



Stories4All

Digital Storytelling For Inclusion

Report on German Survey Results

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Abstract

This study explores the application and impact of digital storytelling in educational settings, focusing on teachers at German universities. An online survey was conducted to gather data on students' experiences, confidence levels, and perceptions of digital storytelling. The findings reveal that while students recognize the potential of digital storytelling to enhance engagement, promote empathy, and address social justice issues, several challenges remain. These include the need for comprehensive training, accessibility to digital tools, and concerns about increased screen time. The survey highlights the importance of representing diverse characters and perspectives in digital stories, and the role of digital storytelling in giving voice to marginalized groups such as refugees, ethnic minorities, and individuals with disabilities. Additionally, digital storytelling was seen as a valuable tool for developing intercultural competence and enhancing STEAM education. Despite some reservations, the overall sentiment towards digital storytelling was positive, emphasizing its potential as an educational tool. The study underscores the necessity of supporting educators through training and resources to effectively integrate digital storytelling into their teaching practices, thereby maximizing its benefits in promoting social justice and inclusion.

Executive Summary

This report explores the application and impact of digital storytelling in educational settings, drawing on survey data from pre-service teachers at **German** universities. The survey aimed to understand students' experiences, confidence levels, and perceptions of digital storytelling, particularly its potential to promote empathy, inclusion, and social justice.

Key Findings

Confidence and training needs: The survey results reveal that although most participants have had limited or no prior exposure to digital storytelling (DST), there

is a growing recognition of its potential as an educational tool. The vast majority reported that they had neither received formal training nor used digital storytelling tools before. Despite this lack of experience, many participants showed a clear interest in exploring and developing their skills in this area. A significant finding is the low confidence among participants in their ability to design and implement DST activities. Most respondents felt unprepared and expressed a need for targeted support, such as training in digital skills, practical application in teaching, and access to appropriate tools and platforms. There was a strong demand for more hands-on learning experiences and the integration of DST into teacher education programs

Perceived effectiveness for education and learning: Participants widely agreed that DST has the capacity to enhance learning by making it more interactive, creative, and student-centered. It was seen as an effective way to promote empathy, cultural awareness, and inclusive practices in the classroom. Many believed that DST could be applied across a wide range of subjects, including not only language arts and social sciences but also STEAM fields.

Perspectives on inclusion, empathy, social justice and diversity: A key theme emerging from the responses is the potential of DST to give voice to marginalized or underrepresented groups. Participants highlighted the importance of representing diverse characters and perspectives and saw DST as a means to support social justice, cultural competence, and empowerment.

Challenges and concerns: At the same time, several key challenges were identified. These include the significant time investment required to create effective digital stories, a lack of technical know-how among educators, and limited access to appropriate training or resources. These practical barriers need to be addressed in order for DST to be successfully implemented in educational settings. Participants emphasized the importance of thoughtful and reflective use of DST. They highlighted that digital storytelling should not be used for entertainment alone, but rather as a pedagogical strategy aligned with educational goals.

Conclusion

Overall, the survey results point to an increasing awareness among current and future educators of the potential that digital storytelling holds within educational contexts. DST is widely perceived as a promising tool for fostering inclusivity, empathy, creativity, and student engagement—values that are central to contemporary pedagogical approaches. However, this awareness is accompanied by a notable gap in practical experience and formal training, which presents a key challenge to effective implementation.

To bridge this gap, it is essential to provide structured professional development opportunities, ensure access to user-friendly tools and resources, and embed DST more thoroughly into teacher education programs. By doing so, educators will be better equipped to integrate digital storytelling meaningfully into their classrooms, using it not only as a creative teaching strategy but also as a means of empowering students to express diverse perspectives and engage more deeply with the learning process.

Introduction

Digital storytelling has emerged as a powerful tool in education, offering a dynamic way to engage students and enhance learning experiences. By integrating multimedia elements such as images, audio, and video, digital storytelling transforms traditional narratives into interactive and immersive experiences. This approach not only captures students' attention but also enhances their understanding and retention of information (Robin, 2008).

