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# INTERACTIVE DIGITAL STORYTELLING BASED ON LOCAL FOLKTALES TO SUPPORT EXPRESSIVE LITERACY IN CHILDREN AGED 4–6 YEARS

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**Abstrak**

Literasi ekspresif pada anak usia dini perlu dikembangkan melalui berbagai kegiatan yang mendorong penggunaan bahasa secara aktif. Studi ini mendeskripsikan penggunaan bercerita digital interaktif (interactive digital storytelling) berbasis cerita rakyat lokal untuk mendukung literasi ekspresif pada anak usia 4–6 tahun di PAUD Melati Sukajaya Punduh. Penelitian ini menggunakan pendekatan kualitatif deskriptif yang melibatkan 10 anak dan seorang guru kelas. Data dikumpulkan melalui observasi, wawancara, serta dokumentasi, kemudian dianalisis melalui tahapan reduksi data, penyajian data, dan penarikan kesimpulan, dengan menerapkan triangulasi metode dan sumber. Temuan menunjukkan bahwa gambar dan animasi digital mampu meningkatkan antusiasme anak serta membantu mereka mengenali tokoh dan peristiwa dalam cerita. Pertanyaan yang diajukan oleh guru memicu respons, pendapat, kosakata yang relevan, penilaian sederhana, serta kemampuan menceritakan kembali isi cerita, meskipun beberapa anak masih memerlukan dorongan (prompt). Temuan yang spesifik pada konteks kelas ini mengindikasikan bahwa bercerita digital dapat mendukung literasi ekspresif apabila media digital, narasi, dan interaksi antara guru dan anak diintegrasikan secara terarah.

**Keywords:** Anak Usia Dini, Bercerita Digital, Literasi Ekspresif.

***Abstract***

Expressive literacy in early childhood needs to be fostered through activities that encourage active language use. This study describes the use of interactive digital storytelling based on local folktales to support expressive literacy among children aged 4–6 years at PAUD Melati Sukajaya Punduh. A descriptive qualitative approach was employed, involving 10 children and one classroom teacher. Data were collected through observations, interviews, and documentation and analyzed through data reduction, data display, and conclusion drawing, with methodological and source triangulation. The findings indicate that digital images and animations appeared to increase children's enthusiasm and help them identify characters and events. Teacher questions elicited responses, opinions, relevant vocabulary, simple judgments, and story retelling, although some children continued to need prompts. These context-specific findings from a single classroom suggest that digital storytelling supports expressive literacy when digital media, narratives, and teacher–child interactions are purposefully integrated.

**Keywords:** Early Childhood, Digital Storytelling, Expressive Literacy.

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## A. INTRODUCTION

The use of digital technology in storytelling has become an increasingly pressing issue, as storytelling in early childhood education is considered to require a shift toward digital environments alongside technological advances.[1] Digital storytelling combines narration with images, sound, music, and animation to make stories more visual and communicative, and a systematic review has reported its potential to support speaking skills.[2] In early childhood, digital storytelling has been associated with improvements in language skills and the development of receptive, expressive, and narrative language, while digital storybook development has been linked to moral values among children aged 4–5 years.[3] Nevertheless, the quality of research design and reporting in this field still requires improvement.[4]

Young children's expressive language should be stimulated through activities that provide meaningful opportunities to speak. Storytelling is relevant to this purpose because children not only receive information during storytelling but also listen, respond, and use language to discuss

[1] M. D. H. Rahiem, 'Storytelling in Early Childhood Education: Time to Go Digital', *International Journal of Child Care and Education Policy*, 15 (2021), p.10.

[2] Dina Purnamasari, Nurhayati Nurhayati, Armina Muthar, and Andi Agusniatih, 'Improving Oral Language Skills through Storytelling in Group B of Dasa Wisma Ketong Kindergarten', *Al Hikmah Indonesian Journal of Early Childhood Islamic Education*, 9.2 (2025), p. 270; Viknes Nair and Melor Md Yunus, 'A Systematic Review of Digital Storytelling in Improving Speaking Skills', *Sustainability*, 13.17 (2021), p. 15.

