



# Stories4All

Digital Storytelling For Inclusion

# Report on Polish Survey Results

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# Abstract

This study examines future educators' perspectives on the use and impact of digital storytelling in educational settings. The study involved 116 students from the Faculty of Education at the University of Warsaw who completed an online survey to provide data on their experiences, confidence levels and perceptions of digital storytelling.

The results show that while students recognise the potential of digital narratives to increase engagement, promote empathy and address social justice issues, several challenges remain. These include the need for comprehensive training, the availability of digital tools, and concerns about extended time spent in front of a screen. The survey findings underscore the importance of portraying diverse characters and perspectives in digital stories, and the role of digital storytelling in giving voice to marginalised groups such as refugees and people with disabilities. In addition, digital storytelling was seen as a valuable tool for teaching various subjects. Despite some reservations, the overall attitudes toward digital storytelling were positive, which highlights its potential as an educational tool.

# Executive Summary

This report explores university students' perspectives on the application and potential impact of digital storytelling in educational settings, drawing on survey data from 116 students of the Faculty of Education, University of Warsaw, **Poland** (96 students of ECEC and primary education and 20 students of alternative forms of education, also qualified to work in ECEC and primary contexts). The survey aimed to understand students' experiences, confidence levels, and perceptions of digital storytelling, particularly its potential to promote empathy, inclusion, and social justice.

**Student Demographics and Experience:** Most survey respondents were in their third and fourth years of study. Half of the respondents had professional experience in education, though not involving digital storytelling. None of the students had received

formal training in digital storytelling, which highlights a significant gap in their educational experience.

**Confidence and training needs:** A majority of the students reported a lack of confidence in their ability to create digital storytelling activities. They expressed a need for training in integrating digital storytelling into educational practice and digital skills such as photo and audio editing. Open-access platforms and libraries of digital resources were identified as valuable tools to support their learning.

**Perceived effectiveness for education and learning:** Most students agreed that digital storytelling could be an effective educational tool supporting the teaching-learning process. Among the advantages most appreciated by students were its ability to promote engagement and entertainment, as well as enhance creativity. However, more than a third of students expressed uncertainty about the overall impact and effectiveness of this method.

**Perspectives on inclusion, empathy, social justice and diversity:** Most students considered digital storytelling a powerful tool for fostering empathy and inclusion. The survey revealed strong support for digital storytelling as a tool to promote diversity, give voice to marginalised groups and develop intercultural competence. Respondents emphasised the importance of representing diverse characters and perspectives in digital stories.

**Challenges and concerns:** Several challenges were identified, including the need for comprehensive training and support for educators, accessibility to digital tools and resources, and concerns about screen time. Creating and designing digital stories was noted as potentially time-consuming for teachers.

## 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).

The potential of digital storytelling to promote empathy and address social justice issues is well-documented in the literature. For instance, Lambert (2013) emphasises that digital storytelling can give voice to marginalised 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.

## Methodology

The data for this report were collected through an online survey using Google Forms and administered to students of the Faculty of Education, University of Warsaw, **Poland**.

The study took place during the winter semester of 2024/2025. The survey, which was completed in Polish, was open for two months. Students were informed about the survey by their lecturers.

Participation (N=116) in the survey was voluntary and anonymous.

The survey included 30 questions (including 4 open-ended questions). Upon opening the survey, students could read all the necessary information about the study and provide (or withhold) their consent. Before administration, the study was approved by the Ethics Committee of the Faculty of Education at the University of Warsaw (decision No. 2024/3). 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 Google Forms. An inductive strategy for coding open-ended questions was utilised.

