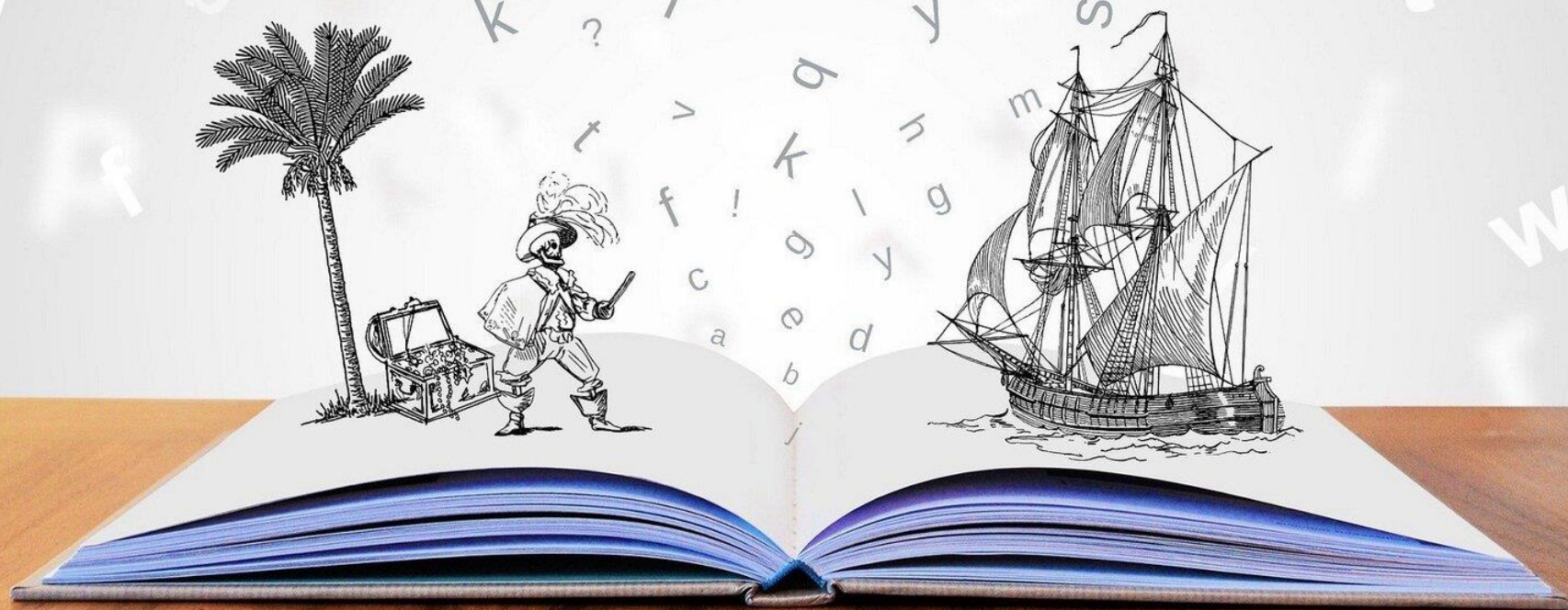


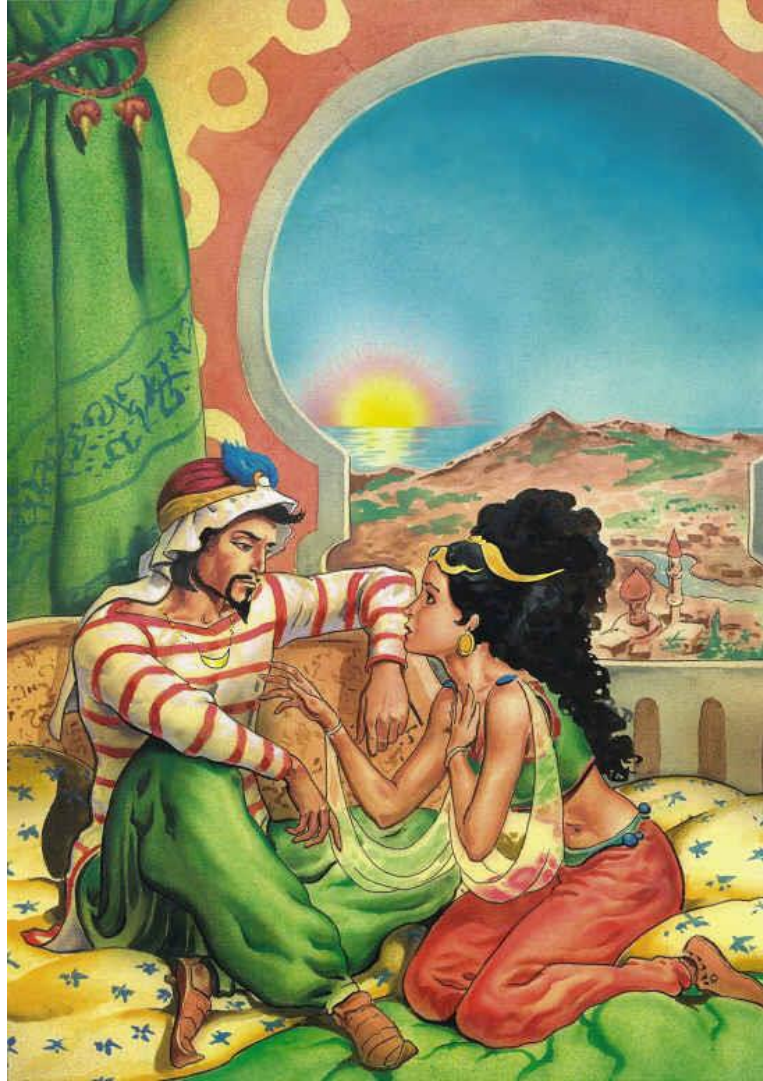
Érdemes-e rövidebbre fogni?