[3] Novia Solichah and Rifa Hidayah, 'Digital Storytelling untuk Kemampuan Bahasa Anak', *JIP (Jurnal Intervensi Psikologi)*, 14.2 (2022), p. 135; Sri Citra Utami, Pascalian Hadi Pradana and Basuki Hadiprayogo, 'Improving Early Childhood Language Skills through Digital Storytelling', *Jurnal Amal Pendidikan*, 6.1 (2025), pp. 132; Nesrin Işıkoğlu and Müzeyyen Güzen, 'The Promise of Digital Storytelling for Kindergarteners: Language and Technology Skills', *Early Child Development and Care*, 194.2 (2024), p. 201; Haya Mudianti and Revina Rizqiyani, 'Pengembangan Media Buku Cerita Digital dalam Meningkatkan Moral Anak Usia 4–5 Tahun', *Bunayya: Jurnal Pendidikan Anak*, 11.1 (2025), p. 8.

[4] Clare Ong and Vahid Aryadoust, 'A Review of Digital Storytelling in Language Learning in Children: Methods, Design and Reliability', *Research and Practice in Technology Enhanced Learning*, 18 (2023), p. 15.

events in a story.[5] Extratextual interactions, including directing attention, asking questions, providing feedback, repeating, and predicting, have been associated with children's learning motivation during circle time.[6] In this study, expressive literacy is operationally defined as children's language use in responding to story content: answering questions, using relevant vocabulary, expressing opinions or feelings, explaining characters' actions, and retelling portions of the story.

Accordingly, this study does not position digital media as a substitute for teachers but rather as a visual stimulus to be integrated with pedagogical interaction. Interactivity is essential because images or animations alone do not automatically make storytelling interactive. Children must have opportunities to respond, make predictions, explain their reasoning, evaluate characters' actions, and reconstruct stories in their own words. Teachers' questioning and graduated support can be understood through the concept of scaffolding, while multimedia learning theory explains the roles of images and words in information processing.[7] Thus, interactive digital storytelling in this study refers to the relationship among digital media, narrative progression, teacher questions, children's responses, and opportunities for children to produce language.[8]

In addition to technology and interaction, story content is an

[5] Mila Sri Handayani, Togar Siagian, Khayati Ni' matul and K. N. Hayati, 'The Role of Storytelling to Improve Early Childhood Speaking Skills', *Journal of Language, Literature and Teaching*, 6.1 (2024), p. 16; Reza Yunita, Fahmi, Yecha Febrieanitha Putri, Muhammad Fauzi and Kurnia Dewi, 'Storytelling as a Stimulation of Early Childhood Expressive Language Skills', *Raudhatul Athfal: Jurnal Pendidikan Islam Anak Usia Dini*, 9.1 (2025), p. 35.

[6] Dewi Fitriani, Aisyah Idris and Raudhah Farah Dilla, 'Pengaruh Metode Storytelling dengan Menggunakan Aktivitas Interaksi Ekstratekstual pada Kegiatan Circle Time terhadap Peningkatan Motivasi Belajar Anak', *Bunayya: Jurnal Pendidikan Anak*, 4.1 (2020), p. 7.

[7] Rebecca S. Deshmukh, Jessica M. Pentimonti, Tanya A. Zucker, and Beth Curry, 'Teachers' Use of Scaffolds within Conversations during Shared Book Reading', Language, Speech, and Hearing Services in Schools, 53.1 (2022), p. 150.

[8] Richard E. Mayer, *Multimedia Learning*, 3rd edn (Cambridge: Cambridge University Press, 2021), p. 403.

important component.[9] Folktales have been developed as part of culture-based learning in kindergarten, interactive story media have been used to introduce local cultural literacy, and storytelling grounded in local wisdom has been associated with children's speaking skills.[10] In this study, the local folktale "Nasi yang Menangis" (The Crying Rice) was selected because it presents a sequence of events that can be visualized and is appropriate for children aged 4–6 years, allowing language development to occur alongside an introduction to cultural values and contexts.[11]

Several closely related studies help establish the position of the present research. A phenomenological study examined the role of digital storytelling in developing young children's expressive language skills.[12] A study conducted in kindergarten reported improvements in children's language and technological skills following digital storytelling activities.[13] Research on teacher–child interaction highlighted the importance of teachers' responsiveness to children's semiotic repertoires during collaborative digital storytelling.[14] Meanwhile, studies on local stories have focused on culture-

[9] Baiti Latifa, Dadan Suryana, Farida Mayar and Nenny Mahyuddin, 'Development of Culture-Based Learning through Children's Kerinci Folk Stories in Kindergarten', *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*, 7.6 (2023), p. 7815.