## Findings

### Student demographics and experience

The survey respondents represented all five years of study (some programmes in Poland last five years, e.g. Early childhood education and lower primary school teaching): year 1 – 1 student, year 2 – 34 students (29.3%), year 3 – 35 students (30.2%), year 4 – 39 students (33.6%), year 5 – 8 students (6.9%). The majority of students (n=86; 74.8%) were pursuing their first degree at the time of the survey. Those for whom it was not the first field of study, were involved in studying: Polish philology, Law, Art history, Sociology, Cultural studies, Physics, Spatial management, Social work, Andragogy, Breeding and protection of companion and wild animals, Scientific information and library science, Philology of Polish sign language, Archival science, Records management and infobrokering, Dietetics, Design, Architecture of information spaces, Physiotherapy, Italian philology, History, Artes Liberales, European studies, two parallel 1. Philosophy 2. Contemporary publishing, Artistic education in the visual arts, Revalidation pedagogy, Applied animal psychology, Political science, Environmental protection, Tourism and recreation, Cosmetology,

Social pedagogy, Social rehabilitation pedagogy.

Half of the respondents had some professional experience in education, though not in digital storytelling. None of the students had received formal training in digital storytelling, which highlights a gap in their educational experience.

Only three respondents (2.6%) have had some experience in using tools or platforms for the creation of digital stories, but they did not provide their names.

### **Confidence and training needs**

Students generally reported low confidence (n=85; 73.3%) in their ability to create and implement digital storytelling activities, and only 2.6% (n=3) declared high confidence in their ability to create and use digital storytelling. The respondents indicated what kind of training would help acquire the skills for the creation of digital stories (in the question, students could mark any number of answers): information/training on how digital storytelling can be applied in educational practice (n=94; 81%); training in digital skills such as photo and audio editing (n=86; 74.1%); information/training on how digital storytelling can be used to promote critical thinking and creativity (n=77; 66.4%); information/training on how digital storytelling can be linked to inclusive practices/social justice/empathy and empowerment (n=50; 43.1%); information/training on how digital storytelling can be used to promote STEAM and other subjects (n=48; 41.4%); information/training on how digital stories can be evaluated for their effectiveness (n=42; 36.2); information/training on the history/culture/research around digital storytelling (n=20; 17.2%).

The respondents indicated what resources could be beneficial for developing skills in the scope of digital storytelling. Open-access platforms and libraries of digital resources were identified as the most valuable tools to support their learning (n=113; 97.4%). Open libraries of images and audio files were indicated by 76 respondents (65.5%), and access to reliable devices and fast internet connection by 58 respondents (50%).

### Perceived effectiveness for education and learning

Students largely agreed that digital storytelling could be a very effective tool in education (n=72; 62.1%). Nearly a third of the respondents (n=43; 29.3%) indicated a lack of opinion in this respect. This indicates a general optimism about the potential of digital storytelling as an educational tool, though some reservations remain.

Despite the lack of experience with digital stories, students identified potentials of such stories, including their relevance to everyday life (n=84; 72.4%), being able to actively intervene and being able to draw parts of the story (n=68; 58.6%), clear and engaging narration (n=67; 57.8%), and the inclusion of multimedia elements such as video and audio effects (n=56; 48.3%), and music and songs (n=56; 48.3%).

Among the advantages associated with digital storytelling as a teaching/learning tool indicated by the majority of respondents were being entertaining (n=68; 58.6%), creative (n=67; 57.8%), and interactive (n=63; 54.3%). The least often indicated advantage was inclusiveness (n=18; 15.5%).

Among the most frequently indicated disadvantages were: being time-consuming for teachers (n=88; 75.9%) and difficulty creating or designing a digital story (n=80; 69%).

This diversity in responses suggests that while digital storytelling is largely seen as a valuable educational strategy, its implementation and perception of potential impact may vary depending on specific characteristics and experiences.

Most of the participants considered digital technologies beneficial for storytelling, noticing their potential to entertain and motivate students (n=72; 62.1%) and making the process more creative and innovative (n=54; 46.6%). The least often indicated answer regarding including digital technologies in the storytelling process was inclusiveness and empathy (n=19; 16.4%).

