

The use of digital storytelling to address school-related burnout among 10-11 grade students

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Abstract

The paper presents how digital storytelling was used as an empowerment tool among high school students diagnosed with school-related burnout (N = 13) in Hungary. The aim of applying digital storytelling was to change students' time perspective, which was measured with Stanford Time Perspective Inventory before and after the digital storytelling intervention. The creative method allowed students to express their personal school experiences on verbal and visual levels while using digital technologies. The outcomes of the digital storytelling process were first-person video narratives, which presented the school career and self-reflections of students in a very expressive and touching way. Students' temporal profile changed after the digital storytelling intervention; they became future-oriented. In most cases, students reflected on their past and present experiences at school, and they found a solution and developed a perspective for their future educational career. Digital storytelling as a complex arts-based method had a positive effect on students. While working on the project, the change of students' time perspectives (Zimbardo & Boyd, 2008) from past-negative and present-fatalistic to future-oriented was measured, which helped all the participants find a way to be more determined and optimistic.

Keywords: school-related burnout, digital storytelling, multimedia technology, time perspective, self-expression

Introduction

The term burnout was created by Freudenberger (1974), who first described the phenomenon as the significant change of mood, attitude, motivation, and personality of volunteers in health care. Since then, researchers have examined burnout in almost all fields of human service professions (Byrne, 1999, Maslach, Schaufeli & Leiter 2001), such as among teachers too (Hock, 1988; Capel, 1991). Burnout's three main symptoms, exhaustion, cynicism towards one's work, and feeling of inefficacy at the job, have been at the centre of all research. The work-related burnout can be measured with a validated questionnaire Maslach Burnout Inventory (MBI) (Maslach, 1996). The inclination to burnout depends on either individual features (Malakh-Pines, Aronson & Kafry, 1981) or the workplace's organizational characteristics (Maslach et al., 2001). Burnout was also

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identified among university students (Neumann et al., 1990), especially medical students (IsHak et al., 2013). Salmela-Aro explored burnout among high school students (Salmela-Aro, Kiuru, Pietikainen, & Jokela, 2008), and the research group developed the School Burnout Inventory based on MBI and put it into practice all over the world to measure the status of students burnout (Walburg, 2014). School-related burnout is an existing phenomenon among high school students in Hungary (Kunos, 2015, 2018). The burnout symptoms of Hungarian high school students (N=165) were measured with the School Burnout Inventory and the content analysis of students' school career narratives. Students' school burnout symptoms showed little correlation with their performance: the vulnerability of excellent students is no less than that of the weaker performers, and – in accordance with international research findings (Kunos, 2015; Walburg, 2014) a good school environment, a sufficiently attentive parenting background, career guidance, and leisure are crucial factors to prevent burnout. In schools where students had an increased perception of their teachers' fatigue and cynical attitude towards students, the burnout level of students was higher than average (Kunos, 2018).

Walburg (2014) summarized the extended school-related burnout research in her literature review, and she emphasized the importance of burnout prevention with feelings, self-efficacy, and coping strategies. Digital storytelling (hereinafter referred to as DST) is an excellent creative method for articulating autobiographical narratives using digital tools. It supports self-expression and self-reflection, which helps individuals articulate feelings and explore the background and reasons for difficulties. The method improves individuals' problem-solving skills (Hung, Hwang,, & Huang, 2012; Lambert, 2013; Lanszki, 2015) and self-efficacy (Heo, 2009; Xu et al., 2011; Liu et al., 2014; Kotluk & Kocakaya, 2017; Balaman, 2020).

Digital storytelling as an art-based narrative autobiographical method

DST is a narrated filmmaking method developed by Lambert and Atchley in the mid-'90s in San Francisco. It combines self-reflective story-writing with the newest digital technologies and multimedia tools. Individuals can tell their personal stories from different perspectives with the help of still or moving images, sound, and narrative voice. In the first phase of a DST workshop, members create an atmosphere of trust using icebreakers and storytelling games. Then the members individually formulate the text of their stories, which are discussed in the group. As a third step, the members record their texts with their smartphones – it is the voice-over narration of their digital stories. Then they search for images or make illustrations, and they edit their video with software (e.g., Movie Maker), aligning the text with the images. In the last step, the group members share and discuss the digital stories.