Research has shown that digital storytelling can significantly enhance student engagement, promote critical thinking, and foster empathy (Robin, 2008; Sadik, 2008). It provides a platform for students to express their creativity and share their personal stories, which can lead to a deeper connection with the learning material. Moreover, digital storytelling allows for the inclusion of diverse voices and

perspectives, making it a valuable tool for addressing social justice issues (Hull & Katz, 2006).

This report examines the application of digital storytelling in educational settings, drawing on survey data from students of a German University to understand their experiences, confidence levels, and perceptions. The survey aimed to explore how students perceive the effectiveness of digital storytelling in promoting empathy, inclusion, and social justice. Additionally, the report investigates the challenges faced by students and educators in implementing digital storytelling and provides recommendations for overcoming these barriers.

The potential of digital storytelling to promote empathy and address social justice issues is well-documented in the literature. For instance, Lambert (2013) emphasizes that digital storytelling can give voice to marginalized groups, allowing them to share their experiences and perspectives. This can foster a greater understanding and appreciation of diversity among students. Similarly, Ohler (2013) highlights the role of digital storytelling in developing students' emotional intelligence and empathy by encouraging them to step into the shoes of others.

Furthermore, the integration of digital storytelling into the curriculum can support the development of 21st-century skills, such as digital literacy, collaboration, and communication (Jenkins et al., 2009). By engaging with digital storytelling projects, students can enhance their technical skills and learn to work effectively in teams, preparing them for the demands of the modern workforce.

In summary, this report explores the multifaceted benefits of digital storytelling in education, particularly its potential to enhance student engagement, promote empathy, and address social justice issues. By connecting the survey findings with existing literature, the report underscores the importance of supporting educators in the implementation of digital storytelling to maximize its impact in educational settings.

Methodology

The data for this report was collected through an online survey administered to students in a **German** University, specifically in the Faculty of Teacher Training. These students are studying to become secondary school teachers. The study took place during the winter semester of 2024. The survey, which was completed in German, was open for two months. Students were informed about the survey by their lecturers and stakeholders of the project. Participation (N=59) in the survey was voluntary and anonymous, with the average time required to complete the 29 questions (including 4 open-ended questions) being 12.42 minutes. Upon opening the survey, students could read all the necessary information about the study and provide (or withhold) their consent. The online survey included questions (see Appendix A) about their year of study, previous degrees, professional experience, and training in digital storytelling. It also assessed their confidence in using digital storytelling tools, the types of training they found most useful, and their perceptions of the effectiveness of digital storytelling in various educational contexts.

The analysis was performed in Excel and percentages were automatically derived from Microsoft Forms. AI tool (Copilot, Microsoft) was utilised for the coding of the open-ended questions.

Findings

Student Demographics and Experience

The survey was conducted among students from various years of study. The survey respondents were primarily in their fourth+ year of study (68%). The majority of students (n = 51) were pursuing their first degree at the time of the survey. Professional experience is divided with 44% almost half of the respondents had some, though not necessarily in digital storytelling. Except one resonance, students responded to not received formal training in digital storytelling (98%), highlighting a gap in their educational experience. This aligns with the

results regarding the use of DST tools, where just five participants (n=5) acknowledged having used such platforms. Among these, the most frequently mentioned tool was Book Creator. Other tools such as Obsidian, Canva, Stop Motion, and Thinklink were also named but to a lesser extent.

Confidence and Training Needs

The results of the survey show a certain inconsistency between the participants' self-assessment and their actual practical experience: 37% of respondents stated that they were very satisfied or somewhat satisfied with their ability to develop and implement digital storytelling activities. At the same time, however, only 5 out of 59 people have already used tools or platforms for digital storytelling.

This contradiction can be explained by:

- Theoretical or informal experience: some participants might assess their skills based on theoretical knowledge or general pedagogical skills without having used specific tools before.
- Other forms of storytelling: Alternative or more general tools (e.g., PowerPoint, video editing programs) may have been used that were not explicitly mentioned as DST tools and were therefore not taken into account.

Overall, the results indicate that although there is a certain basic interest and self-confidence in using digital storytelling, the actual use of digital tools is still very low. This underlines the need for targeted training and a practical introduction to the relevant tools.