A tanári előadásba ágyazott történetek jelentősége





Thoughtless



Relevance of digital storytelling

- DST is an efficient communication tool in education (Chen, 2023), advertising (Ma et al., 2023), and rhetoric (Finkler & Leon, 2019)
- engaging the audience is a key to efficient and enjoyable presentations
- the critical approach to the storytelling boom (Mäkelä & Meretoja, 2022)

PUZZLE:
Stories seem to be a magical tool, but are all types efficient in awaking and keeping interest?

Approaches of storytelling

elaborate story

- Aristotelian model (Tesler et al., 2018)
- a progressive system in which events and actions occur and bring about changes from one state to the next (de Beaugrande & Colby, 1979)
- The plot usually evolves around the exposition and resolution of the character's conflicts

proto-story (Gabriel, 2000)

- a type of story
- contains a seed of a story without achieving narrative complexity and poetic imagination

antenarrative (Boje, 2001):

- postmodern point of view
- fragmented, non-linear, incoherent pre-narratives
- storytelling is sensemaking in the flow of life without the retrospection of narratives, without being finished, concluded

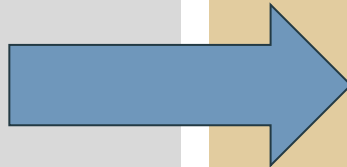
Engagement

Theories of **student engagement**

(Christenson et al, 2012; Kahu, 2013;
Christenson et al., 2019, Fredricks,
Blumenfeld, and Paris 2004; Reeve &
Tseng, 2011)

Theories of **audience / user engagement**

(Broersma, 2019)