Digital stories as self-expression products

Digital stories are audiovisual products supplemented with personal images and the filmmakers' voices, who participate in a very intense creative process. The method's most

significant advantage is that filmmakers can show their life stories, their unique situations, or perspectives to other individuals in a very effective way. The method allows everyday people to share aspects of their special situations using digital technology showing personal images or illustrations, using their narrative voices in an emotionally expressing and touching way (Lambert, 2013; Lanszki, 2016, 2017). Lundby (2008) calls digital stories mediatized stories made by amateur creators. These low-budget I-stories are self-representations in digital format and therefore can be shared on the Internet.

Several situations can be presented with the help of these first-person digital stories. Storytellers can give visualized reporting about their most relevant problem related to themselves or their situation in a social institution (e.g., a hospital, school, different state offices, etc.) in digital format. The individuals reflect on themselves and the institutional anomalies in these short, animated narratives. The storyteller unfolds the real feature of the organization and gives an exact characterization in addition to the usual statistics and diagrams. The project "Patient Voices" in the United Kingdom was one of the programmes that aimed to measure healthcare quality with the help of digital stories created by the patients (Stacey & Hardy, 2011). Since these first-hand stories pointed to the lack of healthcare, nurses and doctors could encounter the system's defects.

The importance of the creative activities of digital storytelling

In addition to the representative and documenting value of the digital stories, the importance of the creative process should also be emphasized. DST is an autobiographical narrative method whose phases include multiple storytelling stages. In the Story Circle phase, the participants try to find their most important autobiographical narratives within a topic. The individual stories are (re)formulated during stages of the story writing and the voiceover recording, along with the feedback of the facilitator and other participants. The benefits of storytelling are well known in psychotherapy and cognitive therapy (Gardner, 1971; De La Torre, 1972; Rosen, 1982; Friedberg, 1994; Rennie, 1994) because stories' narrative structure can help patients highlight and understand conflicts. Storytelling provides a cognitive schema to represent life events and explore logical connections between them which helps formulate conclusions (Compton, 2000; Bergner, 2007). Anderson and Wallace (2015) used DST as a trauma narrative intervention for children exposed to domestic violence. They stated that creating a digital story regarding significant experiences helps in recovering by transforming sufferings into solutions. In a DST process, students create their autobiographical stories in a linear narrative structure and put their experiences in chronological order.

Although DST is a self-expressive creative method, where the filmmaker explores and understands past experiences and reflects on present life situations, the collaborative interactions appearing during the production of digital stories are crucial. Erstad and Wertsch (2008) called DST a collaborative, co-productive, and participative process because the films are results of both individual and cooperative work. Whilst the co-

creation, the group participants help each other understand and interpret the stories and explore similar elements in the group members' narratives. This collective emotional experience gave the feeling of emotional safety and acceptance of one another and led to the definition of solutions. Szemán and Szabó's (2017) and Horváth et al.'s (2017) research projects confirmed that group members supported each other and felt active in creating, which contributed to develop and experience empowerment in personal problem-solving situations. Hung et al. (2012) measured the effect of DST as an instructional method on students' (n=117) problem-solving skills with Pan's problem-solving competence scale in a science course of an elementary school. The results showed that DST improved students' problem-solving skills by enhancing group cooperation and thinking capacity and by uniting efforts to solve problems in discussions. DST enhanced students' self-efficacy by discovering their abilities and capacities throughout the creative process. Szemán and Szabó (2017) underlined that DST's empowerment effect could also be traced back to the active and creative use of technology throughout the process.

To conclude it all, it can be stated that DST is a method, which allows self-expression on a verbal and visual level. Whilst formulating individual narratives, the filmmakers can understand and systematize the causes and solutions of their problems. Sharing stories leads to constructive discussions and collaborative support within the group. The whole process opens the door for creativity because the filmmakers create and collect images and sound and edit video - so DST, as other art-based projects enhance one's self-efficacy.

The aims and objectives of the research project

Our present study aims to explore what effects DST has on high school students' burnout syndrome. The research was based on the fact that burnout syndrome has been diagnosed among high school students, and DST can be one possible solution for treating it. Hungarian high school students' (N=13) burnout stories were collected, and the effects of DST on students' time perspectives were measured.

We assumed that DST as a narrative art-based empowerment method could help students realize and identify their problems at school and find a solution to them with the teachers' and classmates' help.

Hypothesis 1.: DST as a narrative method helps students with burnout syndrome to create audiovisual texts using images and the terms of past, present, and future, and thereby explore the background and solution of their burnout syndrome.

