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From the Educational Costume to Playmobils: Digitally Enriched Storytelling with the Use of Stop Motion Video

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Abstract

The present study examines the teaching of folk culture (traditional clothing) in Primary Education, integrated into a wider interdisciplinary framework, through a guided research project using digital storytelling. In particular, the possibility of teaching the traditional clothing (folk costume) of Pyrgos, Elis, as part of folk culture, is explored, creating the components of the traditional clothing of the region for Playmobil figures and including them in a related digital story. For this purpose, an educational scenario is proposed in the context of the interdisciplinary teaching of the Flexible Zone in Primary Education for the 5th and 6th grade of Primary Education and specifically the courses of History, Geography and Language-Literature with the assistance of Visual Arts and of ICT, regarding traditional clothing. The aim of the educational scenario is to demonstrate the value and importance of traditional costume as an integral part of folk art and folk culture. Moreover, the place of folk culture and traditional costumes in the modern digital area and digital education is investigated, as well as the understanding of the subject matter and the multiple literacies cultivated through digital technology.

Keywords: Folk Culture, Traditional Costume, Folk Art, Regional Homogeneity, Digital Storytelling, Education

Introduction:

The present research attempts to investigate whether folk culture and in particular traditional clothing can be taught through digital storytelling in Primary education and specifically in the 5th and 6th grade of Primary Education, in the context of interdisciplinarity in the Flexible Zone.

Folk Culture and Education

Greek folk culture is inextricably linked to history, language, manners and customs, achievements, art creations, religion and in general the national status of the Greek state. The German philosopher Johann Gottfried Herder, in the context of the emergence of nation-states and the need to seek relations between each state and its past, stressed the "supremacy of the people" as the creator of culture (Avdikos, 2009: 35). Er.Gellner (1964), on the other hand, argues that nationalism as a tendency is not the awakening of nations towards self-awareness, but rather the invention of nations where they do not exist. In other words, he considers that the notion of nation-state in general has been conceived for political purposes (Gellner, 1964: 366). On the contrary, A. Smith (1996) does not consider nations to be a creation of the 19th century, he suggests that in every nation, a umbilical cord is located connecting the past with the newer present therefore, he indicates the presence of myths of each nation as a proof of the above reasoning. When Fallmerayer's study "The modern Greek and his ancestry" was published in 1830, the initial confusion of the Greek community and its scientists turned into a struggle to substantiate the uninterrupted continuity of the Greek nation, projecting and documenting the traditions and works of folk culture. N.G. Politis adopting the term folklore, first used by the English writer William John Thoms for the study of the people, he founded the Hellenic Folklore Society in 1909 and became the founder of Greek folklore science. Giving the definition of folklore, he states that he examines the

traditional manifestations of actions of the mental and social life of the people (Politis, 1920: 6). The following features were considered as folklore phenomena according to Kyriakides Stilp: "the traditional, the spontaneous and the collective". Kyriakides as "spontaneous" interprets the actions that "originate from the whole of the human soul without the mediation of some logical reasoning" (Meraklis, 2011: 448). According to Meraklis, the collective characteristic remains strong even today as "folklore does not deal with individual cases or discrepancies", while the people is defined as a "multi-class" and "multilayered" concept, where folklore research focuses not only on rural life and culture but also on the culture that arises from the bourgeois and working population (Meraklis, 2011: 446).

Regarding education, in the first years of the development of folklore, teachers and especially those of Primary Education, accepted with great zeal the invitation of the university folklorists to research their birth place and record their research. Today, in the context of a highly technological and multicultural society, new data are created, where the acquaintance and study with folk culture and tradition is of major importance. Students coming in contact with the art creations of folk culture, realize their individual and cultural identity as well as the similarities and differences to the modern era. Furthermore, the nature of continuity that emerges in the tradition, stimulates the self-esteem of children, while in a multicultural society, they learn to show respect for other cultures, leading to a fruitful combination of attitudes and perceptions.