Main components & dimensions of engagement



cognitive

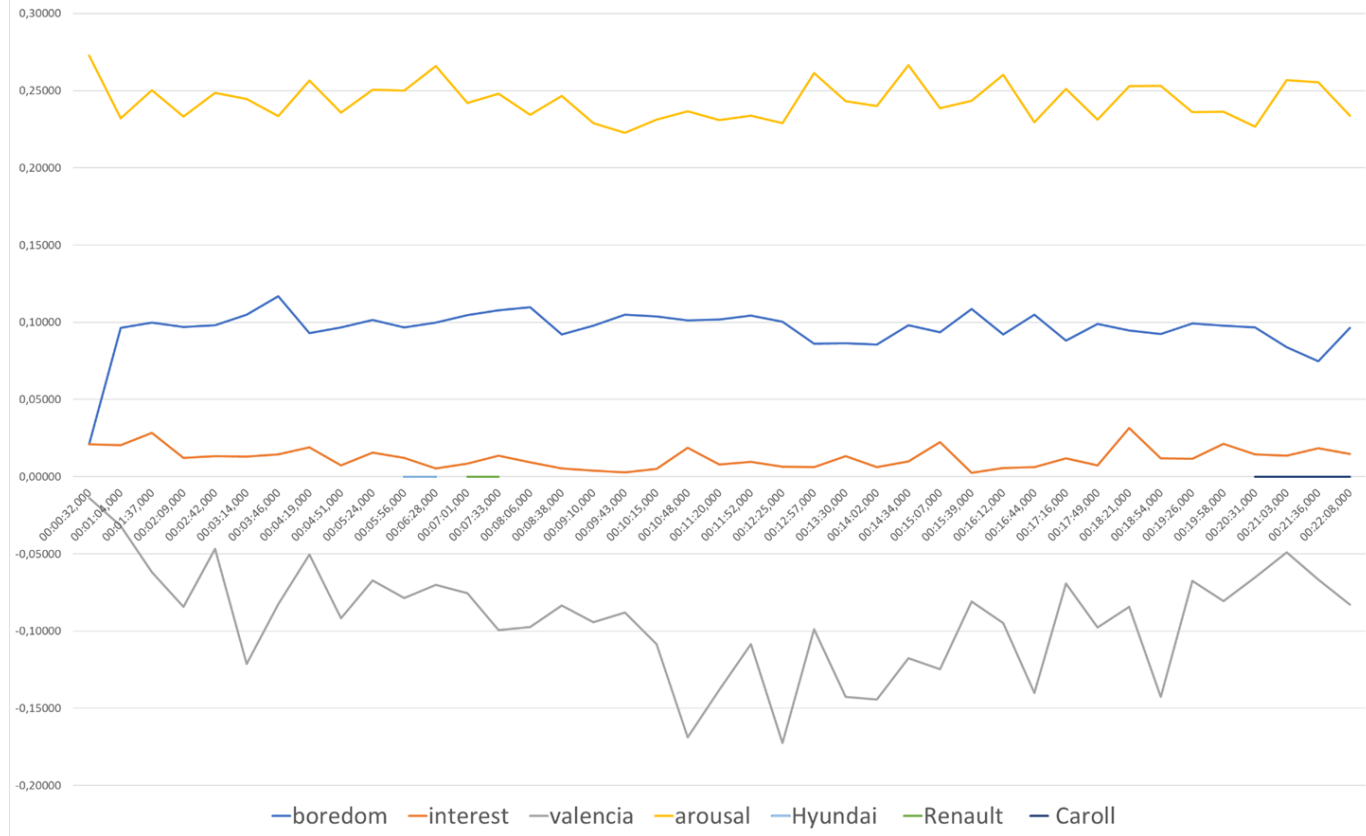


emotional



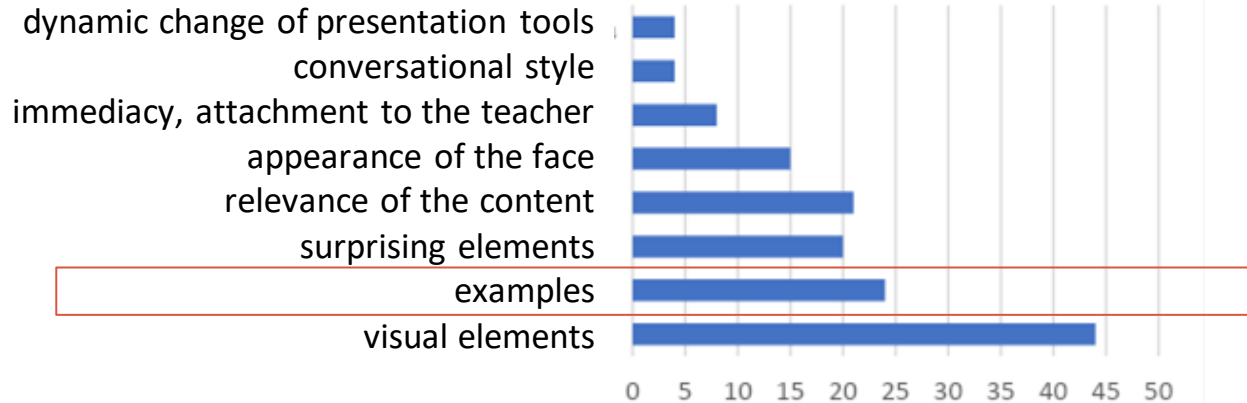
behavioral

Boredom, interest, valence and arousal during an instructional video




Effects of storytelling

What did you like in the video?



Source: Sass & Vinczéné Fekete, 2023



Which are the features of presented stories that increase the level of recipients' affective interest?

structure?

complexity?

length?

tone?

other?



Hypothesis

We suggest that listening to stories generally causes emotional engagement but depending on their complexity, length, and other characteristics, the levels of affective interest may vary.

Methodology

1st step

- thematic analysis of video presentation in NVivo (Braun et al., 2019)
- inductive-deductive coding process
- identification of stories in the video
- characteristics of stories