The strong interest in training content suggests a notable desire for skill development. The most requested support was guidance on how to apply DST in pedagogical practice (n = 53), followed by interest in using DST to promote critical thinking and creativity (n = 37). There was also a clear demand for technical training in areas like photo and audio editing (n = 34) and assessment methods for digital stories (n = 32). These results point to a need not only for technical upskilling but also for pedagogical and evaluative guidance.

Additionally, participants emphasized the importance of resources such as free digital storytelling platforms (83%), access to open libraries with free media (76%), and reliable hardware and internet connections (56%).

Perceived effectiveness for education and learning

The perceived effectiveness of DST in the teaching and learning process was mixed: 28 believed it to be very effective, while 30 were unsure. Importantly, no respondents considered it ineffective. When asked about essential elements of a successful digital story for children, most cited real-life situations (76%), a compelling and clear narrative voice (63%), and interactive components (56%). Music, illustrations, and unexpected endings were also valued, though to a lesser degree. Regarding benefits, DST was seen as fun and engaging, creative (n=40), interactive (n=36), and effective (n=21). On the other hand, students identified DST time-consuming for teachers (n=43) and challenging regarding the design of engaging stories (n=42). In summary, while digital storytelling is generally perceived as an engaging and creative educational tool, there remains a significant gap between its perceived potential and actual classroom implementation. The majority of respondents recognized its effectiveness and its capacity to enrich learning experiences—especially through interactivity, creativity, and emotional engagement. However, concerns about time investment and the complexity of designing effective DST experiences point to the need for structured support and teacher training. To fully realize the benefits of digital storytelling, educators must be equipped not only with technical skills but also with pedagogical strategies to integrate DST meaningfully into diverse learning contexts.

Perspectives on inclusion, empathy, social justice and diversity

Ratings of the benefits of digital storytelling showed that the aspect of “inclusion” was mentioned significantly less often (n=17) than entertaining or effective learning opportunities. At the same time, however, 32 out of 59 people stated that digital storytelling methods can be used to give marginalised groups a voice. A total of 27 respondents were unsure about this, but no one denied this possibility.

These results illustrate a certain discrepancy between the theoretical potential of DST for inclusion and the concrete perception of this aspect in the classroom context: although more than half of the respondents recognize the inclusive potential of DST, only around 29% actually see “inclusion” as a concrete advantage when used in the classroom. At the same time, many say they are unsure, indicating that there is a clear need for further training in this area - particularly with regard to the practical implementation of inclusive storytelling approaches.

These results suggest that although inclusion in digital storytelling is seen as an important goal, it is not yet sufficiently anchored in the practical implementation and awareness of teachers.

DST in Subject Integration and Teacher Training

Regarding the integration of DST across various school subjects, 30 respondents affirmed that it could be applied in areas like arts, science, history, and mathematics. Only 6 disagreed, while 23 were unsure. Interestingly, 53% (n=31) participants believed that DST could be used to engage students in STEAM projects, though 26 remained uncertain.

Many respondents expressed the need for better preparation for pre-service teachers to implement socially just and inclusive DST practices in classrooms. Suggestions included:

- Embedding DST more thoroughly in teacher education programs.
- Creating more hands-on, practice-oriented training opportunities.
- Encouraging experimentation and exploration in safe learning environments.

Challenges and Concerns

Despite the promising potential of digital storytelling (DST) in educational contexts, the survey responses reveal several notable challenges and concerns among participants. One of the most frequently cited drawbacks (Question 16) was the **time-consuming nature** of DST for educators, with n=43 respondents identifying this as a key issue. Closely related was the **complexity of creating digital stories**, which n=42 respondents acknowledged as a challenge. These concerns highlight the practical

barriers to integrating DST into regular teaching practice, particularly when teachers face heavy workloads and limited technical support.

Another important concern, as expressed in Question 18, relates to the **pedagogical purpose** of DST. Some participants emphasized that digital storytelling should not be used indiscriminately, but rather in a **thoughtful and didactically meaningful** way. This signals a critical awareness of the need for intentional instructional design when using DST in classrooms.