Of the 50 students who responded to an open-ended question about their reservations about using digital stories in an educational context, eight responded that they did not have such reservations. Six students answered that they did not have enough knowledge to be able to answer the question.

The remaining responses were arranged into three groups relating to the following aspects:

- access to technologies necessary for digital storytelling;
- the fear of extending the time spent by children in front of a screen during school time, including the perception of parents and school management on the use of ICT during class time, thus limiting personal interaction between children.
- the preparation of teachers to use digital storytelling, more closely to the time required for preparation and the potential pressure on teachers to use this method, as well as the constraints imposed by the short time available to teachers in subject lessons.

Nevertheless, the majority of respondents (n=93; 80.2%) recognised digital storytelling as feasible for teachers of all subjects, whereas 18 respondents (15.5%) did not have an opinion on this issue.

In the context of advanced methodologies such as STEAM (science, technology, engineering, arts, and mathematics), digital storytelling was recognised for its ability to make complex scientific and technological concepts more accessible and engaging by over half of the respondents (n=68; 58.62%). At the same time, a considerable number of them (n=42; 36,21%) were unsure about how it could be connected with STEAM methodology. This indicates a need for further education and clarification on the integration of digital storytelling within STEAM subjects to fully leverage its potential in enhancing student engagement and learning outcomes. Overall, while digital storytelling offers numerous educational benefits, it also presents certain challenges that need to be addressed to maximise its effectiveness in the classroom.

### **Perspectives on inclusion, empathy, social justice and diversity**

The findings revealed a strong endorsement of digital storytelling as a valuable educational tool, highlighting its potential to develop empathy, address social justice

issues, and promote diversity. A great majority of the respondents recognised the potential of digital storytelling in developing empathy (n=110; 94.8%) and addressing social issues (n=101; 97.1%).

The potential of digital storytelling to develop students' intercultural competence was also highlighted. Over half of the students (n=64; 55.17%) indicated that digital stories can enhance abilities to interact respectfully and effectively with people from diverse backgrounds. This is crucial for building intercultural communication. Digital storytelling can thus play a significant role in preparing students for a multicultural world.

Additionally, a significant majority of students emphasised the importance of representing diverse characters and perspectives in digital stories (n=100; 86.2%) but provided only a few examples in the relevant open-ended question (question 26) including: explaining the war in Ukraine to children (great increase of Ukrainian pupils in Polish schools), different cultural customs and environmental issues. Moreover, the survey data indicated that digital storytelling was seen as an effective means of giving voice to marginalised groups (n=90; 77.6%), but at the same time, this question had the highest percentage of uncertainty (n=26; 19.8%), indicating the need for more professional learning in this area.

Respondents provided examples of marginalised groups that can benefit from digital stories in the relevant open-ended question. Among the groups indicated were Ukrainian refugees who were forced to flee to Poland after Russia invaded their country, pupils with neurological disorders such as Asperger syndrome and students with disabilities. Responses from students suggest that digital storytelling is seen as a method that may embrace social diversity as it has the potential to broaden the understanding of the perspectives and needs of different groups of people.

The students also gave some examples (n=68) of activities that they believe can better prepare them to incorporate socially just and inclusive digital stories into their work in the future. Their proposals address three main areas of development for future teachers:

1. A need for joint reflection / more discussion on what social justice is and what it entails in practice for children and adults.
2. Mentoring/observation of classes taught by teachers experienced in using digital storytelling.
3. Training on using resources and platforms for digital storytelling.

Thirty-six students gave examples of actions that could help future teachers better prepare to incorporate socially just and inclusive digital stories into their work in the future. Their proposals referred to:

1. Incorporating training on digital storytelling in the pre-service training as well as providing in-service training for practitioners.
2. Provision of free-of-charge, accessible and easy-to-use tools (ICT equipment, materials – photos, graphics, audio effects);
3. Availability of sample digital stories on the topic.