Traditional Costumes

G. Meraklis (2011) states that clothing in general has undergone various phases over the centuries, such as the tendency to highlight the social class of a person according to the way he is dressed and the display of his financial surface as well as the coverage of the body, not only for reasons of hygiene or precaution but also for reasons of ethics, which require the body to be dressed in such a way that it does not provoke. Through clothing, therefore, and depending on the prevailing social and economic circumstances, or even trends and expediciencies, the main aspects and characters of each era are evident (Meraklis, 2011: 380). Thus, clothing is an element of information and study of the reality of the past and the identity, the mentality, the behavior but also the cultural level of the individuals of the society (Bada, 1995).

During the 18th and 19th centuries, Greek traditional clothing was consolidated in its various forms depending on the geographical area and under economic, social and cultural development conditions. The Greek Fustanella, was officially registered as the national dress of the state when king Otto of Greece on January 25, 1836, took off the Bavarian military uniform and wore for the first time the *fustanella* of the Fighters of 1821 (Vrelli-Zachou, 1994). It became thus a national symbol and is depicted as the most traditional, conservative and heroic garment (Droulia, 1999). In correspondence with Otto, Queen Amalia determined the formal women's attire of the court which was a mixture of local and western elements. The costume of "Amalia", as it was called, was adopted both by the Athenians and the women of other urban areas, as well as the rural ones (Droulia, 1999). The upper social classes quickly adapted and reproduced the national costume, to

follow the popular rural strata which "simply accepted the renewed, morphologically and semiotically content of a garment familiar to them" (Bada, 1995: 143).

In addition, the role of clothing has been particularly important for many communities seeking to maintain an "internal homogeneity", as well as the preservation of their local and cultural identity (Maha-Bizoumi, 2017).

In an attempt to classify the form of traditional clothing and according to the folklorist Ag. Hatzimichalis, we find that the women's costume is distinguished in the following categories: a) those with a sigouni, b) those with a kavadi (or anteri and kaplamas) and c) those with a dress, while men's costume, are distinguished in the following categories: a) the *fustanella* costume (see figure 4), b) the *poukamisa* costume and c) the *vraka* costume

The traditional costume of Pyrgos

The traditional costumes of Pyrgos are divided into bourgeois and peasant

- The women's bourgeois costume consists of: the *mesofori*, the *poukamiso*, the *dress*, the *kontogouni*, the *fesi* (or kalpaki) the *pasumia* and the *hanaka*.
- The women's peasant costume consists of: the *mesofori*, the *skirt*, the *polka* the *yurdi*, the *podia* and the *barezi*
- The men's bourgeois costume consists of: the *poukamiso*, the *fustanella*, the *fermeli*, the *zonari*, the *selaxi*, the *gonatares*, the *tsarouxia* and the *fesi*, and finally,
- The men's peasant costume consists of: the *poukamisa* (or kannavitsa), the *mpenovraki*, the *zonari* and the *kalpaki*

Digital Storytelling

Storytelling, being a living expression but also a human need, has undergone the influence of technological development by combining various media such as image, sound and video (Meliadou et al., 2011: 617). According to Handler-Miller (2004), the "new storytelling", that is digital storytelling, "is becoming more attractive and interactive", enabling the audience to intervene and collaborate with the original narrator, either at the level of reading or at the level of creation. In addition, digital storytelling can be "a symbol or multiple elements that in the end can consequently create multiple events" (Gavrielidou & Chronaki, 2016), while according to Ryan (2001): "The narrative representation includes a world (the setting), framed in time, inhabited by subjects (characters), who participate in actions / events (plot) and undergo changes" (Gavrielidou M., Chronaki A., 2016). Digital storytelling, therefore, combines traditional storytelling techniques with the multimedia tools of technology, while the most important difference to normal storytelling is the interaction between the narrator and the receiver as well as the use of digital tools and media (e.g. video, image, sound, etc.) (Theofanellis & Dimitriadis, 2017). A successful storytelling can also be achieved through the use of digital multimedia and guided by the seven elements as formulated by the Center for Digital Storytelling (CDS), Berkley's Center for Digital Storytelling. These elements are the following:

1. Opinion: The personal perspective of the narrator regarding the facts and his personal ideas.
2. Dramatic question: The provocation and activation of the interest and suspense of the receiver.