Additionally, while many respondents believed in DST's power to promote empathy and inclusion, the **lack of formal training** (as seen in Question 6, with n=58 respondents having received no DST training) further complicates its implementation. This training gap was also echoed in Question 28, where participants expressed the need for **more practical, hands-on experiences** and integration of DST into teacher education programs.

Overall, the findings suggest that for DST to be used effectively, **systemic support** is essential—including time allocation, access to tools and resources, and pedagogical training. Without these, even highly motivated educators may struggle to realize the full benefits of DST in their teaching

When asked about their willingness to enhance their skills in digital storytelling, 13 participants indicated strong interest and were encouraged to reach out via email. 31 were unsure, and 15 showed little interest.

Overall, the results of the survey suggest a growing awareness of the potential of digital storytelling in education, particularly in promoting inclusivity, empathy, creativity, and engagement. However, the current lack of experience and training represents a key challenge. Addressing this gap through structured training, accessible resources, and curriculum integration could significantly enhance the readiness and confidence of future educators in using DST meaningfully in their teaching practice.

Discussion

The findings from the survey align with existing literature on the benefits of digital storytelling in education. Research has shown that digital storytelling can enhance student engagement, promote critical thinking, and foster empathy (Robin, 2008; Sadik, 2008). By allowing students to create and share their own stories, digital storytelling provides a platform for diverse voices and perspectives, which is crucial for addressing social justice issues (Hull & Katz, 2006). This study reinforces these findings, highlighting the potential of digital storytelling to amplify the voices of marginalized groups and promote cultural awareness, empathy, and inclusion.

Findings underscored the wide-ranging potential of digital storytelling to amplify the voices of various marginalized groups. By providing a platform for these individuals to share their experiences, digital storytelling can foster empathy, understanding, and social change. The range of diverse examples provided by respondents highlight the importance of using digital storytelling as a tool for inclusion and advocacy in educational contexts. This aligns with the findings of Hull and Katz (2006), who emphasize the role of digital storytelling in giving voice to underrepresented communities.

Responses also illustrated the multiple ways in which digital storytelling can be used to address social justice issues. By promoting cultural awareness, empathy, inclusion, and engagement, digital storytelling can play a crucial role in fostering a more just and inclusive society. The use of multimedia elements further enhances the effectiveness of digital stories in conveying important social messages. This is consistent with the literature, which suggests that digital storytelling can be a powerful medium for raising awareness and inspiring action on social justice issues (Lambert, 2013).

Finally, findings highlighted several key areas for preparing prospective educators to integrate socially just and inclusive digital stories into their classrooms. These include training and professional development, research and knowledge acquisition, practical experience, inclusivity and sensitivity, collaboration, curriculum

integration (e.g., STEAM), technological proficiency, and reflective practice. Addressing these areas can help educators effectively use digital storytelling to promote social justice and inclusion in education. This is supported by the work of Robin (2008) and Sadik (2008), who emphasize the importance of educator preparation in the successful implementation of digital storytelling.

Findings also revealed a range of concerns regarding the use of digital storytelling in education. These include doubts about its reliability and effectiveness, the need for adequate teacher training, concerns about increased screen time, potential reductions in student-teacher interaction, issues of accessibility and resources, the quality of content, and the importance of balancing digital and traditional teaching methods. These concerns highlight the necessity of providing educators with the necessary resources and professional development to overcome these barriers and maximize the benefits of digital storytelling. As noted by Lambert (2013), effective digital storytelling requires not only technical skills but also an understanding of narrative structure and pedagogical strategies. The survey responses indicate that students recognize the effectiveness of digital storytelling but also point to significant concerns, such as technical difficulties, increased screen time, and the need for proper training. Addressing these concerns is crucial for the successful integration of digital storytelling into educational practices.

Conclusion

Digital storytelling holds significant potential as an educational tool, particularly in promoting empathy and addressing social justice issues. The survey data indicated that while students recognize its effectiveness, there are challenges that need to be addressed, including technical difficulties and the need for continuous, dynamic training. By connecting these findings with existing literature, this report underscores the importance of supporting educators in the implementation of digital storytelling to enhance its impact in educational settings. Addressing the concerns raised by students and providing comprehensive training and resources for educators

are crucial steps towards realizing the full potential of digital storytelling in education.