Hypothesis 2.: DST as an empowerment tool helps students change their time perspectives from past-negative and present-fatalistic to future-oriented.

Methodology

Sample and method

One teacher and thirteen 10th and 11th-grade students were involved in the study. The students also participated in the preliminary research (N=239). One of the selection

criteria for the second research was that all of them were diagnosed with school-related burnout in the preliminary examination. The second selection criteria were that they had to go to the same high school. Thirteen 16-18-year-old students applied and participated in the research on a voluntary basis. The students did not go to the same class, but they knew each other.

The facilitating teacher taught history, and she could organize a DST training because she was already familiar with the method of DST. Due to the intense emotional effects of the process, a school psychologist was also involved. The teacher made a 3-days DST workshop for the students at the high school and also familiarized the participants with the technical and ethical aspects of DST. She used the curriculum developed by Lambert (2013). During the process, the students had to find their relevant school career stories in the so-called Story Circle, then they wrote narratives, recorded them, and then looked for and took photos regarding their stories. They used digital technologies, like digital cameras, voice recorders on smartphones, and video editing software. The results were short films, a mixture of personal stories, the narrative voice of authors, images, and background music. The stories were discussed in the classroom.

At first, in the Story Circle, students were asked the following catalyzing questions, which also helped them formulate their texts. The researcher observed that.

- Why did they choose this school? What were their expectations?
- To what extent do they feel these expectations were fulfilled?
- When were they first surprised by their expectations? Why?
- Which types of impulses felt they at school? From whom?
- How have they managed with frustration? Where can they draw strength from?
- Give a metaphor that they recall regarding school!

The texts and the pictures of students' digital stories were analysed by content, and to summarize our research, we had a focus group interview with the same students at the end of the intervention. They were asked the following questions:

- Has the creative action of filmmaking helped to experience the feeling of empowerment?
- Have the students reached a relevant solution to the problems?
- Do they believe the presentation of the films could influence the school atmosphere positively?

Students' time perspective was measured before and after the DST intervention with Zimbardo's Time Perspective Inventory (2008).

Results

Preliminary research revealed the burnout characteristics of a wider group of students (N=239) and their teachers. In the first part of the chapter, the results of this research are presented, followed by the results of the DST research with 13 students.

The background of the research: students' and their teachers' burnout symptoms

In the first step of our research, we asked 239 high school students from different parts of Hungary and various schools to fulfil Salmela-Aro's School Burnout Inventory (2009). Data was analyzed by using SPSS Statistics software. The preliminary study aimed to determine burnout symptoms (exhaustion, cynicism, and inefficacy) among students and the seriousness of the problem. 37 (15.5 %) of students were threatened by burnout in general, 85 (35.6 %) threatened in exhaustion from school demands, 75 (31.4 %) in cynical attitude to schoolwork, and 34 (14.2 %) in a feeling of inefficiency at school (Table 1).

Table 1. Symptoms of burnout syndrome

		Frequency	Percent	Valid Percent	Cum. Percent
Exhaustion	Not threatened	154	64.4	64.4	64.4
	Threatened	85	35.6	35.6	100.0
Cynicism	Not threatened	164	68.6	68.6	68.6
	Threatened	75	31.4	31.4	100.0
Inefficacy	Not threatened	205	85.8	85.8	85.8
	Threatened	34	14.2	14.2	100.0
Burnout	Not threatened	202	84.5	84.5	84.5
	Threatened	37	15.5	15.5	100.0
Total		239	100.0	100.0	

Table 2 provides a convincing argument that there was a significant connection between burnout syndrome in general and several of its symptoms.

Table 2. Burnout and symptoms of burnout – One-Way ANOVA (0: Not threatened in burnout, 1: threatened in burnout)

		N	Mean	Std. Deviation	Sig.
Exhaustion	0	202	3.1419	1.06955	0.000***
	1	37	4.5045	0.75204	
Cynicism	0	202	2.8795	1.09135	0.000***
	1	37	4.4955	0.76020	
Inefficacy	0	202	2.3663	0.81175	0.000***
	1	37	4.3964	0.71075	
	Total	239	2.6806	1.08370	

We suspected a connection between burnout syndrome and several background factors such as gender and age, school life and a general feeling of well-being, satisfaction with school support, and achievement in schoolwork. Our assumptions were verified since these factors were strongly connected to burnout (Table 3).