3. Emotional content: The provocation of the emotional involvement of the receiver.
4. Voice Color: The special tone of the narrator's voice in order to achieve the receiver's participation and the understanding of the content.
5. Power of music: The choice of music that will captivate the receiver and stimulate his imagination.
6. Economy: The correct management of information so as for the narration not to be tiring for the receiver, resulting to the loss of attention.
7. Rhythm: The time and pauses in the narrative as well as the style in which the narrator conveys his story (Robin, B. & Pierson, M., 2005).

Regarding education, digital storytelling is a reliable and important tool for learning and teaching, moving within the framework of learning theories of constructivism and sociocultural theories. According to Kress (2003) the old literacy that was mainly aimed at the acquisition of the skills of writing and reading by students, is now questioned and thus moves to a "semiotic theory, where the gesture, the speech, the image, the writing, the three-dimensional objects, "color and music" have the main role, in order for students to construct meanings in a multifaceted technological, social and cultural becoming (Goutsoukosta Z., 2015). On the other hand, according to Ohler (2008), special attention should be paid to the story itself, as the absence of a good story becomes more apparent with the use of technology (Ohler, 2008). Moreover, based on the model of Binkley et al. (2010), the learning skills that students must demonstrate in order to be attuned to the requirements and data of modern society are the following: Innovation and creativity, critical thinking-problem solving-decision making, metacognition, communication, collaboration, computer literacy, technological literacy, civic responsibility, etc.

Exploratory Research Questions

In the form of an anonymous questionnaire (google forms), a quantitative research was conducted based on the following research questions focused on the attitudes and perceptions of teachers PE70 (Primary School teachers), on the educational material that has been produced for teachers to implement a teaching intervention within the Flexible Zone in Primary Education, related to a research project. This educational material contains a complete educational scenario with activity sheets for students, digital storytelling for stimulation, etc.

Research Questions

A key research question that arises from the guided project in which the educational scenario was included, is whether it is possible to teach traditional clothing in the context of the interdisciplinarity of the Flexible Zone.

Based on this, other basic research questions have arisen and they were also related to the purposes of the educational scenario:

- ✓ to what extent are the concepts of folk culture and traditional clothing comprehended through the educational scenario?
- ✓ to what extent will the educational script help students create their own digital story regarding traditional clothing?
- ✓ to what extent do students develop cognitive and emotional skills through the educational scenario and

digital storytelling?

- ✓ to what extent does the educational scenario help the teacher in the teaching of folk culture and traditional clothing?

Research Tools

For the research implementation the qualitative method was followed, while a structured questionnaire completed through Google Forms by the teachers with grading questions was used as a data collection tool.

Research Subject

Traditional clothing as a mirror of the local society and a product of folk culture and folk art, shows the historical, economic, geographical and social relations of the community and captures the popular soul inextricably linked to myths, proverbs, folk songs and in general the manners and customs of the place. Therefore, the study of the diversity and peculiarity of the traditional costumes of the Pyrgos, in the context of the courses of History, Language and Geography in Primary Education and in the framework of the study program of the Flexible Zone, was deemed rather interesting. Despite the fact that folk culture is not taught as a separate thematic unit, A. Doulaveras underlines that "the teaching of folk culture is an obligation towards our descendants that engage in Education".

In this context and through projects, it was investigated whether traditional clothing can be included in the teaching of folk culture with ICT and whether it is possible for students to create digital storytelling through Movie Maker software related to the traditional costume of their place.

