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A Study and Application of Digital Storytelling in Digital Humanities Education

Mianmian Cai*

School of the English Language and Culture, Xiamen University Tan Kah Kee College, Zhangzhou, Fujian, China
mmcai@xujc.com
**Corresponding author*

Abstract: *Under the influence of techno-humanism, digital storytelling has become increasingly popular in the field of education in recent years as an information exchange and communication tool that integrates both technological and humanistic frameworks. This paper explores the application and advantages of digital storytelling in modern humanities education. As an innovative teaching method, digital storytelling uses multimedia technology to combine text, images, audio, and video, effectively enhancing students' interest and engagement in learning. This paper provides a detailed introduction to a practical teaching case: teachers guiding students to use digital storytelling tools to create multimedia stories about the inheritance and protection of intangible cultural heritage. Through this process, students not only deepen their understanding of intangible cultural heritage knowledge but also improve their teamwork and technical application skills. Teachers found that students showed higher levels of engagement and enthusiasm during the creation of digital stories, resulting in a more dynamic classroom atmosphere. The results indicate that digital storytelling significantly stimulates students' learning motivation, enhances classroom interaction, and improves teaching effectiveness. This paper also proposes some suggestions for implementing digital storytelling in teaching, aiming to provide reference for educators.*

Keywords: *Digital Storytelling, Digital Humanities Education, Social Practice Course*

1. Introduction

Narrative is one of the oldest and most fundamental cultural behaviors of humanity. From ancient oral traditions to written texts, storytelling has been a crucial means of preserving history, sharing knowledge, and conveying values across generations. It serves as a powerful tool for communication, allowing individuals and communities to connect, understand each other, and build a shared sense of identity and purpose. It is not only a way for humans to spread social memory, but also an important tool for building national cultural identity [1]. Under the influence of the two major trends of technological humanism and dataism, digital storytelling has emerged as a tool for information exchange and dissemination that combines technological and humanistic frameworks. Digital storytelling education is gradually being studied and practiced by digital humanities educators as an innovative approach to enhance student engagement and learning outcomes. By integrating multimedia elements such as text, images, audio, and video, digital storytelling allows educators to present complex concepts in a more accessible and engaging manner. This method not only fosters students' creativity and critical thinking skills but also helps them develop digital literacy, which is crucial in today's technology-driven world.

2. The Conceptual Characteristics and Theoretical Basis of Digital Storytelling

2.1. The Concept and Characteristics of Digital Storytelling

Digital storytelling refers to a form of storytelling that utilizes digital technology and media. It combines traditional narrative techniques with modern digital technology to create a new and highly interactive narrative experience. Digital storytelling can be presented in various forms, including but not limited to multimedia stories, interactive novels, virtual reality (VR) experiences, and augmented reality (AR) applications. The core of digital storytelling lies in its multimodality, which involves the

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construction of storylines through various media such as text, audio, video, and images. This multimodality not only enriches the forms of narrative expression, but also enhances the audience's sense of participation and immersion.

In addition, digital storytelling also has a high degree of interactivity. The audience is not only passive content receivers since they can participate in the process of the story through path selection, role-playing, interactive feedback, and even influence the direction of the story's development. This interactivity not only increases audience engagement, but also adds diversity and complexity to the narrative.

Digital storytelling can also break through the limitations of time and space, allowing stories to be spread and experienced through different devices and platforms at different times and places. For example, through mobile devices, computers, virtual reality devices, etc., audiences can enter the world of digital storytelling anytime and anywhere, experiencing rich and diverse story content. This accessibility enables people from various backgrounds and locations to connect with stories that they might not have encountered otherwise, fostering a global exchange of cultures and ideas.

Another important characteristic of digital storytelling is its scalability and renewability. Thanks to the support of digital technology, digital storytelling can be constantly updated and expanded, adding new plots, characters, and interactive elements, giving the story the potential for sustained development. This dynamic narrative style not only enhances the vitality of the story, but also provides creators with more creative freedom and space.

Overall, digital storytelling is a new form of narrative that integrates multiple media and technologies. Through its characteristics of multimodality, interactivity, cross platform dissemination, and dynamic updates, it greatly expands the expressive power and influence of narrative. Digital storytelling provides a new dimension for narrative art, allowing stories to no longer be linear, but to be explored through various paths and ways.