Table 3. Students' burnout and satisfaction with school results, programs at support

		Satisfaction with school results	Satisfaction with school programs	School support	Well-being at school	Well-being in general
Exhaustion	Pearson Corr	0.028	0.107	0.042	0,199*	0.355**
	Sig. (2-tailed)	0.741	0.214	0.623	0.019	0.000
Cynicism	Pearson Corr	0.273**	0.221**	0.389**	0.414**	0.301**
	Sig. (2-tailed)	0.001	0.010	0.000	0.000	0.000
Inefficacy	Pearson Corr	0.177*	0.172*	0.249**	0.416**	0.449**
	Sig. (2-tailed)	0.036	0.044	0.003	,000	0.000
Burnout	Pearson Corr	0.207*	0.213*	0.295**	0.433**	0.454**
	Sig. (2-tailed)	0.014	0.012	0.000	0.000	0.000

To the School Burnout Inventory by Salmela-Aro, we attached three more statements about teachers' burnout. There was a strong relationship between students' burnout and the teachers' burnout. (Table 4.).

Table 4. Students' and teachers' burnout

		Teacher Exhaustion	Teacher Cynicism	Teacher Inefficacy	Teacher Burnout
Exhaustion	Pearson Corr	0.451**	0.181*	0.149	0.345**
	Sig. (2-tailed)	0.000	0.031	0.079	0.000
Cynicism	Pearson Corr	0.360**	0.335**	0.330**	0.435**
	Sig. (2-tailed)	0,000	0.000	0,000	0.000
Inefficacy	Pearson Corr	0.549**	0.378**	0.418**	0.575**
	Sig. (2-tailed)	0.000	0.000	0.000	0.000
Burnout	Pearson Corr	0.558**	0.375**	0.377**	0.563**
	Sig. (2-tailed)	0.000	0.000	0.000	0.000

It is consistent and significant, but a quite strong correlation between students' and their teachers' burnout as pupils can identify the latter. Students had to value the following statements: 1. "I feel my teachers have got tired of their school demands" - it refers to the dimension of exhaustion; 2. "The teachers are not seriously interested in students' school life" - feeling of teachers' cynicism; 3. "My teachers are disappointed about the lack of success with their students" - supposed problem of the inefficacy of teachers.

Due to the regular experience of negative impulses, students are emotionally fatigued. They show a cynical attitude towards school, and they go through a continuous feeling of incompetence when it comes to their tasks. This long-lasting phlegmatic attitude can have a negative effect on their motivation, on their future perspectives, and moreover, they can experience psychosomatic symptoms that could even lead to depression.

We could explore a consistent correlation between symptoms of burnout and satisfaction or well-being. The highest constellation was uncovered between the whole burnout syndrome and general and particular school well-being. However, the highest value of ($p=-0.454$) between burnout and a general feeling of satisfaction points to a personal dimension worth examining deeper.

As we can see, the inefficient students feel the highest connection between their inefficacy and all three dimensions of teachers' burnout.

In this preliminary research, we realized the extremely important role of teachers concerning the students' difficulties. We considered that school life in general, school well-being, and teachers' support had a huge effect on students' perception and can prevent burnout. We supposed that students' viewpoints could be changed by giving tools to teachers to manage their students' burnout. A group of 13 voluntary students from the big sample of this research and their teacher undertook DST.

The impact of DST on high school students with burnout syndrome

In the Story Circle, students were very open and honest, and they gave much verbal information. The conversation was serious about their feelings, school demands, parents' and teachers' expectations, school restrictions, and the lack of "own" spare time. They shared with the teacher their anxious feelings, e.g., fear of the future, choice of profession, and university demands. Students also explained the causes and symptoms of their burnout. They talked about their coping strategies as well, and it eased the tension in the group: they remembered sports events, going to nature, dancing, having parties, or doing nothing at home in a dark room. Of course, they mentioned alcohol and drugs as the opportunity to switch out, but they all refused to use them.

They named the following metaphors: school is a *"cave, a black hole, a circus, a whirlpool of water, a roller coaster, an orchestra, a team"* – these metaphors became the starting points of their stories.

Then the students, with the help of the teacher and their classmates, created their own stories. In the end, 13 students' digital stories were made in the length of 2-4 minutes. The digital stories were screened in a private silent environment. Then the students discussed the experiences of the workshop and the conclusions of the digital stories with the teacher and the psychologist. Students were happy to share their experiences and expectations about the school. They believed that problem solving is possible this way.