The last two questions of the survey were specific to the Polish study. The first was about the willingness of respondents to participate in classes at the Faculty of Education, University of Warsaw, on using digital stories. A great majority of respondents (n=104; 89.65%) indicated that they would like to take part in such a course. The second question was related to the preferable mode of the course on digital storytelling. Of the one hundred and four students who answered this question, forty-seven indicated a combination of online and face-to-face (hybrid), thirty-nine pointed to online, and sixteen face-to-face modes.

## Discussion

The findings from the survey are aligned 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 marginalised groups and promote cultural awareness, empathy, and inclusion.

Findings underscored the potential of digital storytelling to amplify the voices of marginalised groups. By providing a platform for these individuals to share their experiences, digital storytelling can foster empathy, understanding, and social change.

This aligns with the findings of Hull and Katz (2006), who emphasise the role of digital storytelling in giving voice to underrepresented communities.

Responses also illustrated the various 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, the findings highlight several key areas for preparing prospective educators to integrate socially just and inclusive digital stories into their practice. These include different forms of training such as shared reflection on social justice and its meaning/understanding by children, support of experienced professionals in creating and using digital storytelling and training on technical aspects of storytelling creation. 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 emphasise the importance of educator preparation in the successful implementation of digital storytelling.

## Conclusion

The findings also revealed a range of concerns regarding the use of digital storytelling

in education. These include doubts about its effectiveness, the need for adequate teacher training, concerns about increased screen time, potential reductions in student-teacher interaction, and issues of accessibility and resources. These concerns highlight the importance of providing educators with the necessary resources and professional development to overcome these barriers and maximise 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. Therefore, addressing students' concerns is crucial for the successful integration of digital storytelling into educational practices.

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 recognise 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 future educators in implementing 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 realising the full potential of digital storytelling in education.

# References

Hull, G., & Katz, M. (2006). Crafting an agentive self: Case studies of digital storytelling. *Research in the Teaching of English*, 41(1), 43–81.

Lambert, J. (2013). *Digital storytelling: Capturing lives, creating community*. Routledge.

Robin, B. R. (2008). Digital storytelling: A powerful technology tool for the 21st century classroom. *Theory into Practice*, 47(3), 220–228.

Sadik, A. (2008). Digital storytelling: A meaningful technology-integrated approach for engaged student learning. *Educational Technology Research and Development*, 56(4), 487–506.

# Appendix A

## Survey Questions

Cyfrowe opowieści/Digital storytelling

Zapraszamy do udziału w tej krótkiej ankiecie na temat cyfrowych opowieści (ang. *digital storytelling*). Aby wziąć w niej udział, nie musisz mieć wiedzy ani umiejętności w tym obszarze. Uzupelnienie ankiety zajmie Ci około 10 minut. Twoje odpowiedzi pomogą nam zbudować kurs na temat cyfrowych opowieści dla przyszłych i już pracujących nauczycieli.

dr Paulina Marchlik

dr Kamila Wichrowska

dr Olga Wystowska

### INFORMACJE O BADANIU

Badanie realizowane jest w ramach międzynarodowego projektu badawczego pt. "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 [nr projektu: 2023-1-DE01-KA220-HED-000164993].

Realizacja badania uzyskała pozytywną opinię Komisji Etyki Badań Naukowych Wydziału Pedagogicznego Uniwersytetu Warszawskiego (nr 2024/3).

Celem badania jest opracowanie narzędzi do uczenia się i rozwijania umiejętności cyfrowych u (przyszłych) nauczycieli, które pomogą im w tworzeniu inkluzywnych kontekstów uczenia się.

Badanie skierowane jest do studentów Wydziału Pedagogicznego Uniwersytetu Warszawskiego.