2.2. Theoretical Basis of Digital Storytelling

The development of digital storytelling is based on interdisciplinary theoretical foundations, including narratology, constructivist learning theory, and other relevant fields.

Narrative theory: Narratology was born in France in the 1960s. Later, due to the pioneering understanding of "space" by scholars in social sciences, humanities, and philosophy, it achieved a spatial turn in narrative and gave rise to spatial narrative. After development, spatial narrative has been widely applied in various disciplines such as philosophy, sociology, and geography. The concepts of narrative and story in narratology are interconnected, with narrative emphasizing more on how to tell and story focusing more on what is told. In short, narrative is a fundamental way for humans to grasp the world. Narrative helps to improve the audience's efficiency in receiving viewpoints. A study on the narrative of TED's best speeches found that stories account for at least 65% of their content and are directly related to the dissemination of the country's image [2]. As shown in Fig.1 Aristotle's Theory of Persuasion, logos and ethos supported by data only account for 35%, while the remaining 65% relies on storytelling dominated by pathos. Logos represents logical appeal, and ethos denotes ethical appeal, both of which are essential for establishing credibility and presenting rational arguments. However, their combined influence is limited compared to pathos, the emotional appeal. Pathos taps into the audience's feelings, making the message more relatable and impactful. Emotional connections create empathy and understanding, enhancing the persuasive power of the message. Due to the fact that human decision-making relies more on emotions rather than logic, good storytelling is more likely to resonate with audiences through emotional interactions, thereby influencing human decision-making, persuading and attracting humans to pursue truth, goodness, and beauty. Good storytelling leverages pathos to evoke emotions such as joy, sadness, fear, or excitement, deeply engaging the audience. By appealing to emotions, storytelling creates lasting impacts, driving individuals to pursue ideals like truth, goodness, and beauty. This underscores the importance of storytelling in shaping human behavior and promoting positive change.

The narrative hierarchy theory proposed by Genette provides an important framework for understanding digital storytelling [3]. This theory delves into different levels of narrative, such as story, narration, and narrative behavior, providing powerful tools for analyzing narrative structure and techniques. In digital storytelling, this theory is equally applicable and more complex and diverse. Digital storytelling breaks the time and space limitations of traditional storytelling, allowing stories to be expressed through multiple media and pathways. For example, text, images, audio, and video can

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seamlessly integrate on a digital platform to create a rich and multi-layered narrative experience. Audiences can not only linearly follow the development of the story, but also choose different paths through interaction and explore various possibilities of the story. This multimedia and multi-path narrative approach not only enhances the audience's sense of participation and immersion, but also provides creators with more expression tools and creative freedom.

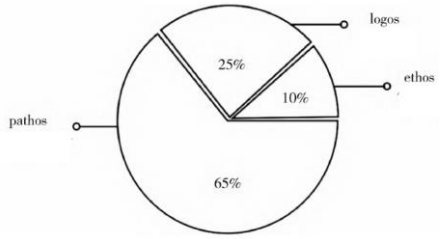

Figure 1: Aristotle's Theory of Persuasion

Interactivity theory: Interactivity is an important characteristic of digital storytelling. Laurel's Theory of Interactive Drama suggests that interactivity enhances the audience's sense of participation, making them not only recipients of the story but also co-creators of the narrative. This theory highlights the transformative potential of interactive elements in storytelling, where the audience's engagement goes beyond passive consumption to active involvement. Digital storytelling exemplifies this by allowing the audience to explore and make decisions within the story through interactive elements such as path selection and role-playing. For example, the interactive movie "Black Mirror: Bandersnatch" allows viewers to influence the development of the plot by choosing different options at key moments, significantly enhancing their sense of participation and immersion. This interactive approach not only makes the storytelling experience more engaging but also fosters a deeper connection between the audience and the narrative. By becoming active participants, viewers feel a greater sense of ownership and emotional investment in the story, which can lead to a more memorable and impactful experience.

Multimodal Theory: Multimodal Theory studies the role of different symbolic systems in meaning construction, emphasizing how various modes of communication work together to create meaning. The multimodal discourse analysis method proposed by Kress and van Leeuwen provides theoretical support for the multimodality of digital storytelling [4]. According to their framework, meaning is constructed not just through language but through the integration of multiple semiotic resources. Digital storytelling embodies this concept by constructing a rich narrative experience that integrates various symbol systems such as text, images, audio, and video. This integration allows for a more dynamic and engaging storytelling process, enabling creators to convey complex ideas and emotions more effectively. By leveraging the strengths of each mode, digital storytelling can create immersive and multifaceted narratives that resonate deeply with audiences, enhancing both comprehension and engagement.

