

**METHODOLOGY FOR DESIGNING HISTORY LESSONS BASED ON  
DIGITAL STORYTELLING TYPES (DOCUMENTARY CHRONICLE, PROBLEM-  
BASED SITUATIONS, AND PERSONAL PERSPECTIVES)**

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**Abstract**

This article elucidates the methodological foundations of using Digital Storytelling technology in history education. The study analyzes the pedagogical potential of three types of narratives: documentary chronicles, problem-based situations, and personal attitudes. Mechanisms for designing lesson plans based on TPACK and ADDIE models are developed. The results indicate that each type of story serves to develop specific student competencies (historical analysis, decision-making, empathy).

**Keywords**

Digital storytelling, history teaching methodology, documentary chronicle, problem-based learning, personal attitude, media competence, TPACK.

**Introduction**

Relevance of the Topic and the Shift in Pedagogical Paradigm The process of building the foundation for the "Third Renaissance" in the modern education system requires the deep integration of digital technologies into pedagogical practice. Educational reforms in the Republic of Uzbekistan are aimed at developing students not merely as individuals who memorize historical facts, but as thinkers capable of analyzing them and creating new content within the digital space. In the transition from the traditional "knowledge transmission" model to the constructivist "knowledge creation" model, the methodology of Digital Storytelling plays a crucial role.

Digital Storytelling is a pedagogical tool that combines the traditional art of storytelling with modern multimedia elements, such as graphics, audio, and video. This methodology provides an opportunity to harmonize the rich oral traditions of the Uzbek people (such as the art of Bakhshi) with the modern "media mentality."

However, in practice, educators often fail to distinguish between the various genres of Digital Storytelling, which may prevent the achievement of the intended didactic effectiveness.

**Problem Statement**

While the general advantages of digital storytelling are widely covered in existing methodological literature, a differentiated methodology for designing lessons based on its specific types—documentary chronicles, problem-based situations, and personal perspectives—remains insufficiently developed. Each type requires distinct cognitive and affective activities from the student: one demands precise factual accuracy, another necessitates logical decision-making, and the third requires emotional resonance and empathy.

The objective of this research is to develop a scientific-methodological algorithm for designing history lessons based on these three primary types of digital storytelling.

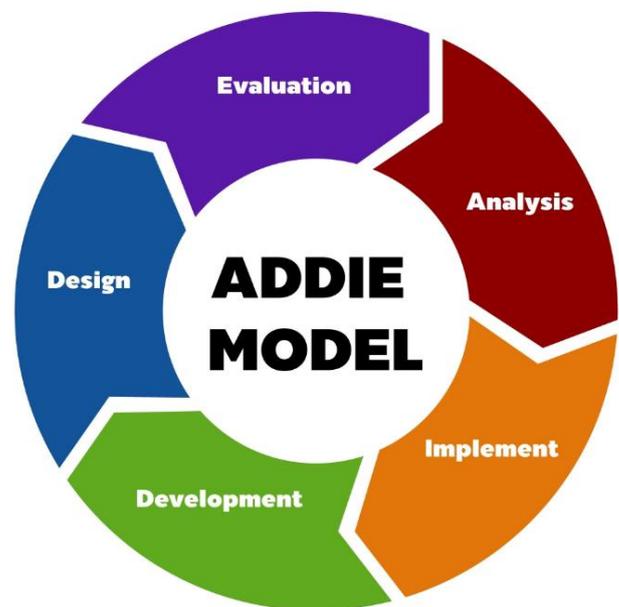
## Methodology

In this research, two main conceptual models were utilized for designing the lesson activities:

**Technological Pedagogical Content Knowledge:** This model requires the teacher to integrate three domains of knowledge: Content Knowledge (History), Pedagogical Knowledge (Teaching Methods), and Technological Knowledge (Digital Tools). Analysis, Design, Development, Implementation, Evaluation:

## The Instructional Design Model for Step-by-Step Lesson Planning:

- **Analysis:** Identifying students' needs and their level of digital literacy.
- **Design:** Selecting educational objectives and the specific type of digital story.
- **Development:** Creating digital resources and scripts (storyboarding).
- **Implementation:** The actual classroom delivery and learning process.
- **Evaluation:** Reflection and establishment of assessment criteria.