Udział w ankiecie jest całkowicie dobrowolny. Możesz odmówić udziału w badaniu bez podania przyczyny. Możesz też zrezygnować z udzielania odpowiedzi w dowolnym momencie uzupełniania ankiety lub nie odpowiadać na niektóre pytania. Udział w

badaniu nie wiąże się z żadnymi opłatami ani nie skutkuje otrzymaniem wynagrodzenia.

Przez realizację tego badania chcemy uzyskać wiedzę, która pomoże nam uzupełnić przyszłe wersje programu studiów Wydziału Pedagogicznego o treści z zakresu wykorzystania opowieści cyfrowych w edukacji.

W ramach niniejszej ankiety nie będą gromadzone dane umożliwiające Twoją identyfikację. Uzyskane w badaniu informacje będą wykorzystywane wyłącznie do celów badawczych i będą przetwarzane na podstawie zgody, której udzielisz nam za pośrednictwem tego formularza. Odpowiedzi udzielone przez uczestników badania będą przechowywane w bezpiecznym miejscu.

W celu uzyskania dalszych informacji na temat badania lub skarg dotyczących ankiety prosimy o kontakt z kierowniczką projektu Stories4All:

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

1. Czy zgadzasz się wziąć udział w badaniu? Wybierz jedną odpowiedź:

- Wyrażam zgodę na udział w badaniu
- Nie wyrażam zgody na udział w badaniu

## **CZYM JEST DIGITAL STORYTELLING?**

### **DEFINICJA**

"Cyfrowe opowieści (ang. *digital storytelling*) łączą odwieczną praktykę opowiadania historii z technologiami cyfrowymi w celu tworzenia krótkich filmów wideo zwanych cyfrowymi opowieściami. Te cyfrowe opowieści zazwyczaj łączą narrację lektora z różnymi innymi elementami multimedialnymi, takimi jak zdjęcia, wideo, muzyka i efekty dźwiękowe. Zazwyczaj podkreślają one osobisty punkt widzenia i często zawierają treści emocjonalne. W dzisiejszych czasach niedrogie i dostępne technologie umożliwiają tworzenie cyfrowych historii i udostępnianie ich innym bez wysiłku" (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.

### Badanie

2. Na którym roku studiów obecnie się uczysz?

- Pierwszym (1)
- Drugim (2)
- Trzecim (3)
- Czwartym (4)
- Piątym (5)

3. Czy to Twój pierwszy kierunek studiów?

- Tak
- Nie

4. (Jeśli Twoja odpowiedź na poprzednie pytanie brzmiała „Tak”)  
Podaj nazwę swojego wcześniejszego kierunku studiów (np. architektura, filozofia itp.). [pytanie otwarte]

5. Czy masz jakieś doświadczenie zawodowe w obszarze edukacji? (Prosimy nie odnosić się do staży i/lub praktyk).

- Tak, mam doświadczenie zawodowe od 6 miesięcy do 1 roku
- Tak, mam doświadczenie zawodowe od 1 roku do 3 lat
- Tak, mam doświadczenie zawodowe od 3 do 5 lat
- Tak, mam doświadczenie zawodowe dłuższe niż 5 lat
- Nie, nie mam żadnego doświadczenia zawodowego.

6. Czy brateś/brataś kiedyś udział w kursach/szkoleniach w zakresie cyfrowych opowieści?

- Tak

Nie

7. (Jeśli Twoja odpowiedź na poprzednie pytanie brzmiała „Tak”)  
Napisz, w jakiego rodzaju szkoleniach dotyczących cyfrowych opowieści uczestniczyłaś/-eś.

[pytanie otwarte]

8. Czy korzystałaś/-eś wcześniej z narzędzi lub platform do tworzenia cyfrowych opowieści? (np. Book Creator; Story Jumper; e-Shadow itp.)

Tak

Nie

9. (Jeśli Twoja odpowiedź na poprzednie pytanie brzmiała „Tak”)  
Z jakich narzędzi lub platform korzystałaś/-eś? Podaj nazwy: [pytanie otwarte]

10. Wybierz stwierdzenie, które najlepiej opisuje Twoje umiejętności w zakresie tworzenia cyfrowych opowieści:

Czuję się pewnie.