Constructivist learning theory: The application of digital storytelling in education has been influenced by constructivist learning theory. Papert's constructivist theory holds that learning is an active process of constructing knowledge [5]. Digital storytelling aligns with this theory by promoting students' active participation and deep learning. It achieves this by providing an interactive and immersive learning environment where students can engage with content in a meaningful way. Through the creation and sharing of digital stories, students are encouraged to explore, reflect, and apply their understanding, thereby enhancing their overall learning experience and fostering a deeper comprehension of the subject matter. For example, the digital storytelling tool Storybird allows students to create their own stories through text and images, thereby stimulating their creativity and writing interest.

3. The Advantages, Current Situation, and Challenges of Applying Digital Storytelling to Digital Humanities Education

3.1. The Advantages of Applying Digital Storytelling to Digital Humanities Education

Digital storytelling combines narrative with digital practice. As an emerging educational technology, digital storytelling is gradually changing traditional teaching methods, especially demonstrating unique advantages in digital humanities education. By integrating various media and technological means, digital storytelling not only enriches teaching content, but also enhances students' learning experience

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and understanding ability. This innovative approach allows educators to combine text, images, audio, and video to create more engaging and interactive lessons that capture students' attention and foster deeper comprehension. Additionally, digital storytelling encourages students to be active participants in their learning process, as they create their own stories and projects, which helps to develop critical thinking, creativity, and digital literacy skills. Barber believes that digital storytelling provides rich opportunities for digital humanities teaching, mainly manifested in critical thinking, communication, digital literacy, and participation [6]. Benmayor pointed out that digital storytelling can be seen as a signature teaching method of the new humanities in the 21st century [7]. Svensson believes that in digital humanities, technology plays multiple roles: tools, research subjects, exploratory laboratories, expression media, venues, etc. [8] As an important form of expression medium, digital storytelling integrates critical thinking and creative practice, creating a virtual space for interdisciplinary learning and collaboration, characterized by interactivity, non-linearity, flexibility, participation, and collaboration.

3.2. The Current Status and Challenges of Applying Digital storytelling to Digital Humanities Education

In recent years, the application research of digital storytelling in the field of education has gradually increased. As shown in Table 1., according to the research conducted by Emily Johnson and Michael Brown [9], digital storytelling has a significant effect on improving students' learning engagement, satisfaction, and innovative thinking. By incorporating multimedia elements such as text, images, audio, and video, it creates a more interactive and immersive learning experience that captures students' attention and keeps them actively involved. This approach encourages creative problem-solving and deeper understanding of the material, as students are required to think critically and express their ideas in innovative ways. Additionally, digital storytelling allows for personalized learning experiences, catering to different learning styles and preferences, which further enhances student satisfaction.

Table 1: Effect of Digital Storytelling on Students

index	Data source (Johnson & Brown, 2019)
Student participation rate (%)	Increase by 20%
Learning satisfaction (%)	Increase by 15%
Improvement in innovative thinking (%)	Increase by 35%

Primary education: In primary school, digital storytelling is widely used in language and literature education. Through digital storytelling tools such as Storybird and Book Creator, students can combine text and images to create their own stories, thereby stimulating their creativity and writing interest. For example, Sadik studied the application of digital storytelling in primary and secondary education and found that it helps enhance students' creative ability and technical literacy [10]. Students not only improve their language expression ability during the creative process, but also cultivate basic numerical skills. A study in Indonesia also indicates that digital storytelling serves as an important method and medium to ensure children's learning experiences are enjoyable [11].

Secondary education: In secondary school, digital storytelling is used to enhance students' critical thinking and interdisciplinary knowledge integration abilities. For example, using multimedia projects, students can combine knowledge of history, geography, and social sciences to create digital stories about historical events or social issues. Robin pointed out that through digital storytelling, students can better understand complex concepts and events, while enhancing their research and analytical abilities [12]. For example, digital storytelling was applied to biology education. And the experiment showed that digital storytelling activities had moderate positive effects on students' academic achievement and critical thinking, and high positive effects on co regulation [13].