Innovation of the Research

The research is based on the hypothesis that the teaching of the subject of folk culture with a special emphasis on traditional clothing in general and of Pyrgos, Ellis in particular, through a digital narrative with Playmobil figures, dressed in the traditional costume of the Pyrgos and the logic of stop motion video, will encourage students to get acquainted with the products of folk culture and especially the traditional clothing of their place, the diversity that characterizes it and its continuity to this day.

In addition, the research is based on the belief that teachers acknowledge the educational value of digital storytelling as a means of teaching in the research project for the 5th and 6th grade of Primary School, but they also recognize that the use of digital storytelling in the teaching of folk culture, enhances students' familiarity with the use of ICT tools (computer literacy).

Students are also expected to demonstrate critical thinking, imagination, creative expression and improvisation, through the process of creating a digital story (with the application of Movie Maker) related to traditional clothing as well as through the process of creating traditional costumes for Playmobil figures, to learn the history of their homeland and region, to gain self-confidence and awareness of folk culture and especially the traditional costume.

Folk culture in terms of education, has been the subject of study and research by many scientists and teachers in recent years and serious efforts have been made for its wider inclusion in the Curricula of both Primary and Secondary Education.

The present study is part of this endeavor, attempting to

demonstrate the multifaceted value of traditional clothing as a mirror of local society and a product of folk culture and folk art, which shows the historical, economic, geographical and social relations of the community and captures the popular soul.

Aim and Objective of the Research

The aim of the research is to demonstrate whether folk culture as a form of folk art and especially traditional clothing can be studied by students in the 5th and 6th grade of Primary School through digital storytelling both as a way of teaching and as a personal creation of a digital story by the trainees, following the teaching interventions of the teacher in the subjects of History, Language and Geography, in the relevant reports on folk culture. The objective of the research was the evaluation of a guided research project on folk culture by teachers of PE70 (Primary School Teachers), who have teaching experience mainly in the 5th and 6th grades of Primary School and to demonstrate the possibility of creating educational scenarios with the use of digital storytelling and the operation of various ICT tools.

Methodology

The guided research project, in which the relevant educational scenario has been included, was designed driven by the principle of interdisciplinary teaching in Primary Education and in accordance with the Curriculum of the Flexible Zone for the courses of History, Language and Geography. The educational scenario lasts for ten teaching hours with the respective activity sheets and its implementation is proposed in parallel with the teaching of the relevant topics by the class teacher, based on the proposed digital story. Movie Maker software was chosen as a digital tool, both for the creation of digital storytelling following the logic of stop motion video for the presentation of the topic by the teacher, and by the students as well for the creation of their own digital stories, related to the topic. Movie Maker, is a suitable tool for creating tasks (project) as it is easy to use, while it offers the possibility to integrate photographic material and video with the simultaneous enhancement of narration and music. In addition, using the technique of stop motion video, the digital story produced resembles a cartoon, making it more fun and easily comprehensible by students. Furthermore, through Movie Maker, multiple skills of the trainees are enhanced, such as critical thinking and ability, self-action, imagination and teamwork.

Research Implementation

The present research was carried out following a personal interest in exploring the local traditional clothing of Pyrgos Ellis, and its performance inside the educational community. The educational scenario is in accordance with the Curriculum in the context of interdisciplinary teaching in the Flexible Zone of History, Language and Natural Sciences-Geography courses, for the 5th and 6th grade of Primary School, but also attuned with learning theories. Specifically, it agrees with the learning theory of Constructivism, where students through the experience of creating a digital storytelling based on traditional clothing and related research, build new knowledge, activating this ways the mechanisms of adaptation and assimilation.

At this point however, it should be underlined that the

original design of the research focused on the implementation of the instructional scenario by the teachers in the classroom. Due to the special circumstances created by the covid-19 pandemic, the research will focus on assessing teachers' attitudes and perceptions.