References

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Appendix A

Survey Questions

Digitales Geschichtenerzählen/Digital Storytelling

Wir laden Sie herzlich ein, an dieser kurzen Umfrage zum Thema „Digitales Geschichtenerzählen“ (engl. Digital Storytelling) teilzunehmen. Um daran teilzunehmen, benötigen Sie keinerlei Vorkenntnisse oder Fähigkeiten in diesem Bereich. Das Ausfüllen der Umfrage dauert etwa 10 Minuten. Ihre Antworten helfen uns dabei, einen Kurs zum Thema Digital Storytelling für angehende und bereits tätige Lehrkräfte zu entwickeln.

Dr. Paulina Marchlik

Dr. Kamila Wichrowska

Dr. Olga Wystowska

INFORMATIONEN ZUR STUDIE

Die Studie wird im Rahmen des internationalen Forschungsprojekts „Stories for all: Developing innovative pedagogical methods and tools for the creation and maintenance of teacher communities that promote empathy and social inclusion through digital stories for all“ (ERASMUS+ KA220 [Projektnummer: 2023-1-DE01-KA220-HED-000164993]) durchgeführt.

Die Durchführung der Studie wurde von der Ethikkommission für wissenschaftliche Forschung der Pädagogischen Fakultät der Universität Warschau positiv bewertet (Nr. 2024/3).

Ziel der Studie ist die Entwicklung von Instrumenten zum Erlernen und zur Weiterentwicklung digitaler Kompetenzen bei (angehenden) Lehrkräften, die ihnen dabei helfen sollen, inklusive Lernkontexte zu schaffen.

Die Studie richtet sich an Studierende der Pädagogischen Fakultät der Universität Warschau.

Die Teilnahme an der Umfrage ist vollkommen freiwillig. Sie können die Teilnahme an der Studie ohne Angabe von Gründen ablehnen. Sie können die Beantwortung der Fragen auch jederzeit während des Ausfüllens der Umfrage abbrechen oder bestimmte Fragen unbeantwortet lassen. Die Teilnahme an der Studie ist mit keinerlei Kosten verbunden.

Für weitere Informationen zur Studie oder bei Beschwerden bezüglich der Umfrage wenden Sie sich bitte an die Projektleiterin von Stories4All:

Dr. Paulina Marchlik, p.marchlik@uw.edu.pl

1. Sind Sie bereit, an der Studie teilzunehmen? Wählen Sie eine Antwort aus:

- Ich stimme der Teilnahme an der Studie zu
- Ich stimme der Teilnahme an der Studie nicht zu

WAS IST DIGITAL STORYTELLING?

DEFINITION

„Digital Storytelling verbindet die uralte Praxis des Geschichtenerzählens mit digitalen Technologien, um kurze Videos zu erstellen, die als digitale Geschichten bezeichnet werden. Diese digitalen Geschichten verbinden in der Regel die Erzählung eines Sprechers mit verschiedenen anderen multimedialen Elementen wie Fotos, Videos, Musik und Soundeffekten. Sie betonen meist eine persönliche Perspektive und enthalten oft emotionale Inhalte. Heutzutage ermöglichen kostengünstige und leicht zugängliche Technologien die Erstellung digitaler Geschichten und deren müheloses Teilen mit anderen“ (Schuch, 2020, S. 1).

Schuch, A. (2020). Digital storytelling as a teaching tool for primary, secondary and higher education. AAA: Arbeiten aus Anglistik und Amerikanistik, 45(2), 173–196.

Umfrage

2. In welchem Studienjahr befindest du dich derzeit?

- Im ersten (1)
- Im zweiten (2)
- Im dritten (3)
- Im vierten (4)
- Im fünften (5)

3. Ist dies dein erstes Studium?

- Ja
- Nein

4. (Falls Ihre Antwort auf die vorherige Frage „Ja“ lautete)

Geben Sie den Namen Ihres früheren Studienfachs an (z. B. Architektur, Philosophie usw.). [offene Frage]

5. Hast du Berufserfahrung im Bildungsbereich? (Bitte gib keine Praktika an.)

- Ja, ich habe 6 Monate bis 1 Jahr Berufserfahrung
- Ja, ich habe 1 bis 3 Jahre Berufserfahrung
- Ja, ich habe 3 bis 5 Jahre Berufserfahrung
- Ja, ich habe mehr als 5 Jahre Berufserfahrung
- Nein, ich habe keine Berufserfahrung.