University education: In higher education, digital storytelling is widely applied in teaching and research across different disciplines. For example, in medical education, digital storytelling is used to simulate clinical cases and help medical students improve their diagnostic and treatment skills through virtual patient stories. In social sciences and humanities, digital storytelling is used for qualitative research, collecting and analyzing personal stories to study social and cultural phenomena. For example, the digital storytelling project used in university courses requires students to interview and record the life stories of community members, and then present these stories through multimedia to cultivate students' research abilities and social responsibility.

In addition, digital storytelling has also been widely applied in interdisciplinary projects at universities. For example, the Digital Humanities project combines computer science and humanities to

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analyze and display historical documents, art works, etc. through digital means. For example, Stanford University's "Mapping the Republic of Letters" project showcases the communication networks among European intellectuals in the 17th and 18th centuries through digital storytelling and data visualization techniques, helping students understand historical knowledge dissemination and cultural exchange.

Studies have shown that students value the novel opportunity for creativity and collaboration, and were challenged in positive ways to produce high-quality work that could be shared with a public audience [14].

Although digital storytelling has been widely used globally, its application in higher education in China is still in its infancy. However, some Chinese universities have begun to explore and practice the application of digital storytelling in teaching and research, achieving certain results.

As one of the top universities in China, Peking University has conducted many explorations and practices in the field of digital humanities. The "Digital Dream of Red Mansions" project of the Chinese Department of Peking University is a typical case of digital storytelling application. This project uses digital means to conduct text analysis, construct character relationship networks, and visualize the plot of *Dream of the Red Chamber*, allowing students to gain a deeper understanding of this classic literary work through interactive means. Students can not only read the original text, but also view various information such as character relationship diagrams and plot development diagrams through digital platforms, thus gaining a comprehensive understanding of the complex structure and profound connotations of *Dream of the Red Chamber*.

Tsinghua University is also at the forefront of the application of virtual reality (VR) technology. The School of Architecture at Tsinghua University has developed a series of virtual reality courses using VR technology, including "Virtual Tour of Ancient Buildings" and "Architectural Design Simulation". These courses combine traditional classroom teaching with modern technology through immersive virtual reality experiences, allowing students to immerse themselves in learning and exploring architectural knowledge. For example, in the course of "Virtual Tour of Ancient Buildings", students can enter virtual ancient building scenes through VR devices, observe the structure and design characteristics of buildings in detail, and deepen their understanding of ancient buildings.

East China Normal University has a strong research foundation in the field of educational technology. The "Digital Story Creation" course of the School of Education cultivates students' creative ability and technical literacy through digital storytelling tools. In this course, students are required to use digital tools such as Storybird and iMovie to create their own digital stories and present them in multimedia format. The course not only enhances students' creative abilities, but also cultivates their technical application skills and teamwork spirit. For example, a digital story created by a group of students called "My College Life" vividly showcases their campus life and learning experiences through the combination of pictures, videos, and music, and has received widespread praise.

Although these cases demonstrate the successful application of digital storytelling in higher education in China, there are still some challenges that need to be addressed. Firstly, the technological threshold for digital storytelling is relatively high. Teachers and students need to master various digital tools and technologies, which poses new requirements for traditional education models. This often necessitates additional training and support to ensure that both educators and learners are proficient in using multimedia software, video editing tools, and other digital platforms. Without adequate training, the potential benefits of digital storytelling may not be fully realized, and the learning curve could become a significant barrier to its widespread adoption.

Secondly, the creation of digital storytelling content requires a significant amount of time and effort. Developing high-quality digital stories involves extensive planning, scripting, filming, editing, and post-production work. This places higher demands on curriculum design and teaching resources, as educators must allocate sufficient time within the academic schedule for these activities. Additionally, the need for specialized equipment, such as cameras, microphones, and editing software, can strain the budget of educational institutions. Ensuring that all students have access to these resources is crucial for the equitable implementation of digital storytelling projects.

Moreover, there are challenges related to the assessment and evaluation of digital storytelling projects. Traditional assessment methods may not be fully applicable to digital storytelling, requiring the development of new criteria and rubrics that can effectively measure creativity, technical skills, and the depth of content. This adds another layer of complexity to the integration of digital storytelling into the curriculum.