Czuję się średnio pewnie.

Czuję się niepewnie.

11. Jakie treści/działania byłyby Twoim zdaniem najbardziej pomocne w rozwijaniu umiejętności w zakresie tworzenia cyfrowych opowieści? Możesz wybrać więcej niż jedną odpowiedź.

Szkolenie w zakresie umiejętności cyfrowych, takich jak edycja zdjęć/edycja audio itp.

Informacje/szkolenia na temat historii/kultury i badań związanych z cyfrowymi opowieściami.

Informacje/szkolenia na temat tego, w jaki sposób cyfrowe opowieści mogą być

wdrażane w praktyce edukacyjnej.

- Informacje/szkolenia na temat tego, w jaki sposób cyfrowe opowieści są powiązane z praktykami włączającymi/sprawiedliwością społeczną/ empatią i upodmiotowieniem.
- Informacje/szkolenia na temat tego, jak cyfrowe opowieści mogą promować STEAM i inne przedmioty.
- Informacje/szkolenia na temat tego, jak cyfrowe opowieści mogą promować myślenie krytyczne i kreatywność.
- Informacje/szkolenia na temat tego, w jaki sposób cyfrowe opowieści mogą być oceniane pod kątem ich skuteczności.
- Inna odpowiedź: \_\_\_\_\_

12. Jakie zasoby mogłyby Ci pomóc w rozwijaniu umiejętności w zakresie tworzenia cyfrowych opowieści? Możesz wybrać więcej niż jedną odpowiedź.

- Otwarte/bezpłatne platformy do tworzenia cyfrowych opowieści (np. e-Shadow).
- Otwarte biblioteki cyfrowe z darmowymi zdjęciami/plikami audio.
- Dostęp do niezawodnego sprzętu i połączenia internetowego.
- Inna odpowiedź: \_\_\_\_\_

13. Jak myślisz, jak skuteczne mogą być cyfrowe opowieści w procesie nauczania-uczenia się?

- Bardzo skuteczne
- Ani skuteczne, ani nieskuteczne
- Mało skuteczne lub nieskuteczne
- Nie wiem. Nie mam zdania.

14. Jakie według Ciebie mogą być kluczowe elementy cyfrowych opowieści przyczyniające się do efektywnego nauczania dzieci? Możesz wybrać więcej niż jedną odpowiedź.

- Prawdziwe sytuacje życiowe
- Niespodziewane zakończenie
- Piękne zdjęcia/ilustracje
- Efekty wideo i audio
- Wciągający i wyraźny głos narratora
- Muzyka i ścieżka dźwiękowa
- Dramatyczna fabuła
- Możliwość aktywnej interwencji i projektowania części historii
- Wszystkie powyższe
- Inna odpowiedź: \_\_\_\_\_

15. Wybierz zalety, jakie Twoim zdaniem mogą mieć cyfrowe opowieści jako narzędzie nauczania/uczenia się. Możesz wybrać więcej niż jedną odpowiedź.

- Efektywne
- Sprawiające frajdę/rozrywkowe
- Inkluzywne
- Empatyczne
- Interaktywne
- Kreatywne
- Innowacyjne
- Wszystkie z powyższych
- Inna odpowiedź: \_\_\_\_\_

16. Wybierz wady, jakie Twoim zdaniem mogą mieć cyfrowe opowieści jako narzędzie nauczania/uczenia się. Możesz wybrać więcej niż jedną odpowiedź.