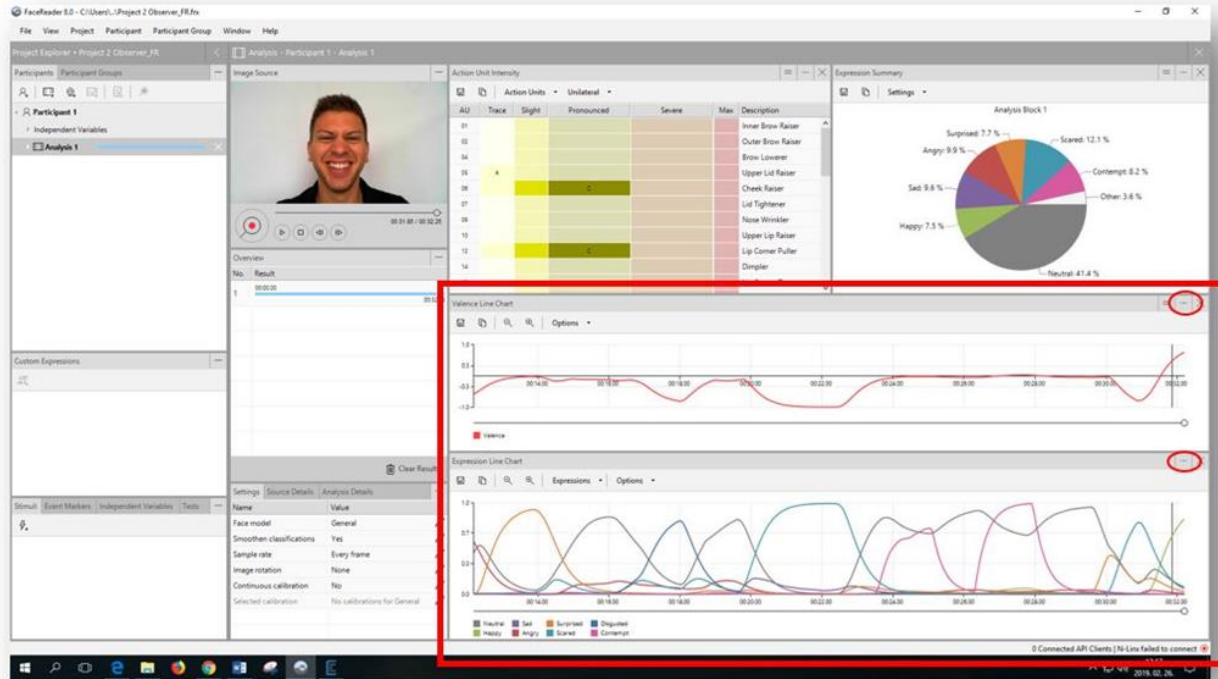
Methodology

mainly conducted by
Lídia, Tünde evaluates,
comments

2nd step:

- emotional effects of stories are measured in an observation
- recipients watch a video presentation while their facial expressions are being recorded
- automated facial analysis by Noldus FaceReader
- sample: Hungarian university students (N=25), age: 19-21

Methodology



Ethical considerations

- **dependent relationships:**
 - lecturers recruiting students may entail the risk of convincing students to participate in the experiment by promising them extra points or better grades
 - participation is voluntary
- **confidentiality:**
 - evaluations of the video cannot be accessed by the presenter
 - data is only accessible to the two researchers involved in the research with strict confidentiality
 - researchers and participants sign an agreement which guarantees confidentiality and describes all data protection rules
- **data protection and anonymity:**
 - data is stored on a separate server within the country, in compliance with data protection regulations
 - data is stored anonymously
 - videos are stored for 2 months to retrieve the identification, after which they are destroyed
 - the data collected and their analysis can only be published anonymously and in an aggregated form

Results

Thematic analysis of the video

- 3 codes identified:

stories
number: 3
coverage: 12.9%

proto-stories
number: 3
coverage: 1.8%

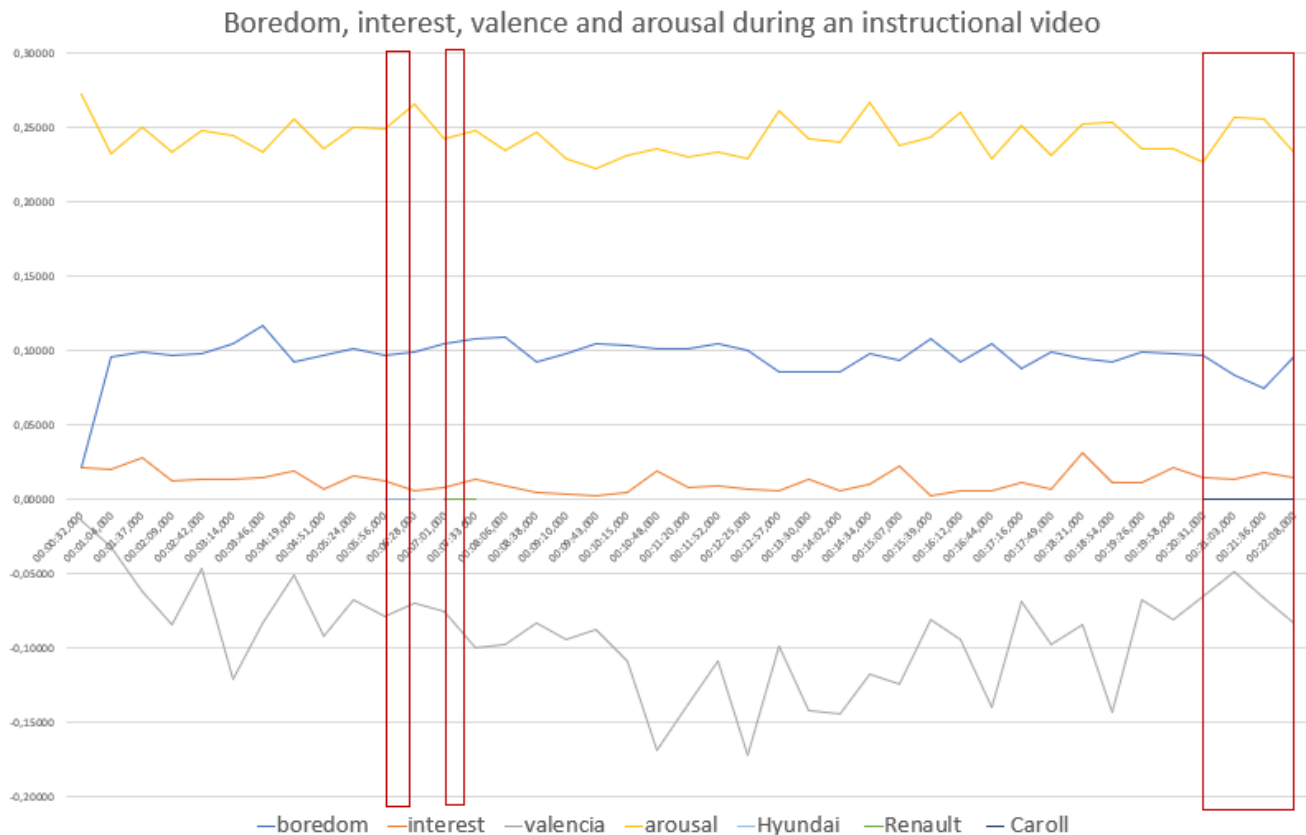
examples
number: 5
coverage: 7.1%



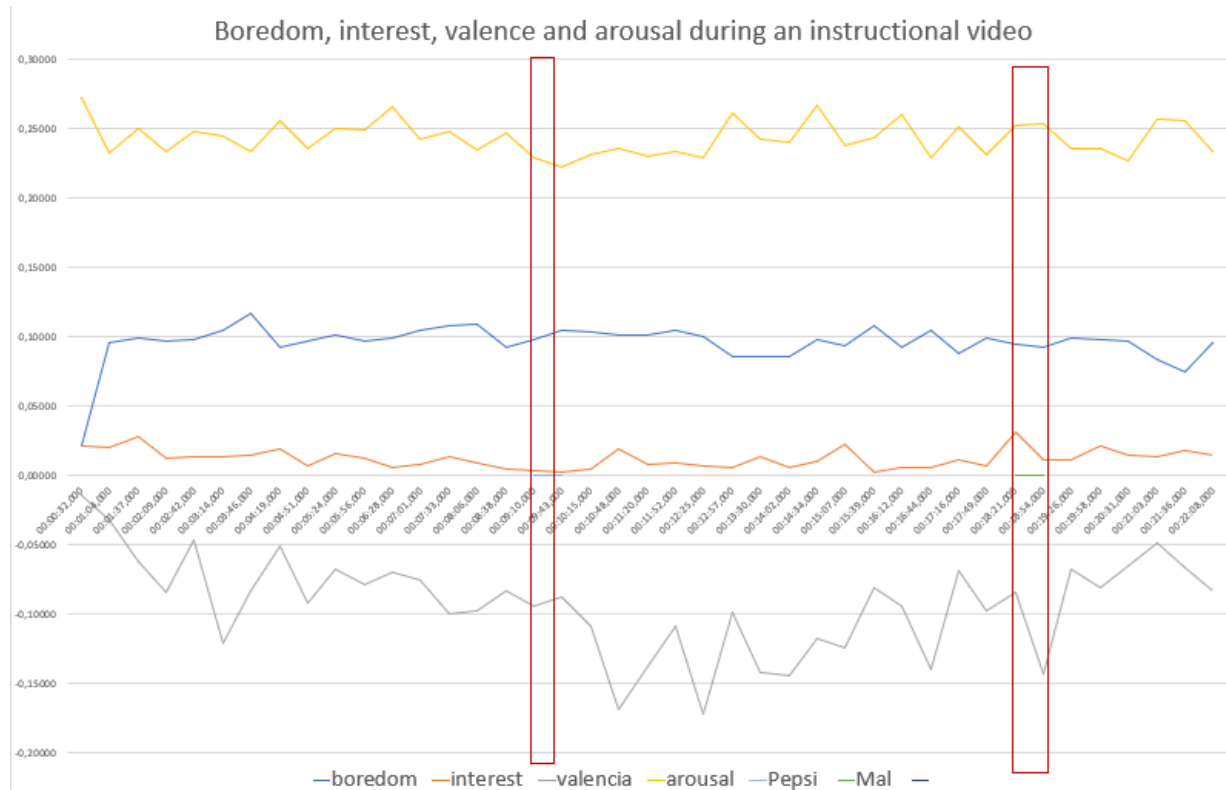
Characteristics of the types

aspects	story	proto-story	example
definition	a progressive system in which events and actions occur and bring about changes from one state to the next (de Beaugrande & Colby, 1979)	contains a seed of a story without achieving narrative complexity and poetic imagination, refers to a story that the audience probably knows (Gabriel, 2000)	“something that is typical of the group of things that it is a member of, a way of helping someone to understand something by showing them how it is used” (Cambridge Dictionary, n. d.)
plot	yes	no	no
characters	yes	yes	maybe
details	yes	no	maybe
complex structure	maybe	no	no
time orientation	present/past	past	present