The students experienced the DST process very intensively. They compared one another's stories and discussed their situation, school life constructively. They could place themselves and their situation in context and could reveal the relations of their problems. This allowed recalling their past and re-framed it in a new and positive narrative. They started to choose more effective and positive perspectives as the present- and future-oriented ones in their conversations which also appeared in their final texts.

Students' time perspective profiles were measured by Zimbardo's Time Perspective Inventory (2008). According to Zimbardo, it is a crucial factor in the personal and social experiences of how the persons reflect on previous and present events and what goals and feelings they have about the future. The pre-testing results showed that nine students were past-negative, four highly present-fatalistic, and no one was future-oriented. Meanwhile, post-testing results showed that five students got a solid future orientation, five showed a past-positive attitude, and two became present-hedonistic.

This research result can also be underlined with the content analysis of the digital stories. Students pointed to the root of their burnout throughout the creative process in a structured narrative, identifying their present situation and foreseeing their future options. Examining the first part of each text, it was found that eleven students blamed the teachers' punitive verbal feedback, ten students named the inflexibility of the teachers, and eight students blamed the teachers' indifference for their negative school

feelings. The students described their present situations at school with metaphors such as “prison, black hole, desert, trap, circus”. They also used adjectives like “boring, monotonous, unexciting, flat, grey, closed, inflexible, empty, useless”. In the second part of their texts, the students listed the elements of their surviving strategies, such as “parties, communication with classmates, setting individual goals, finding a hobby, making friends, art, and preparing for college”.

We can find a good example of how a student reached a future-oriented or a more past-positive approach instead of a past-negative and present-fatalist attitude in a sample digital story. The text of her digital story is:

“Ten Years at School.

Where should I start the story? No, that is too early. (a picture of a newborn baby) Ah, that is it! My life did not begin in September of '99. It started when I walked into school. I wasn't fascinated. My opinion of the school as a 6-year-old child was: (pictures like a shouting teacher, 1+1=2, books, pens, pupils like zombies). It looks pretty morbid, but that was my opinion: an irritating, shouting teacher, frightening children, complicated tasks, useless books...and I'm left-handed, so I always had ink on my left arm. Thus I was soon very tired of it. The older children said: you sink or swim. The “swimming” did not happen, so I fell into this prison. It is a prison for the mind, for the imagination. That was how I experienced every second at school...and I have done it up to now. It was hard to listen to a person who talked about boring things for 45 minutes. However, I became accustomed to it. When she ordered, I stood up and sat down. But these ten years: just like a big grey spot. It has been monotonous, and it will be so in the future, too. I've never had challenges in learning. I have always learned what I have wanted to. A teacher in the secondary school said I was stupid. So I started to believe her.

I found a solution. I chose my favorite subjects: English and Literature. I wanted to be the best in these subjects. I was not interested in marks. I developed my skills. My parents expected me to get good marks, of course. However, I was obstinate. I disagreed. I had lots of conflicts with my teachers and classmates, too. I have not had enough challenges at school. I have grown lazy.

Nevertheless, a very important thing happened to me. I have reached emotional maturity. I do not know if it happened because my teachers or my classmates caused it. That is the best thing at school, just like an open window. I experience different points of view. I can develop my own opinion while I meet several personalities, different reflections.

Maybe the school was not so useless after all.”

The student's past-negative attitude can also be seen on images 1-4, which showed a shouting teacher, a prohibitive traffic sign, a child's drawing of a school, and an empty classroom. These images were visual reflections of a disappointed and scared student. In

contrast, in images 5-6., we can see children's hands show up at school and a book. These images present a more optimistic student; she realizes the benefits of being part of the education. Finally, in images 7-8. we can see a window and cheerful friends, which show a more positive point of view regarding the future perspective and the educational career. The student can accept her present situation and figure out a perspective of a better future at last. In the digital story, a more positive present and future time-perception can be found.

The focus group interview with the same students also showed interesting results. In the focus group interview, all the students participated very actively; they also made efforts in their answers to change their past-negative and present-fatalist perspectives. They reflected on the DST as a method, too. The students were of the opinion that the process helped them to explore their problems. They explored the complexity of their situation and figured out that they were not alone because others had similar mental conditions at school. They also mentioned that sharing stories and participating in the DST training was a creative and productive self-learning process, which positively impacted students' feelings and self-efficacy.