The teaching course is organized in five two-hour teaching interventions:

- ✓ In the 1st teaching intervention, the class teacher triggered by the digital storytelling alludes to relevant topics in the subjects of History and Geography. Students are divided into four groups and through the activity sheets they answer relevant questions about traditional clothing.
- ✓ In the 2nd teaching intervention, the teacher through the relevant subjects of Literature and Language and the equivalent activity sheets invites the students to read poems, legends and songs generally about tradition in the class and then poems and stories of their region as a starting point for their own story.
- ✓ In the 3rd teaching intervention instructions are given to the students through the activity sheets regarding the steps of creating a digital storytelling so as to write their own scenario on the traditional costume of Pyrgos.
- ✓ In the 4th teaching intervention, the students, through the activity sheets, undertake the construction of the traditional costume of the Pyrgos that has been assigned to them, take photos throughout the process and draw the scenery that will frame their story.
- ✓ In the 5th teaching intervention, the students create their own digital story, joining through the software, the photos with the Playmobil figures and the scenario. The teacher and their IT teacher assist in any questions. At the end, the students' work is published.

General Purpose and Expected Research Results

In the proposed teaching scenario, the main purpose is to familiarize students with folk culture and in particular with traditional clothing, detecting its evolution from the past to the present and the diversity from place to place. In addition, the specific teaching scenario aims at the acquisition of aesthetic experience by students in their encounter with the creations of folk culture and the creative use of technology and IT tools (the stop motion video), so that with their help and through the Playmobil figures and the role play, they come in contact with the folk tradition.

Specific objectives:

Students seek:

A. Regarding the subject matter (Cognitive Objectives)

- to get acquainted with the products of folk culture and in particular the traditional costume of their place (Pyrgos),
- to understand based on the example of the costume of Pyrgos, the basic clothes of a women's and men's costume, the variety of colors and the decorative elements,
- to distinguish the diversity in traditional clothing both from a geographical perspective (continental, island) and from a social point of view (urban, rural),
- to learn the special names of each garment and the meaning of the terms: yurdi-vest, kannavitsa, alatzas, kavadi, polka, selaxi, stofa, barezi, lagolia, etc.,

- describe the composition of a traditional costume and create the masculine and feminine (urban and rural respectively) of their place (Pyrgos),
- to recognize the continuity and importance of folk culture and tradition in contemporary times.

B. Regarding the use of new technologies:

- to become familiar with the use of ICT tools (computer literacy),
- to learn the process of digital storytelling through the tool of stop motion video and create their own digital scenario in relation to traditional costumes,
- to search through internet search engines for additional material that will help them to deepen their knowledge of folk tradition.

C. Regarding the learning process:

- to actively participate in project groups,
- to learn through dialogue and exchange of views to work together smoothly within groups, taking initiatives and finding solutions to any problem,

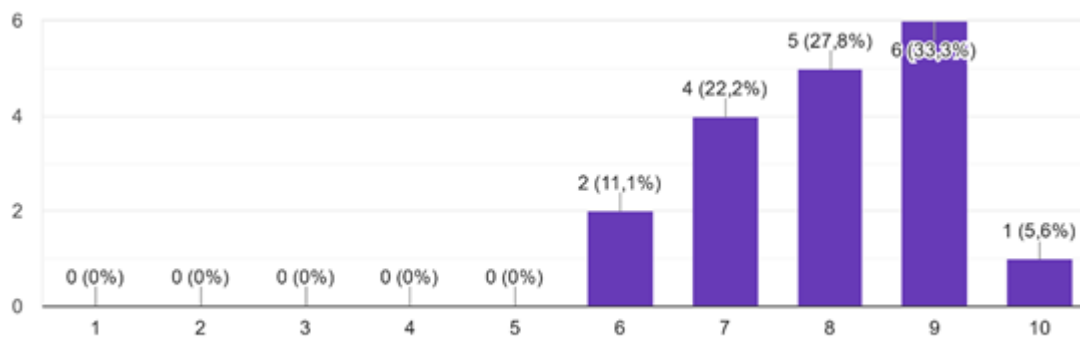
- interact respectfully with the views of their team members, considering their personal and individual responsibilities,
- to create their own deliverable artifact, while learning about the history and culture of the area in which they live (Pyrgos), as part of their effort to represent their traditional clothing,
- to develop their critical ability and imagination through the playful and pleasant mood of creating their own digital story.