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Despite these challenges, the potential benefits of digital storytelling in enhancing student engagement, fostering creativity, and developing digital literacy are significant. By addressing these challenges through targeted training programs, adequate resource allocation, and the development of appropriate assessment methods, Chinese higher education institutions can fully leverage the advantages of digital storytelling, paving the way for more innovative and effective teaching and learning practices. The following will take the "Zanhuawei Intangible Cultural Heritage Research" course at Xiamen University Tan Kah Kee College as an example to illustrate how to design a digital storytelling course that uses short videos as the output form.

4. Practical Case: "Zanhuawei Intangible Cultural Heritage Research" course at Xiamen University Tan Kah Kee College

4.1. Course Backgroun, Design and Implemetation

Xiamen University Tan Kah Kee College has established a curriculum framework of two-week-long practice courses since 2008. The practice course begins after the regular teaching week; it is a stepping stone for theoretical teaching in college to connect with social practice, becoming a window for students to observe and understand society. Its teaching objectives focus more on enhancing students' practical abilities and comprehensive qualities. Therefore, when designing the practice week curriculum, teachers need to adhere to this teaching objective.

In recent years, with the increasing attention paid by society to the protection of cultural heritage, intangible cultural heritage has gradually become the focus of people's attention. As a traditional cultural form, Zanhuawei (floral headdresses) is becoming increasingly popular in China, attracting a large number of tourists to take photos and check in, forming a phenomenon of extreme popularity. However, how to achieve sustainable development of this intangible cultural heritage, rather than a flash in the pan, and effectively raise the audience's attention to the protection and inheritance of intangible cultural heritage has become an urgent problem to be solved. In 2021, scholars proposed a cultural heritage narrative in the context of interactive documentation, a hybrid media genre that employs a full range of multimedia tools to document reality, providing sustainability of the production and successful engagement of the audience [15]. Taking inspiration from this, the author designed this course with the aim of providing students with a deep understanding of the cultural background and current situation of Zanhuawei through social practice, exploring how to achieve sustainable development of this intangible cultural heritage, and requiring students to present their results in the form of short videos to adapt to the propaganda methods of the information age and expand their influence.

The teaching objectives set by the author in designing this course are as follows:

● Improving students' humanistic literacy: by studying and researching the culture of Zanhuawei, we aim to enhance students' sense of identification and protection of traditional culture;

● Enhance students' digital literacy: by shooting and editing short videos, we aim to cultivate students' digital skills and creative expression abilities;

● Cultivate students' critical thinking and problem-solving skills: by exploring the protection and inheritance of intangible cultural heritage, students' analytical and problem-solving abilities are improved.

Before shooting the short video, the author guided the students to make sufficient preparations. Digital storytelling offers a structured approach that assists educators in creating effective instructional activities aligned with learning objectives. Fig. 2 outlines the four phases of storytelling, detailing the sublevels and activities associated with each phase. Firstly, the students were provided with relevant background knowledge on Zanhuawei. This includes the historical origins, cultural connotations, current situation, and challenges faced by Zanhuawei. Through multimedia courseware, literature reading, and classroom discussions, students have gained a preliminary understanding and recognition of Zanhuawei.

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Figure 2: Four phases of storytelling

In addition, as Generation Z, although students are familiar with the media form of short videos, most of them are mostly the audience of short videos and rarely study how to produce excellent short videos from the perspective of creators. Research shows that appropriate scaffolding is essential for effective digital storytelling, and learners need guidance on how to produce digital stories with in-depth content to achieve satisfactory learning outcomes. Therefore, it is important to note that in the early stages of teaching, the author imparted to students the "Seven Elements of Digital storytelling" proposed by the Digital Storytelling Center in Berkeley, California, which is crucial for students to create excellent digital storytelling works. As shown in Fig. 3, these seven elements include:

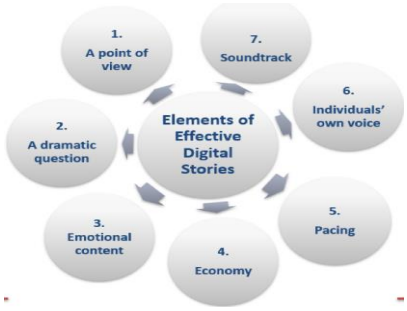

Figure 3: Seven elements of digital storytelling

● Point of View: Clarify the main theme and core idea of the narrative, ensuring that every part of the story revolves around this central theme. Through clear perspectives, the audience can quickly understand the main message of the story and the author's intended message, thereby resonating emotionally.