6. Hast du schon einmal an Kursen/Schulungen zum Thema Digital Storytelling teilgenommen?

- Ja
- Nein

7. (Falls deine Antwort auf die vorherige Frage „Ja“ lautete)

Schreibe bitte auf, an welchen Schulungen zum Thema digitale Geschichten du teilgenommen hast.

[offene Frage]

8. Hast du bereits Tools oder Plattformen zur Erstellung digitaler Geschichten genutzt? (z. B. Book Creator; Story Jumper; e-Shadow usw.)

- Ja
- Nein

9. (Wenn Ihre Antwort auf die vorherige Frage „Ja“ lautete)

Welche Tools oder Plattformen haben Sie genutzt? Geben Sie die Namen an: [offene Frage]

10. Wähle die Aussage aus, die deine Fähigkeiten im Bereich der Erstellung digitaler Geschichten am besten beschreibt:

- Ich fühle mich sicher.
- Ich fühle mich mäßig sicher.
- Ich fühle mich unsicher.

11. Welche Inhalte/Aktivitäten wären deiner Meinung nach am hilfreichsten, um deine Fähigkeiten im Bereich der Erstellung digitaler Geschichten weiterzuentwickeln? Du kannst mehr als eine Antwort auswählen.

- Schulungen zu digitalen Kompetenzen wie Bildbearbeitung/Audiobearbeitung usw.
- Informationen/Schulungen zu Geschichte/Kultur und Forschung im Zusammenhang mit digitalen Geschichten.
- Informationen/Schulungen dazu, wie digitale Geschichten in der pädagogischen Praxis umgesetzt werden können.
- Informationen/Schulungen dazu, wie digitale Geschichten mit inklusiven Praktiken, sozialer Gerechtigkeit, Empathie und Empowerment zusammenhängen.
- Informationen/Schulungen darüber, wie digitale Geschichten STEAM und andere Fächer fördern können.
- Informationen/Schulungen darüber, wie digitale Geschichten kritisches Denken und Kreativität fördern können.
- Informationen/Schulungen darüber, wie digitale Geschichten hinsichtlich ihrer Wirksamkeit bewertet werden können.
- Andere Antwort: _____

12. Welche Ressourcen könnten Ihnen helfen, Ihre Fähigkeiten im Bereich der Erstellung digitaler Geschichten weiterzuentwickeln? Sie können mehr als eine Antwort auswählen.

- Offene/kostenlose Plattformen zur Erstellung digitaler Geschichten (z. B. e-Shadow).
- Offene digitale Bibliotheken mit kostenlosen Fotos/Audiodateien.
- Zugang zu zuverlässiger Hardware und einer Internetverbindung.
- Andere Antwort: _____

13. Wie effektiv können digitale Geschichten Ihrer Meinung nach im Lehr- und Lernprozess sein?

- Sehr effektiv
- Weder effektiv noch ineffektiv
- Wenig effektiv oder ineffektiv
- Ich weiß es nicht. Ich habe keine Meinung dazu.

14. Was sind deiner Meinung nach die wichtigsten Elemente digitaler Geschichten, die zu einem effektiven Unterricht für Kinder beitragen? Du kannst mehr als eine Antwort auswählen.

- Realistische Lebenssituationen
- Überraschendes Ende
- Schöne Bilder/

15. Wählen Sie die Vorteile aus, die digitale Geschichten Ihrer Meinung nach als Lehr- und Lerninstrument haben können. Sie können mehr als eine Antwort auswählen.

- Effektiv
- Unterhaltsam/spannend
- Inklusiv
- Einfühlsam

- Interaktiv
- Kreativ
- Innovativ
- Alle der oben genannten
- Andere Antwort: _____

16. Wählen Sie die Nachteile aus, die digitale Geschichten Ihrer Meinung nach als Lehr- und Lerninstrument haben können. Sie können mehr als eine Antwort auswählen.