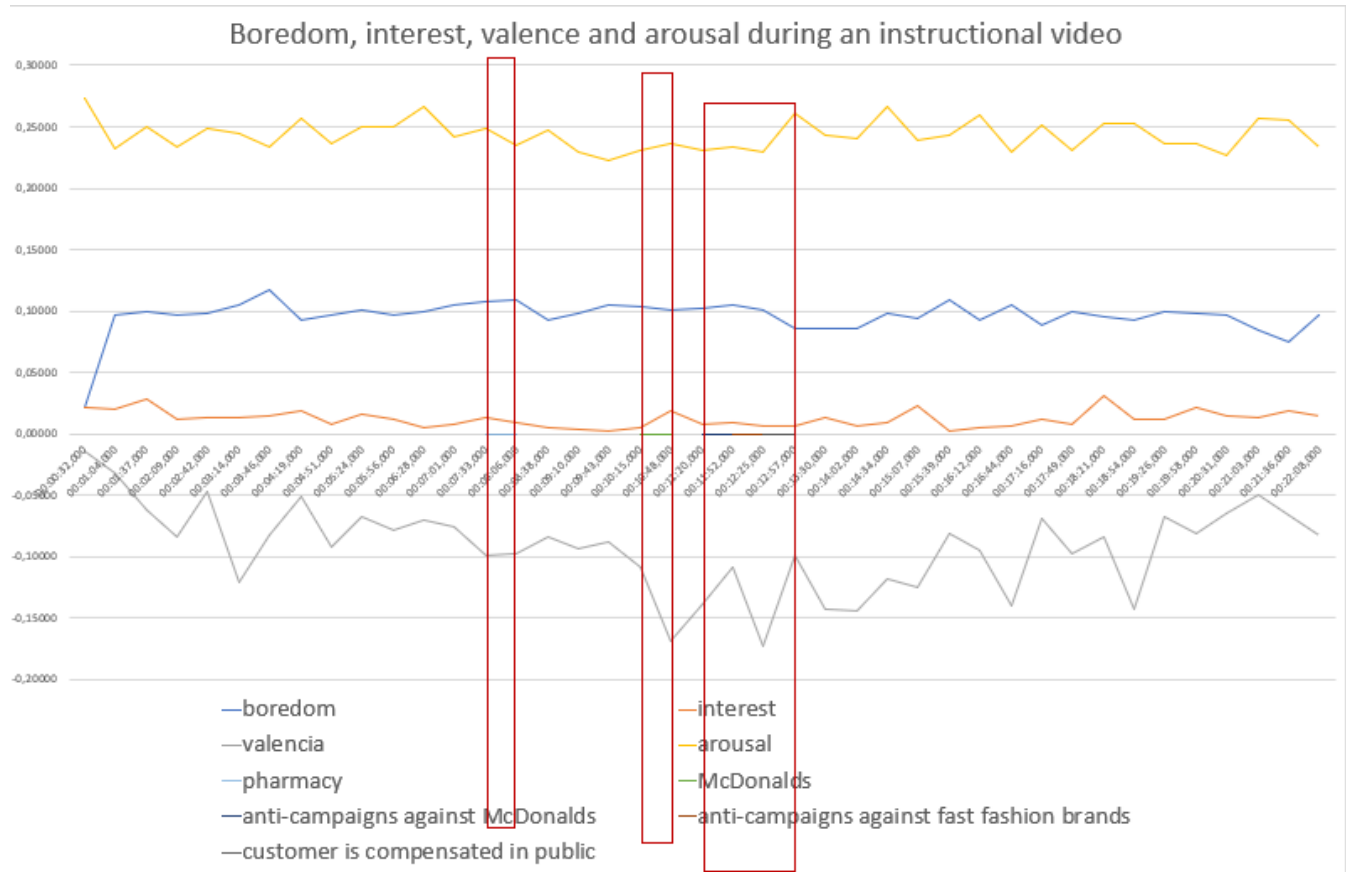
Stories



Proto- stories



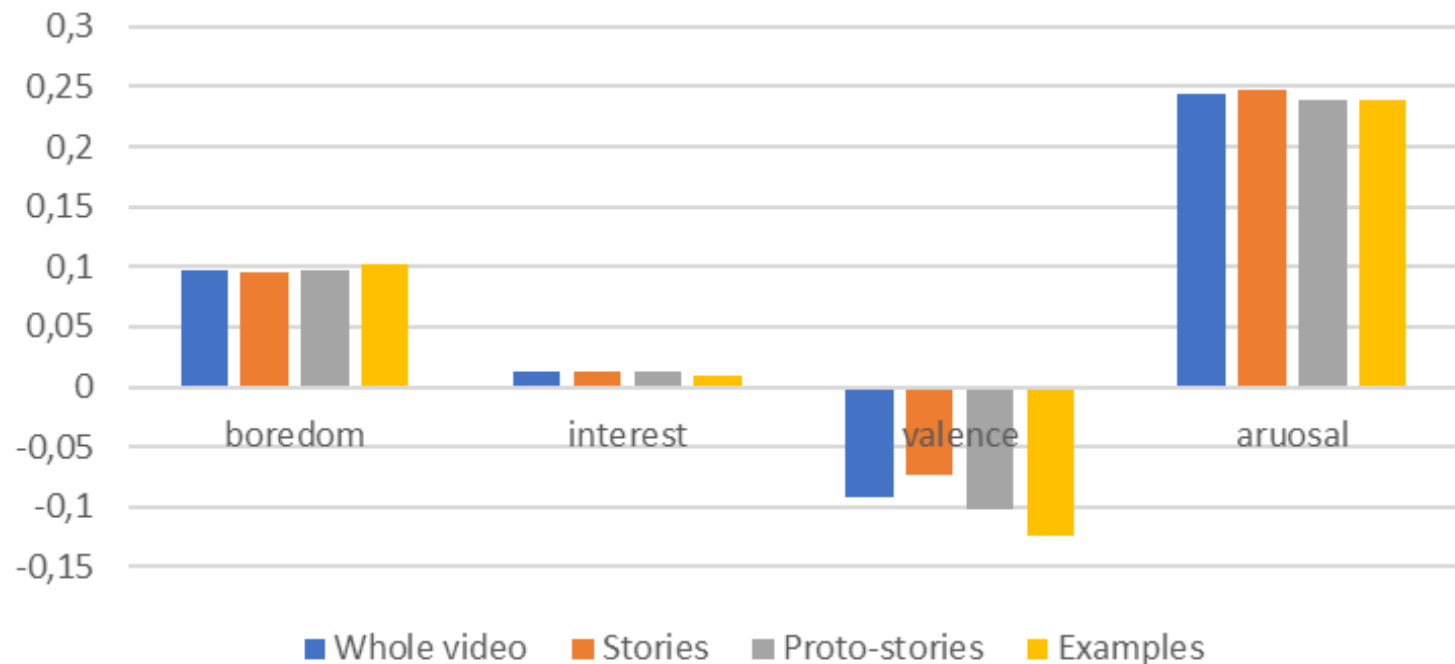
Examples



Results

Average level of	Whole video	Stories	Proto-stories	Examples
boredom	0,09725	0,09501	0,09745	0,10187
interest	0,01202	0,01257	0,01249	0,00962
valence	-0,09231	-0,07349	-0,10231	-0,12402
arousal	0,24330	0,24736	0,23951	0,23812