- Czasochłonne dla nauczycieli
- Nudne dla uczniów do słuchania/oglądania
- Niełatwe do naśladowania i/lub zrozumienia ukrytych znaczeń/komunikatów
- Trudne do stworzenia/zaprojektowania

- Nie wnoszą nic do nauki konkretnego przedmiotu (np. matematyki/nauki)
- Wszystkie powyższe
- Inna odpowiedź: \_\_\_\_\_

17. Czy uważasz, że technologie cyfrowe mogą sprawić, że opowiadanie historii jako narzędzie nauczania/uczenia się będzie bardziej:  
Możesz wybrać więcej niż jedną odpowiedź.

- Efektywne/Interaktywne
- Kreatywne/Innowacyjne
- Sprawiające frajdę/rozrywkowe/wciągające/motywujące
- Inkluzywne/empatyczne/demokratyczne
- Wymagające i trudne do zaprojektowania i wdrożenia
- Wszystkie z powyższych
- Inna odpowiedź: \_\_\_\_\_

18. Czy masz jakieś obawy lub zastrzeżenia dotyczące korzystania z cyfrowych opowieści w kontekście edukacyjnym? Jakie? [pytanie otwarte]

19. Czy uważasz, że cyfrowe opowieści mogą być wykorzystywane przez nauczycieli \_\_\_\_\_ dowolnego przedmiotu? (np. sztuka, matematyka, nauki ścisłe, historia)?

- Tak
- Nie
- Nie wiem. Nie mam zdania.

20. Czy uważasz, że cyfrowe opowieści mogą być wykorzystywane przez nauczycieli jako narzędzie do rozwijania **empatii** wśród uczniów?

- Tak
- Nie

Nie wiem. Nie mam zdania.

21. Czy uważasz, że cyfrowe opowieści mogą być wykorzystywane przez nauczycieli do poruszania kwestii **sprawiedliwości społecznej** (np. praw człowieka, równości, praw dziecka itp.)?

Tak

Nie

Nie wiem. Nie mam zdania.

22. Jak ważne jest, aby cyfrowe opowieści przedstawiały **różnorodne** postacie i perspektywy?

Bardzo ważne

Neutralne

Mało ważne

23. Czy narzędzia cyfrowych opowieści mogą być wykorzystane do oddania głosu grupom **marginalizowanym**?

Tak

Nie

Nie wiem. Nie mam zdania.

24. (Jeśli Twoja odpowiedź na poprzednie pytanie brzmiała „Tak”) Podaj przykład marginalizowanej grupy, która Twoim zdaniem mogłaby dojść do głosu dzięki cyfrowym opowieściom. [pytanie otwarte]

25. Czy uważasz, że cyfrowe opowieści mogą być skuteczne w rozwijaniu kompetencji międzykulturowych uczniów? (np. szacunek i podziw dla innych kultur / języków / tradycji).

Bardzo skuteczne

- Średnio skuteczne
- Trochę lub w ogóle nie skuteczne
- Nie wiem. Nie mam zdania

26. Czy możesz podać przykład doświadczeń/projektów związanych z cyfrowymi opowieściami, które mogą mieć pozytywny wpływ na kwestie sprawiedliwości społecznej? (np. integrację / różnorodność / empatię) [pytanie otwarte]

27. Czy uważasz, że cyfrowe opowieści mogą być wykorzystywane przez nauczycieli jako narzędzie do aktywnego angażowania uczniów w projekty STEAM (nauka, technologia, inżynieria, sztuka, matematyka)?

- Tak
- Nie
- Nie mam zdania.

28. Jak myślisz, w jaki sposób studenci-przyszli nauczyciele mogą być lepiej przygotowani do włączenia społecznie sprawiedliwych i włączających opowieści cyfrowych do swojej pracy w przyszłości? [pytanie otwarte]

29. Czy chciałabyś/ chciałbyś uczestniczyć w zajęciach na WPUW dotyczących wykorzystania cyfrowych opowieści w pracy z dziećmi?

- Tak
- Nie

30. Jaką formę powinny przyjąć takie zajęcia?

- W sali
- Hybrydowo (część zajęć w sali część zajęć online)
- Całkowicie online