[10] Nur Fajrie, Ysta Nofeca, Sri Utaminingsih and Hilmy Aliriad, 'Bolokuncoro: Photographic Story Media in Interactive Learning Introduction to Local Culture Literacy for Early Childhood Students', *Jurnal Pendidikan Anak Usia Dini Undiksha*, 12.1 (2024), p. 125.

[11] Nadia Mokodompit, Durrotunnisa, Amrullah and Nurhayati, 'The Effect of Local Wisdom-Based Storytelling Methods on the Speaking Skills of 4–5-Year-Old Children at Kasih Ibu Labuan Lelea Kindergarten', *Journal of Educational Sciences*, 10.1 (2026), p. 1909.

[12] Danang Prastyo, Budi Purwoko, Rofik Jalal Rosyanafi, Desika Putri Mardiani, and Ardhana Reswari, 'Digital Storytelling in Developing Expressive Language Skills in Early Childhood: A Phenomenological Study', Al Hikmah Indonesian Journal of Early Childhood Islamic Education, 9.1 (2025), p. 67.

[13] Işıkoğlu and Güzen, 'The Promise of Digital Storytelling', p. 13.

[14] Sindre Shengjergji, Johanna Myrendal, and Niklas Pramling, 'Responding to Children's Semiotic Repertoires in Collaborative Digital Storytelling', Early

based learning and the development of local cultural literacy.[15]

To the authors' knowledge, these studies have not demonstrated how digital media, teacher interaction, local folktales, and children's verbal responses operate together within a single early childhood storytelling activity. The contribution of the present study lies in examining these four elements in an integrated manner through excerpts of children's speech, teachers' questions, and observation notes, rather than merely studying a different location.

Preliminary observations indicated that PAUD Melati Sukajaya Punduh had a digital display (smartboard) that was already being used to present images and animations during storytelling. The teacher used simple language, intonation, facial expressions, and visuals and provided opportunities for children to respond to characters' actions; the children appeared enthusiastic. Nevertheless, this use of digital media could be further developed to provide more systematic opportunities for children to predict events, explain reasons, express feelings, and retell stories. On the basis of these field conditions and the identified gap, this study aimed to describe the use of interactive digital storytelling based on local folktales to support expressive literacy among children aged 4–6 years at PAUD Melati Sukajaya Punduh.

## B. METHOD

This study employed a descriptive qualitative approach. This design was selected because the study sought to portray, while remaining close to the data, how digital media were used, how teachers and children interacted, and which forms of expressive literacy emerged, without excessive theorization or the reconstruction of life histories characteristic of narrative inquiry.[16] The research was conducted

Childhood Education Journal, 53 (2025), p. 2552.

[15] Latifa et al., 'Development of Culture-Based Learning', p. 7816; Fajrie et al., 'Bolokuncoro', p. 126.

[16] Sarah Hall and Linda Liebenberg, 'Qualitative Description as an Introductory Method to Qualitative Research for Master's-Level Students and Research

at PAUD Melati Sukajaya Punduh, Pesawaran, with 10 children aged 4–6 years and one classroom teacher as participants. Participants were purposively selected according to the following criteria: the children participated directly in digital storytelling activities, attended all observation sessions, and had parental or guardian consent. Observations focused on digital storytelling activities already taking place in the classroom (the preimplementation phase), without researcher-imposed treatment or changes to the instructional design. Therefore, the findings describe existing practice rather than the effects of an intervention.