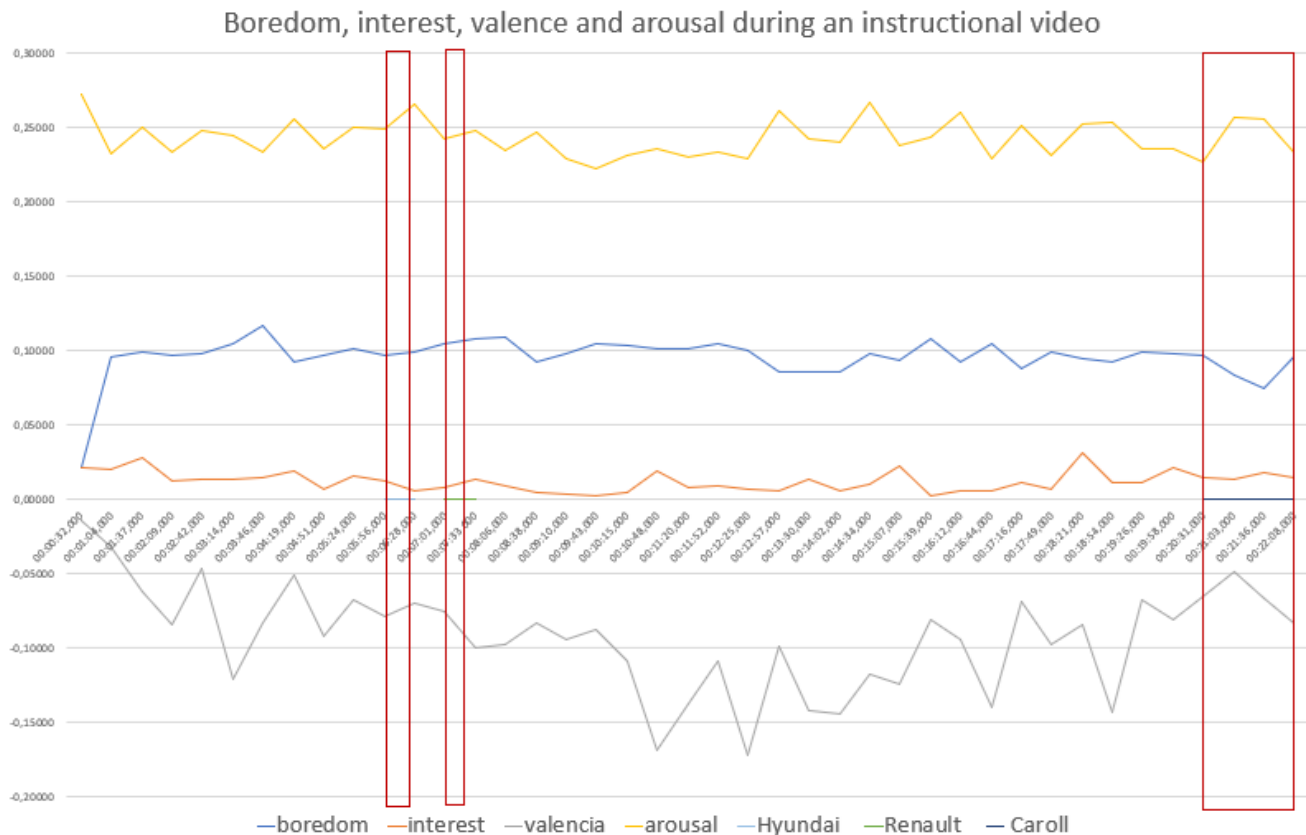
The level of emotional states during different types of stories




Results: Analysis of the stories

aspects	story 1 (Hyundai)	story 2 (Renault)	story 3 (Dave Carroll)
length (number of words)	79	83	218
length (number of seconds)	40	29	105
tone (+, -, neutral)	neutral	neutral	neutral
humorous?	yes	no	yes
structure	introduction - story with a funny, abrupt ending	story - conclusion with takeaways (also connected to the first story)	introduction - story with conflict situation - resolution of the conflict - conclusion with takeaways
details	just the necessary information: name of the car	a few details: name of the car, historical background, final name of the car	many details about the circumstances, what happened exactly, what were the consequences, what happened to the main character after the event
time orientation	past	past	past

Stories





Which are the features of presented stories that increase the level of recipients' affective interest?

structure

details

length

tone?
humour?

other?



Conclusions

- differences between the 3 types:

Stories are emotionally more engaging than proto-stories or examples.

- differences between stories:

When a story is more detailed, structured and lengthy, a higher level of affective engagement can be observed.

- recommendation for public speakers:

All 3 tools can be useful for online presentations, but if we want to achieve a higher level of emotional engagement, we should take the time for telling a more elaborate story.

Limitations and benefits of the project

Limitations


- The features of the current **sample**: reactions given to the video of only one instructor
- Due to technical reasons, the current numbers need to be **fine tuned** (to be corrected in December)

Benefits

- the measurement methods used became more **diverse**
- our theoretical and professional backgrounds **complement** each other
- **mutual inspiration** for each others dissertation research

Contribution to PhD research

- a **framework** for differentiating between several types of stories and communication tools that
 - could be applied in various other fields of research and practice, such as science communication, education, and business communication
 - could be used in Tünde's doctoral dissertation
- as an expert of education, Lídia gains a **deeper understanding** of this communication tool, study **explains some results** of her doctoral research more



“The story is a journey that will move the listener, and when the listener decides to follow the journey, they will often feel something, resulting in persuasion or even action.”

(Gustomo et al., 2019, p. 167)



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