarised in Table 1.

Half of the students were completely satisfied with the photos of the scenes, 36% were rather satisfied, and 14% thought they could have been better, i.e. they were rather dissatisfied with the photos. Of course, the technique used to create the scenes and the equipment available to the student also influenced the quality of the photos, as it was easier to digitise a drawn scene than to photograph a work made by plasticine. In the case of the latter, the light and shadow conditions, the background and the settings were decisive, and it was difficult to rearrange the scenes, as the characters could fall apart and had to be rebuilt. The photograph did not always reproduce the colours and shapes as well as the original. The photo shoot also brought many positive surprises. A common experience of the students was that during the photo shoot the scenes came to life, the story unfolded from the series of pictures, and they felt good that what they had imagined and then written down became visible and tangible thanks to the framing and the photo series. At the end, they experienced the initial difficulties as a success, experimenting with settings, lighting, and the possibilities offered by rearranging the scenes, until they achieved the best possible results with the tools and circumstances available to them, while gaining new knowledge and experience.

Table 1: Satisfaction with each stage of the digital story creation process (data in % of respondents)

	Photographing scenes	From photos to video	Sound for picture
Not satisfied at all	0	0	3
Rather dissatisfied	14	11	11
Rather satisfied	36	43	68
Fully satisfied	50	46	18

The photography was followed by the video production phase, which meant on the one hand the creation of a moving image from the photos, and on the other hand the insertion of narration and voice-over into the sequence of images. Table 1 shows the level of student satisfaction with each phase. The phase of editing moving images from photos shows similar satisfaction rates as the part of shooting scenes, which I analysed above. Narrating the scenes was a less popular task for the participants. The participants' answers to the open-ended questions showed that this was the task that was most alien to them. The determining factor was inexperience again. The majority of participants are not experienced in audio recording or video editing. Many of them have just learned the basics of video editing. In terms of software used, Ms PowerPoint and Power Director were the dominant software, only one or two

students chose an alternative solution. The overwhelming majority of student feedback was that they had been able to develop previously unknown skills and abilities through video editing. The complicating factors included various technical noises (failure to record the voice the first time or recording too quietly), and not being satisfied with the emphasis, the pace of speech, other phonetic factors, and messing up the narration, which meant that the recording had to be re-recorded several times. Other difficulties included creating harmony between sound and image, achieving proportionality, and the technical realisation of the changes between scenes. However, overcoming the initial difficulties, learning how the editing software works, experimenting, and in the process gaining more and more eureka experiences, experiencing the process of sound and image recording and thus video production, and then the final product, has resulted in an indescribable sense of pride and a real sense of achievement for all the creators.

4. Summary

The project-based research among pre-school teacher students was successful. Each step of the digital storytelling process, based on a process-based and creative writing methodology, on musical impulse and in several phases, enriching the participants with new experiences and developing their previously unknown skills. The students experienced the project as a developmental process, as most of them had never before associated images with music, had never presented their associations as external images, and for most of them the story they wrote in the Play in the Arts class was the first story of their own lives. The process of creating the scenes of the story, then photographing them and making a video from the series of photos with audio description was even more unfamiliar territory for them, but the end result speaks for itself: the collection of stories written and illustrated by the students, as well as the digital stories made from the stories, are the lasting and useful products of the creative work done during the semester.

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DIGITÁLIS TÖRTÉNETALKOTÁS ZENEI IMPULZUSRA

Összefoglaló

Tanulmányomban egy óvodapedagógus hallgatók körében végzett kutatás részeredményeiről számolok be. A kutatás célkitűzése a produktív fantázia fejlesztése volt. A vizsgálat keretét a játék a művészetekben kurzus jelentette 2023 március-április folyamán. A hallgatók egy több lépésből álló projekten keresztül tapasztalhatták meg saját alkotó fantáziájuk megnyilvánulását.

A kutatás elméleti háttérét a kognitív pszichológián alapuló folyamatalapú írásstratégia, a kreatív írás technikái, valamint a digitális történetmesélésnek (DST) projektszemléletű, élménypedagógiai kontextusban való alkalmazási lehetőségei jelentik. Az empirikus kutatás során kvantitatív és kvalitatív módszereket is alkalmaztam. Írásbeli kikerdezés révén gyűjtöttem adatokat a résztvevőknek a projekt során megélt tapasztalatairól. A kvalitatív vizsgálat az egyes részfeladatok során létrejött produktumok (asszociációk, rajzok, mesék, a történetek jeleneteinek képi megjelenítése és a kisfilmek) elemzését foglalta magában.

Tanulmányomban a kutatásnak a digitális történetek létrehozásának fázisára helyezem a hangsúlyt, bemutatva a kérdőíves kutatással kapott eredményeket, elemezve a hallgatói reflexiókat és a résztvevők által készített kisfilmeket.

Kulcsszavak: digitális történetmesélés, zenei impulzus, kreatív írás, produktív fantázia

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