- Zeitaufwändig für Lehrkräfte
- Für Schüler langweilig zum Zuhören/Ansehen
- Nicht leicht nachzumachen und/oder die versteckten Bedeutungen/Botschaften zu verstehen
- Schwer zu erstellen/zu entwerfen
- Tragen nichts zum Lernen eines bestimmten Fachs bei (z. B. Mathematik/Naturwissenschaften)
- Alle oben genannten
- Andere Antwort: _____

17. Glauben Sie, dass digitale Technologien das Geschichtenerzählen als Lehr-/Lerninstrument folgendermaßen verbessern können:

Sie können mehr als eine Antwort auswählen.

- Effektiv/Interaktiv
- Kreativ/Innovativ
- Unterhaltsam/unterhaltsam/fesselnd/motivierend
- Inklusiv/einfühlsam/demokratisch
- Anspruchsvoll und schwierig zu entwerfen und umzusetzen
- Alle der oben genannten

Andere Antwort: _____

18. Haben Sie Bedenken oder Vorbehalte hinsichtlich der Nutzung digitaler Geschichten im Bildungskontext? Welche? [offene Frage]

19. Glauben Sie, dass digitale Geschichten von Lehrkräften aller Fachrichtungen eingesetzt werden können? (z. B. Kunst)

- Ja
- Nein
- Ich weiß es nicht. Ich habe keine Meinung dazu.

20. Glaubst du, dass digitale Geschichten von Lehrkräften als Mittel zur Förderung von Empathie bei den Schülern eingesetzt werden können?

- Ja
- Nein
- Ich weiß es nicht. Ich habe keine Meinung dazu.

21. Glaubst du, dass digitale Geschichten von Lehrkräften genutzt werden können, um Themen der sozialen Gerechtigkeit (z. B. Menschenrechte, Gleichberechtigung, Kinderrechte usw.) anzusprechen?

- Ja
- Nein
- Ich weiß es nicht. Ich habe keine Meinung dazu.

22. Wie wichtig ist es, dass digitale Geschichten vielfältige Charaktere und Perspektiven darstellen?

- Sehr wichtig
- Neutral

Wenig wichtig

23. Können digitale Erzähltools genutzt werden, um marginalisierten Gruppen eine Stimme zu geben?

Ja

Nein

Ich weiß es nicht. Ich habe keine Meinung dazu.

24. (Falls Ihre Antwort auf die vorherige Frage „Ja“ lautete)

Nennen Sie ein Beispiel für eine marginalisierte Gruppe, die Ihrer Meinung nach durch digitale Geschichten zu Wort kommen könnte. [offene Frage]

25. Glauben Sie, dass digitale Geschichten wirksam dazu beitragen können, die interkulturellen Kompetenzen von Schülern zu fördern? (z. B. Respekt und Wertschätzung für andere Kulturen / Sprachen / Traditionen).

Sehr wirksam

Mäßig wirksam

Wenig oder gar nicht wirksam

Ich weiß es nicht. Ich habe keine Meinung dazu

26. Kannst du ein Beispiel für Erfahrungen/Projekte im Zusammenhang mit digitalen Geschichten nennen, die sich positiv auf Fragen der sozialen Gerechtigkeit auswirken können? (z. B. Integration / Vielfalt / Empathie) [offene Frage]

27. Glaubst du, dass digitale Geschichten von Lehrkräften als Instrument genutzt werden können, um Schüler*innen aktiv in STEAM-Projekte (Wissenschaft, Technologie, Ingenieurwesen, Kunst, Mathematik) einzubinden?

Ja

- Nein
- Ich habe keine Meinung dazu.

28. Wie können angehende Lehrkräfte deiner Meinung nach besser darauf vorbereitet werden, sozial gerechte und inklusive digitale Geschichten in ihre zukünftige Arbeit zu integrieren? [offene Frage]

29. Möchtest du an Kursen an der WPUW zum Einsatz digitaler Geschichten in der Arbeit mit Kindern teilnehmen?

- Ja
- Nein

30. In welcher Form sollten solche Kurse stattfinden?

- Im Präsenzunterricht
- Hybrid (teilweise im Präsenzunterricht, teilweise online)
- vollständig online