Results from research questions

The answers to the main research questions are shown in the table below (Table 1) and graph (Graph 1), where the percentages (83%) are encouraging for the creation of a digital story by students about traditional costumes as well as for the acquisition of knowledge about both folk culture and the possibility of computer literacy with the use of ICT tools, while the percentages depicting the awareness of students towards folk culture and the consequent activation of their critical thinking, are also high.

Table 1: *Question:* To what extent do the students through the guided research project show positivist approaches and become aware of the traditional costumes, activating at the same time their critical thinking and imagination?

	Barely	Enough	Very Much	Completely
Through the guided research project do students acquire knowledge about folk culture and traditional costume and by creating their own digital storytelling do they become familiar with the use of ICT tools (computer literacy)?	05,5%	27,8%	50%	16,7%
To what extend do you consider the educational material provided to you sufficient to cover the teaching needs on traditional clothing?	-	-	72,2%	27,8%
Through the application of Movie Maker and the process of dressing Playmobil figures in traditional costumes, can students carry out their own digital story, based on the traditional costume of their choice?	YES	NO		
	83,3%	16,7%		



Graph 1

Conclusions

Clothing as an integral part of folk culture, reveals the main aspects and the main characters of each period of time (Meraklis, 2011). In other words, it shows the reality of the past of a society as well as the cultural level of the individuals that constitute it (Bada, 1995), while escaping from the original purpose of satisfying the biological need of the individual, it is transformed into a realistic and collective work, which maintains the internal homogeneity of the community. The teaching of folk culture and its products in education and especially in Primary Education, is rather important. Folk culture has never been taught as a separate subject, yet it is included in the curriculum either

as a thematic unit or as a reference mainly in subjects of History, Language and Literature, Natural Sciences, etc. In the research carried out to evaluate the possibility of presenting traditional clothing using digital storytelling, it was evident that both digital storytelling as a tool and carrier of knowledge, as well as the achievement of teaching and learning objectives are valued positively. However, teachers consider the students' involvement and information on the subject of folk culture and traditional clothing, small to minimal. This fact, nevertheless, does not affect the view that students through digital storytelling and the creation of a digital story related to traditional clothing comprehend the specific issue and they are able to proceed

with the creation of their own digital story, acquiring through the guided research project (project) knowledge of both folk culture and computer literacy. Furthermore, it was discovered that students are able to learn the process of digital storytelling to an absolute degree by enhancing learning resources from the field of culture, while impressively high are also the growth rates among students in a collaborative climate of interaction which at the same time highlights their self-action, displaying a positivist approach and awareness towards traditional costumes, activating this way their critical thinking and imagination.

An additional conclusion drawn based on the answers of the teachers is that the educational scenario corresponds to a very large extent to the fulfillment of the teaching objectives, while the teachers themselves consider the educational material (digital storytelling, worksheets, etc.) sufficient and they believe that it almost completely covers the teaching needs on traditional clothing.

In conclusion, according to the research, teachers believe that students will fully meet the objectives of the educational scenario and most of them (about 70%) would use the proposed educational scenario on traditional clothing in their classroom and they would even suggest it and to other fellow teachers.

In view of the above, the use of digital storytelling in the educational process is deemed necessary, not only for the promotion of folk culture and traditional clothing but also for the multiple benefits resulting from the computer literacy of students in order to achieve the attunement of education with the requirements of modern society of the 21st century.

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