● Dramatic Question: Propose a captivating question or conflict that sparks the audience's curiosity and interest. This question or conflict should run through the entire story, allowing the audience to constantly contemplate and anticipate the revelation of the answer while watching, thus maintaining sustained attention.

● Emotional Content: Attracting the audience's attention through emotional elements and using real emotional experiences to touch their hearts. Whether it's joy, anger, sadness, or happiness, emotional content should resonate with the audience, making them emotionally connected to the story and enhancing its appeal.

● Economy: Simplify the narrative content, avoid being lengthy, and maintain the compactness of the story. Each narrative element should have a clear purpose and meaning, avoiding unnecessary information that interferes with the audience's attention. By using concise and powerful expressions, the story becomes more focused and organized.

● Pacing: Control the pace of the story and maintain the audience's interest. By arranging a reasonable rhythm, the story can be accelerated at critical moments, enhancing tension and suspense; Slow down the pace when needed to give the audience time to digest and reflect on the story content. Reasonable rhythm control can effectively guide the audience's emotional changes, keeping them focused on the story at all times.

● Voice: Using narration and dialogue to drive the story forward, ensuring clear and infectious expression of voice. The narrator's voice should match the emotional tone of the story, using vivid language and appropriate intonation to make it easier for the audience to immerse themselves in the

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story context.

● Soundtrack: Utilizing music and sound effects to enhance the emotional impact of the story, selecting background music that is suitable for the plot and emotional atmosphere. The music should be coordinated with the rhythm and emotional changes of the story, and through the clever use of sound effects, further enhance the atmosphere and infectiousness of the story.

By studying these seven elements, students can better understand and apply the basic principles of digital storytelling, thereby creating more attractive and influential works.

On the basis of preliminary preparation, students went to Xunpu Village in Quanzhou for field study. Xunpu Village is one of the important birthplaces of Zanhuawei culture, preserving a relatively complete traditional cultural form. This village, with its picturesque scenery and rich history, offers a unique glimpse into the traditional lifestyle and customs that have been passed down through generations. During the research process, students gained a deep understanding of the current situation and problems faced by Zanhuawei through interviews, observations, and recordings. This immersive experience underscored the importance of preserving such cultural treasures for future generations to learn from and enjoy. The main contents of the research include:

● The production process of Zanhuawei: Understand the production process and skills of Zanhuawei, and record the operational steps and techniques of intangible cultural heritage inheritors.

● The cultural connotation of Zanhuawei: exploring the status and role of Zanhuawei in local culture, and understanding the stories and legends behind it.

● The current situation of Zanhuawei: observe the application of Zanhuawei in modern society, analyze the reasons for its popularity and the challenges it faces.

● Intangible cultural heritage protection and inheritance: Communicate with local residents and cultural protection experts to explore protection and inheritance measures for Zanhuawei, and understand their views and suggestions on the sustainable development of Zanhuawei.

Based on field research, students need to provide answers by shooting short videos. The video content not only includes a detailed display of Zanhuawei, but more importantly, students need to provide answers on how to achieve the protection, inheritance, and sustainable development of intangible cultural heritage. The specific requirements are as follows:

● Video content: including the historical background, production process, cultural connotation, current situation analysis, and suggestions for protection and inheritance of Zanhuawei.

● Video production: Students need to use their learned digital skills to shoot, edit, and post produce videos, ensuring the integrity and viewing value of the video content.

● Video Presentation: In the final class of the course, students are required to present the video they have created and give a defense, elaborating on their research process and conclusions.

4.2. The Impact of Digital Storytelling Application in This Course

The application of digital storytelling in digital humanities education is of great significance. Barber believes that digital storytelling provides rich opportunities for digital humanities teaching, mainly manifested in critical thinking, communication, digital literacy, and participation. Through digital storytelling, students can not only enhance their understanding of traditional culture, but also develop their digital skills and creative expression abilities. Benmayor pointed out that digital storytelling can be seen as a signature teaching method of the new humanities in the 21st century [16]. With the help of digital storytelling, students can better understand and inherit traditional culture, achieving sustainable cultural development.