The researcher served as the primary instrument for observation, interviewing, documentation, and data interpretation. Observations were conducted over one week in two sessions lasting approximately 45 minutes each (90 minutes in total). The teacher presented "Nasi yang Menangis" (The Crying Rice) on a smartboard using images and animations. Before data collection, the researcher obtained school authorization and parental or guardian consent, including permission for audiovisual recording. Children's identities were anonymized using codes (Child 1–Child 10); recordings were used solely for analysis and retained by the researcher. Data were collected through observations, interviews, and documentation. Observations focused on digital media use, teacher interaction strategies, children's attention and responses, vocabulary, answers, opinions, and retelling. A semistructured interview with the classroom teacher explored how the activity was implemented, children's responses, and observed language development.

Documentation included field notes, audiovisual recordings, and activity outputs. The instrument framework (Table 1) was developed from the research focus and theoretical foundations, with examples of observation and interview items. Each child's utterance was documented

Trainees', International Journal of Qualitative Methods, 23 (2024), p. 5.

together with the preceding teacher question, the child's code, and the portion of the story being displayed, and was subsequently checked against the recordings. A response was categorized as an indicator of expressive literacy when the child produced a story-related word, phrase, or sentence; gestures and pointing at the screen were recorded separately as forms of engagement.

The observation and interview framework was developed by drawing on relevant theoretical perspectives and previous empirical studies on digital storytelling in early childhood education. The digital media use indicator was informed by research on storytelling in early childhood education and the principles of multimedia learning, particularly regarding the presentation of visual content and its relationship to children's attention and understanding.[17]

Teachers' interactive strategies were guided by sociocultural theory and research on scaffolding, which emphasize the role of adult guidance, questioning, and graduated support in children's learning.[18] Children's engagement and responses were informed by studies examining children's participation, communicative expressions, and responses during storytelling and collaborative digital activities.[19]

Finally, the expressive literacy indicator was based on research exploring the potential of storytelling to support young children's vocabulary, oral language, and retelling abilities.[20]

[17] Rahiem, 'Storytelling in Early Childhood Education', p. 11; Mayer, Multimedia Learning, p. 12.

[18] Ceren Peker, Esra Akcabağ, and Fatma Esra Tonga Çabuk, 'Views, Knowledge, and Practices of Early Childhood Educators: Sociocultural Theory's Practicability', Uludağ Üniversitesi Eğitim Fakültesi Dergisi, 37.2 (2024), p. 654; Deshmukh et al., 'Teachers' Use of Scaffolds', p. 150; Fitriani, Idris, and Dilla, 'Pengaruh Metode Storytelling', p. 8.

[19] Sadaruddin, Cahaya, Syamsuardi, Musi, and Sarimanah, 'Development of Storytelling-Based Learning in Stimulating Children's Receptive and Expressive Language', JPUD: Jurnal Pendidikan Usia Dini, 19.2 (2025), p. 267; Shengjergji, Myrendal, and Pramling, 'Responding to Children's Semiotic Repertoires', p. 2544.

[20] Işıkoğlu and Güzen, 'The Promise of Digital Storytelling', p. 197; Prastyo et al., 'Digital Storytelling in Developing Expressive Language Skills', p. 65;

These theoretical and empirical foundations informed the selection of indicators, sub-indicators, and sample observation and interview items presented in Table 1.

**Tabel 1. Research Instrument Framework**

| Indicator | Sub indicator | Sample Observation and Interview Items |
|---|---|---|
| Digital media use | Images/ animations, story appropriateness, children's attention and understanding | Observation: The child watches the screen when an animation is displayed. Interview: "How do children respond when images or animations are presented?" |
| Teachers' interactive strategies | Questions, predictions, opinions, reasoning, repetition, graduated support | Observation: The teacher asks, "What happens next?" Interview: "How do you support children who are not yet able to answer?" |
| Children's engagement and responses | Attention, answers, expressions, gestures, opinions, responses to the story | Observation: A child points at the screen or answers the teacher's question. Interview: "Which responses do children show most frequently?" |
| Expressive literacy | Vocabulary, answering questions, expressing opinions, explaining, retelling | Observation: A child names a character or retells part of the story. Interview: "Which new words or sentences have children begun to use?" |

The table outlines four indicators for examining children's engagement in digital storytelling: digital media use, teachers' interactive strategies, children's engagement and responses, and expressive literacy. These indicators guide observations and interviews to explore children's interaction with digital stories, teachers' facilitation strategies, and children's attention, participation, vocabulary, and expressive language development.