## Results

Methodology for Designing Lessons Based on the Three Types of Digital Storytelling

## Documentary Chronicle

- **Didactic Objective:** To develop students' historical literacy, skills in working with primary sources, and chronological thinking.
- **Content-Based Approach:** In this type of lesson, students assume the role of a "**historian-researcher.**" The primary focus is placed on factual accuracy and the comparative analysis of primary and secondary sources.
- **Design Stages:**
- **Analysis:** The topic is defined (e.g., "The Diplomacy of the Timurid Empire"). A database of historical sources is compiled.
- **Design:** The script is written in a "**voice-over**" style. The narrative must strictly adhere to a clear chronological sequence.
- **Technological Solution:** Timeline software and video editing techniques, such as the "Ken Burns Effect" (panning and zooming on still images), are utilized to bring static documents to life.

**Pedagogical Outcome:** The student does not merely narrate a historical event; they prove and validate it through visual documents, including maps, archival photographs, and royal decrees.

### **Problem-Based Situation**

**Didactic Objective:** Developing critical thinking, decision-making, and understanding historical alternatives.

**Content-Based Approach:** This utilizes "Problem-Based Learning" (PBL) technology. The narrative is non-linear. Students are asked to make decisions on behalf of a person at a historical crossroads. For example: *"You are the military advisor to Jalaluddin Manguberdi. What course of action will you take on the banks of the Indus River?"*

**Design Features:**

**Script:** A branching narrative (interactive script) is constructed.

**Interactivity:** Following each decision, the student creates or views a digital story segment illustrating the consequences of that choice.

**Analysis:** Through the "What if?" method, the inevitability and randomness of historical processes are analyzed.

**Technological Solution:** Interactive presentations or interactive fiction platforms like Twine are highly effective.

### **Personal Narrative / Personal Perspective**

- **Didactic Objective:** Fostering historical empathy, emotional intelligence, and national identity.
- **Content-Based Approach:** This type is closely aligned with the "Living History" method. The student illuminates a historical event not through dry facts, but through the fate of an ordinary person, family history, or the inner world of a historical figure.
- **Pedagogical Significance:** In the context of Uzbekistan, this method can be seen as the **digital transformation of "Bakhshi" traditions**. Students utilize their own voice, national music, and family archives.
- **Design Elements:**
- **Emotional Content:** Human drama must be at the center of the story.
- **Voice:** Using the student's own voice-over is essential to ensure authenticity.

### **Discussion: New Opportunities for Digital Didactics**

The research indicates that digital storytelling is not merely a technical skill but a deep cognitive process. While **documentary chronicles** cultivate scientific accuracy, **problem-based situations** develop analytical skills, and **personal narratives** foster a sense of patriotism and belonging. This aligns perfectly with the implementation of the competency-based approach in Uzbekistan's education system.

### **Assessment**

Digital stories cannot be evaluated using traditional methods. Specific **rubrics** (assessment tables) must be developed for each type:

- **For Documentaries:** Historical accuracy and reliability of sources (40%).
- **For Problem-Based Situations:** Logical justification and analysis of alternatives (40%).
- **For Personal Narratives:** Emotional impact and originality (40%).

### **Pedagogical Barriers and Solutions**

A primary challenge is "technocentrism"—excessive focus on technology causing historical content to become secondary. To prevent this, teachers must prioritize Pedagogical Knowledge during lesson design, emphasizing that technology is a tool, not the end goal.

### **Conclusion**

The digital storytelling methodology represents an innovative approach to designing history lessons, transforming students from passive listeners into active researchers and creators. The correct selection of documentary, problem-based, or personal narrative types guarantees the achievement of educational goals. In Uzbekistan, this methodology serves as an effective tool for developing not only digital literacy but also historical memory and national identity. It is recommended to integrate this methodology into future history textbooks via QR codes and mobile applications.

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