The students said that first, they were shocked by the feeling of incompetence in filmmaking and had some difficulties with the online video editing software. They spent a lot of time selecting the images and editing the digital story. However, in the end, all of them had a cathartic feeling to make a video and were satisfied with themselves. We could consider that they fully experienced the power of creativity and empowerment. Their opinion was that DST is a relevant and modern form of self-expression. They were proud of their multimedia products, and most of them wanted to share their videos with others on the Internet to show their current situation.

We did not receive a clear positive answer to the question if they have reached a relevant solution to the problems. DST did not show the solution, but the method may be the first step in mapping, realizing, and solving problems. The students stated that they could also learn about their classmates' problem-solving strategies during the presentation of the stories.

We also asked them if they believe the presentation of the videos could influence the school atmosphere positively. All of them were proud of their products, and they thought if the films were shown, they could experience empathy from their mates and the school community.

Conclusion

The preliminary research results showed that school life in general, school well-being, and teachers' support had a huge effect on students' perception and can prevent burnout. We supposed that students' viewpoints could be changed by giving a tool, namely DST, to teachers to manage their students' burnout. In the second research, a group of 13 students from the big sample and their teacher used DST adequately to articulate their burnout stories.

The first hypothesis of the study was partially proven. DST as a narrative method helped students with burnout syndrome create audiovisual texts using images and the terms of past, present, and future. They could thereby explore the background of their burnout syndrome. Still, they could not find a final solution. The biggest benefit of DST was that students could tell others their stories, could verbally and visually present their problems. Aside from this opportunity for ventilation, the significances of the process were firstly, that the self-expression through DST helped students identify the correlations between their school experiences. Secondly, it helped them with finding the causes of their burnout. In summarising the narratives, the students drew the conclusion of their own stories. Unfortunately, it did not lead them to define a clear solution to their problems, and they only set out on the way out of burnout. However, it should be emphasized that the DST method helped them to identify and express emotions, which was a great help in exhausting the burnout emotion.

The second hypothesis was proven because the results of pre and post time-perspective measurements, the content analysis of students' digital stories and some of the interview answers showed that DST as technology and art-based method functioned as an empowerment tool and helped students to change their time perspectives from past-negative and present-fatalistic to future-oriented. Students diagnosed with burnout syndrome had higher scores in the categories of "past-negative" and "present-fatalistic" on the Zimbardo Time Perspective Inventory before the DST intervention. DST helped the students to relieve or end the burnout symptoms by developing a sense of other time perspectives, such as "past-positive", "present hedonistic" or/and "future-oriented".

The students showed us their aspects and opinions about their life situations and relationships in the digital stories. They tried to figure out the reason and solution to their problem while producing the digital stories. We can consider that digital stories represent students' burnout symptoms or even help them understand their issues. Digital stories made by students with burnout symptoms showed the process, how the symptoms have developed. The digital stories are audiovisual self-reflections that also give information about the school and teachers, and on a higher level, they are feedback about the whole public education system.

The most important outcome of the study is that students could restructure their time perspective (Zimbardo and Boyd, 2008) while thinking about their school career in the past, describing their actual situation, and maybe creating a more positive approach to their future. DST helped to relieve or identify the symptoms of burnout syndrome by developing a sense of other time perspectives, such as "past-positive", "present hedonistic," or/and "future-oriented". Throughout the creative process, students will point to the root of their burnout in a structured narrative, define their present situation, and foresee future options.

It can be stated that DST is a great tool to present the students' actual situation, and it can also develop students' problem-solving strategies and self-efficacy. Students' digital stories also provide feedback for the teacher on his or her function and behavior. Using

the technique, the parties on the path to burnout affect each other to handle the burnout syndrome in a school setting.

One of the research limitations is that the sample selection was not randomized. Not every member of the population of high school students with burnout syndrome could participate in the study, so the research results cannot be generalized for the whole population. The other limitation is that - although the students developed reflexivity and problem-solving strategies - it cannot be stated that DST has a therapeutic effect. Burnout is treated individually, depending on the severity, with the involvement of a psychologist or psychiatrist. In severe burnout, where major depression is the end state, the method's effectiveness is questionable. In further research, the same students' time perspective and school narratives should be measured and analyzed using the same measurement tools to determine whether the DST workshop truly changed students' mindsets.

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