Data analysis followed three processes: data reduction, data display, and conclusion drawing.[21] During reduction, field notes and recording transcripts were sorted and coded according to the four indicators in Table 1. For example, the child's utterance "Teacher, why is the rice crying?" was coded as "verbal response–naming a character," while pointing at the screen was coded as a "nonverbal response." Codes were grouped into categories, displayed through narrative descriptions and excerpts, and then used to draw conclusions.

Purnamasari et al., 'Improving Oral Language Skills', p. 269.

[21] Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña, Qualitative Data Analysis: A Methods Sourcebook, 4th edn (Thousand Oaks, CA: SAGE Publications, 2020), p. 266.

Trustworthiness was strengthened through methodological and source triangulation: observation findings were compared with the teacher's account and documentation. Because only one teacher was interviewed, source triangulation was limited to comparisons among the teacher's account, observed child behavior, and activity documents. The research process is illustrated in Figure 1 and described as follows.

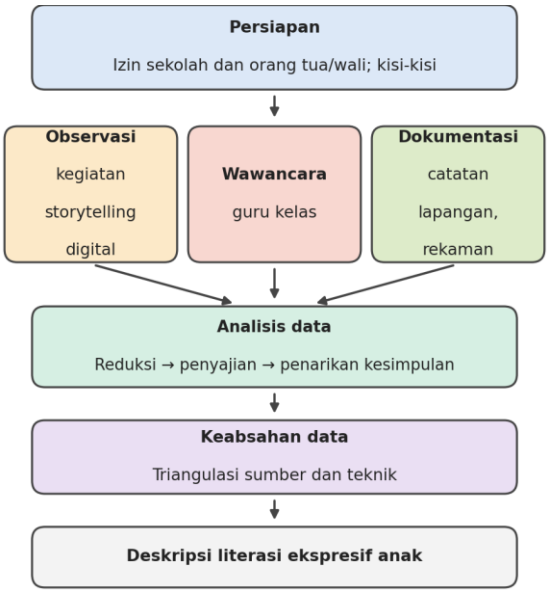



**Figure 1. Descriptive Research Process**

During preparation, the researcher obtained school permission and parental or guardian consent and developed the instrument framework. Data collection involved three techniques: observing classroom digital storytelling, conducting a semistructured interview with the teacher, and compiling documentation in the form of field notes and audiovisual recordings. The collected data were then analyzed through reduction, display, and conclusion drawing.

During the trustworthiness assessment, findings were checked through methodological and source triangulation. The final stage involved preparing a description of children's expressive literacy. All stages were conducted without administering treatment or modifying the teacher's existing instructional activities.

## C. RESULTS AND DISCUSSION

The results and discussion are organized according to the instrument framework (Table 1): digital media use, teachers' interactive strategies, children's engagement and responses, and expressive literacy. The findings are descriptive and specific to one classroom of 10 children.

### 1. Digital Media Use

During the activity, the teacher narrated the story orally using simple language, intonation, facial expressions, and gestures, while digital

media displayed images and animations of characters, settings, and events, so that children did not depend solely on verbal information. According to the teacher, digital media increased children's enthusiasm because they could directly see the characters and events being described. When asked how the activity was made interactive, the teacher responded as follows. Researcher: How do you make digital storytelling interactive and actively engage the children? Teacher: I do not simply tell the story; I also invite children to interact throughout the activity. For example, I ask who the characters are, what they do, how they feel, and what might happen next. Children have opportunities to answer, express opinions, and respond to the characters' actions.