Digital storytelling has demonstrated its unique advantages in this course. Firstly, the multimodal nature of digital storytelling enables it to integrate multiple media such as text, images, audio, and video, providing rich learning resources. This multimodal teaching approach can present complex concepts and abstract theories to students in a more intuitive and vivid way. Secondly, the assessment method of digital storytelling has stimulated students' creativity, significantly improving their participation and learning enthusiasm. In addition, digital storytelling enhances students' digital skills. Through video creation, students master skills such as filming, editing, and post production, improving their digital literacy. Finally, digital storytelling cultivates students' critical thinking and problem-

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solving abilities. In the process of research and creation, students need to analyze and solve practical problems, which exercises their critical thinking and problem-solving skills. Students have expressed their strong recognition of this assessment method. They believe that through field research and video creation, not only has their understanding of the culture of Zanhuawei been deepened, but their humanistic and digital literacy has also been enhanced, cultivating critical thinking and problem-solving abilities. This course has achieved significant teaching results.

4.3. Teaching Reflection

Through the implementation of this course, the author not only accumulated rich teaching experience, but also conducted in-depth reflection and summary, extracting some effective teaching methods and strategies from it. The author hopes that these experiences and insights can provide valuable references and inspirations for teachers planning to offer similar courses, playing a role in sparking discussions and further promoting the improvement of teaching quality.

The scientific nature of course design: The design of social practice courses needs to be combined with students' interests and practical needs, ensuring the richness and diversity of course content. This means incorporating a variety of topics and activities that appeal to different student backgrounds and preferences, thereby making the learning experience more engaging and relevant. At the same time, the difficulty and depth of the course need to be moderate, striking a balance between being challenging enough to stimulate critical thinking and skill development, while also being achievable so that students can successfully complete tasks and gain a sense of accomplishment. This balanced approach helps to maintain student motivation and fosters a productive learning environment.

The feasibility of digital storytelling application: The presentation forms of digital storytelling are rich and diverse, but they should be designed based on students' existing equipment and abilities. Short video production is currently a digital storytelling form that the vast majority of students can grasp. In order to ensure the quality of short video works, teachers can introduce the concept of "seven elements of digital storytelling" in the early stage of teaching, supplemented by positive and negative examples to illustrate, so that students can have a more intuitive feeling and cognition.

Table 2: Evaluation criteria for "zanhuawei intangible cultural heritage research" course

Criteria	Proportion
Content: the short video should be closely aligned with the theme, innovative in creativity, and well-articulated; appropriate selection of materials suitable for international dissemination	50%
Language: pronunciation is clear and accurate, with fluent speech flow; grammar is correct, and sentence structures are flexible; expression is appropriate and idiomatic, with clear organization; audience targeting is clear, demonstrating an awareness of cross-cultural communication.	30%
production skills: Video footage is clear and stable, with reasonable camera movement and appropriate transitions; background music and special effects align with the content; the use of visual language is logical.	20%

The rationality of evaluation methods: When evaluating digital storytelling works, the assessment should be based on the curriculum teaching objectives. Taking this course as an example, it is aimed at English major students and the assessment of language proficiency is also a major focus. As shown in Table 2., the evaluation criteria for this course are: 50% content, 30% language, and 20% production skills. This proportion can stimulate students' creativity and expression ability by providing them with opportunities to engage in innovative and artistic projects. Additionally, it addresses the issue of uneven digital literacy among students by ensuring that all participants have access to the necessary tools and resources to develop their digital skills. By incorporating various digital platforms and technologies, the course can help bridge the gap in digital literacy, fostering a more inclusive and supportive learning environment for all students.

5. Conclusion

With the continuous advancement of digital technology and the updating of educational concepts, the application prospects of digital storytelling in Chinese higher education are broad. Through digital storytelling, students can gain richer and more diverse learning experiences, cultivate innovative thinking and practical abilities. At the same time, digital storytelling also provides teachers with new teaching methods and techniques, improving teaching effectiveness and quality. In the future, as more teachers and students master digital storytelling technology, digital storytelling will play a greater role in China's higher education, promoting innovation and development in education. Educational

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institutions can promote the application of digital storytelling by offering relevant courses and training, and improve the technical level and application ability of teachers and students. Digital storytelling can not only be applied in classroom teaching, but also in scientific research, extracurricular activities, and campus culture construction, promoting comprehensive innovation and development of education. Through continuous exploration and practice, digital storytelling is expected to become an indispensable and important component of higher education in China. It will significantly contribute to cultivating high-quality talents and improving the overall quality of education by enhancing student engagement, creativity, and critical thinking skills.

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