Observation notes indicated that children's attention became more focused when parts of the story were presented visually. For example, when a character moved in the animation, Child 2 pointed to the screen and named the character. This finding is consistent with the view that digital storytelling has the potential to make narratives more engaging and communicative for young children.[22]

**2. Teachers' Interactive Strategies**

The teacher asked questions about the characters, their actions and feelings, and possible subsequent events, then gave children opportunities to answer, express opinions, and make simple judgments about the characters' actions. One recorded exchange was: Teacher: "Why is the rice crying?" Child 4: "Because the rice was thrown away, Teacher." Some children responded in ways consistent with the story, whereas others gave longer answers only after follow-up prompts. For example, Teacher: "If the rice is thrown away, how does the rice feel?" Child 4: "Sad, Teacher, because nobody ate it."

This pattern indicates that interactivity arose primarily through

[22] Rahiem, 'Storytelling in Early Childhood Education', p. 12; Sri Purnama, Maulidya Ulfah, Laily Ramadani, Bambang Rahmatullah, and Ibnu Fitri Ahmad, 'Digital Storytelling Trends in Early Childhood Education in Indonesia: A Systematic Literature Review', JPUD: Jurnal Pendidikan Usia Dini, 16.1 (2022), p. 22.

the teacher's pedagogical strategies rather than through the media alone, consistent with research on extratextual interaction emphasizing attention, questioning, feedback, repetition, and prediction in storytelling.[23] From a sociocultural perspective, language develops through social interaction, with digital media serving as a stimulus for shared activities.[24] Scaffolding was apparent when the teacher broke questions into simpler steps—who the character was, what the character did, how the character felt, and what happened next—providing temporary support that enabled children to accomplish something they could not yet do independently.[25]

**3. Children's Engagement and Responses**

Children's responses did not always take the form of extended verbal answers. They used facial expressions and gestures, pointed to parts of the screen, named characters, and reacted to the characters' actions. For example, children looked sad when watching an animation of crying rice, pointed to the image of rice on the screen, and shook their heads when a character discarded rice.

Responses varied: Children 1, 5, and 7 answered in their own sentences, whereas Child 2 pointed at the screen and said "the rice" when the animation showed rice crying after being discarded, and Child 9 shook their head and displayed a sad expression. Neither child gave a response in a full sentence, but both demonstrated attention to and engagement with the story. This aligns with findings that digital storytelling can provide a collaborative space when teachers respond to children's varied communicative resources, including language, gestures, and expressions, and that children's agency is negotiated through interactions with teachers.[26]

[23] Fitriani, Idris, and Dilla, 'Pengaruh Metode Storytelling', p. 9.

[24] Peker, Akcabağ, and Tonga Çabuk, 'Views, Knowledge, and Practices', p.654.

[25] Deshmukh et al., 'Teachers' Use of Scaffolds', p. 151.

[26] Shengjergji, Myrendal, and Pramling, 'Responding to Children's Semiotic Repertoires', p.268.

At PAUD Melati, the teacher helped turn different child responses into more focused conversations.[27] For example, when a child pointed to an image of rice and said "sad," the teacher followed up: "Why is the rice sad?" The child then answered, "Because it was thrown away, Teacher."

**4. Children's Expressive Literacy**

The expressive literacy skills observed during the activity included naming characters, using story-related vocabulary, answering questions, expressing opinions, demonstrating understanding of characters' actions, and retelling parts of the story. Some children were able to recall particular events, but not all could reconstruct the narrative in sequence. The teacher supported them through repetition, simplified questions, and cues following the sequence of story events.

This was evident when Child 5 was asked to retell "Nasi yang Menangis" (The Crying Rice) and said, "The rice was eaten ... then some rice was thrown away." When the teacher prompted, "Then how did the discarded rice feel?" the child continued, "Sad, Teacher, and then it cried.[28]" These findings align with reports of receptive, expressive, and narrative language development during digital storytelling activities, as well as studies identifying the expression of ideas, answering questions, and story retelling as important aspects of language development through storytelling.[29]

**5. Visual Features and Local Folktales**

The role of visuals can be understood through multimedia

[27] Sindre Shengjergji, '"Yeah, I Am Making New Stuff!": Responsivity to and Negotiations of Agency during Digital Storytelling in Preschool', European Early Childhood Education Research Journal, 32.5 (2024), p. 840; Niklas Pramling, Johanna Myrendal, and Sindre Shengjergji, 'Negotiating Agency in Teacher-Children Triads of Collaborative (Re)storytelling: Empirical Study and Methodological Implications', Learning, Culture and Social Interaction, 49 (2024), p. 2549.

[28] Işıkoğlu and Güzen, 'The Promise of Digital Storytelling', p.198.

[29] Prastyo et al., 'Digital Storytelling in Developing Expressive Language Skills', p. 66; Purnamasari et al., 'Improving Oral Language Skills', p. 270; Sadaruddin et al., 'Development of Storytelling-Based Learning', p. 266.

learning theory, which explains that learning involves processing verbal and visual information and managing cognitive load.[30] At PAUD Melati, images and animations helped children connect the teacher's words with visual representations of characters and events. However, visuals did not automatically generate expressive literacy: children still needed questions, opportunities to speak, and teacher support. "Nasi yang Menangis" (The Crying Rice) could be visualized through its characters, settings, actions, and sequence of events, providing material for the teacher to ask questions and relate the story to children's experiences. For example, when the teacher asked children about their experiences of leaving rice uneaten at home, Child 7 answered, "I used to, Teacher, but now I finish my rice so it doesn't go to waste." This statement illustrates how visuals accompanied by teacher questions can help children connect story content with everyday experiences and express their understanding of the importance of not wasting food. This is consistent with findings that stories and local wisdom can provide contexts for language and cultural learning and that local wisdom-based storytelling is associated with speaking skills.[31]

**6. Synthesis**

Findings from PAUD Melati extend previous research on digital storytelling, teacher–child interaction, and local stories by showing how digital media, teacher questions, and local narratives were integrated within a single storytelling activity. For example, while the animation of "Nasi yang Menangis" (The Crying Rice) appeared on the screen, the teacher asked, "Why is the rice crying?" Child 4 responded, "Because the rice was thrown away, Teacher." Because this was a descriptive study of one classroom, the effects of digital media, teacher questions, and local stories on children's verbal responses cannot be disentangled or compared causally. What can be stated is that all four

[30] Mayer, Multimedia Learning, p. 10.

[31] Latifa et al., 'Development of Culture-Based Learning', p. 7813; Fajrie et al., 'Bolokuncoro', p. 124; Mokodompit et al., 'The Effect of Local Wisdom-Based Storytelling Methods', p. 1909.

elements—digital media, teacher interaction, local folktales, and children's verbal responses—were present together in the observed activity.

The findings also suggest that media were not the only factor: the teacher selected story segments, asked questions, managed responses, and helped children elaborate on their answers.[32] Interactivity involves more than animations or screens; it emerges when media prompt reciprocal exchanges between teachers and children, in line with studies on negotiations of agency and the importance of activity design quality.[33] In practice, early childhood teachers can strengthen interactive pauses, open-ended questioning, and story retelling.[34] The study was limited by its small number of participants (10 children and one teacher) at a single site.

## D. CONCLUSION

Based on data from 10 children and one teacher at a single early childhood education center, storytelling at PAUD Melati Sukajaya Punduh used digital images and animations that appeared to help children follow story characters and events. Expressive literacy was evident in children's ability to answer questions, use vocabulary, express opinions, and retell portions of the story, although some children continued to require scaffolding. These findings are context-specific and limited to one classroom with 10 children and one teacher.

They suggest that digital storytelling can be more meaningful when technology, local folktales, and teacher interaction are purposefully integrated. Teachers are therefore encouraged to plan interactive pauses and progressively more demanding open-ended questions; future research

[32] Deshmukh et al., 'Teachers' Use of Scaffolds', p. 159; Shengjergji, Myrendal, and Pramling, 'Responding to Children's Semiotic Repertoires', p. 2552.

[33] Pramling, Myrendal, and Shengjergji, 'Negotiating Agency', p. 11.

[34] Ong and Aryadoust, 'A Review of Digital Storytelling', p. 55; Nair and Yunus, 'A Systematic Review', p. 17.

should include more participants and research sites.

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