PROJECT
(Professional Journal of English Education)
Volume 9, No. 6, November 2026
p–ISSN 2614-6320
e–ISSN 2614-6258

Developing Interactive Story Videos Using Ibispaint X and Youtube for Teaching Narrative Text to Senior High School Students

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Abstract

This study aims to determine the process of developing an illustrated, branching video for teaching narrative text and to examine students' responses to its use. Using the Research and Development (R&D) method with the ADDIE model, the researcher developed a mystery-genre story in which students determine the main character's fate through choices at designated decision points, using ibisPaint X for illustration. The product was successfully developed through all five ADDIE stages, though the process required signifficant creative and technical effort, including overcoming a significant technical challenges involving the loss of unsaved illustration files. The finished product was implemented with 28 eleventh-grade students at a vocational high school in Cimahi, divided into five groups. Students' responses were evaluated through observation and interview data, triangulated to identify convergent and divergent patterns. Findings showed convergence in student engagement, driven by the product's visual elements; partial convergence in how deliberately students engaged with branching choices; and divergence in how comprehension was measured across instruments. These findings suggest that illustrated interactive video can support teaching narrative text. However, such development requires extensive effort, and individual variation in engagement and English proficiency should be taken into consideration in future work.

Keywords: Interactive Video; Narrative Text; Research and Development; Branching Narrative

INTRODUCTION

English is one of the compulsory subjects in senior high school in Indonesia, and within the Merdeka Curriculum, English learning outcomes are structured through the *Capaian Pembelajaran* (CP). Based on the CP for Phase F (BSKAP, 2022), students are expected to read and respond to different types of texts on their own, such as narrative, description, exposition, procedure, argumentation, and discussion. These texts can be presented in either physical or digital formats, including visual, multimodal, and interactive forms. The CP also expects students to identify the main ideas, issues, and plot development of various text types. They should also be able to tell the writer's purpose and make deductions to understand information from the text provided. As one of the text types students are expected to master, narrative text requires students to possess vocabulary understanding while also being able to follow the sequence of events, and interpret the overall meaning of the story (Sipahutar et al., 2026). The selection of appropriate learning media plays an important role in teaching such material, as it delivers messages while actively stimulating students' thoughts, emotions, and motivation in the learning process (Sari et al., 2024, as cited in Wachidah & Rahmawati, 2025).

Despite its importance, narrative text is often taught in traditional ways that depend on textbooks and relatively repetitive lesson structures (Copland et al., 2013, as cited in Ratnadimarta, 2025). This approach puts students as passive consumer rather than as active

participants in the learning process, which aligns with Ratnadimarta (2025) who highlights how rigid lesson plans can limit creativity and opportunities for collaboration and active language use in the classroom. Student motivation also plays a significant role in how well learners understand what they read, as found by Ma and Zhao (2025), who state that students with higher motivation to read, consistently showed better understanding and interpretation of reading materials. However, the limitation is not only in the instructional approach but also in the structure of conventional narratives themselves. Conventional narrative text materials usually provide only a single, fixed storyline and plot outcome, leaving little opportunity for students to engage more deeply with the narrative or exercise their critical interpretation of the story. As noted by Chatman (2018) and Culler (2019), as cited in Gantayat et al. (2024), traditional storytelling typically follows a linear structure, where the author dictates characters, plots, and themes. These signal the need for a learning tool that not only supports students' comprehension of narrative texts but also allows them to shape the direction of a story.

According to these conditions, this study proposes interactive story videos as a way to overcome the challenge. The videos combine visual illustrations with written narrative, aligning with Mayer's (2024) multimedia principle, which states that people learn better from words and pictures than from words alone. Additionally, interactive video can incorporate branching storylines where viewers face decision points that influence how the story develops. According to Petousi et al. (2022), storytelling becomes interactive when users have some control over how the story progresses, allowing their choices to affect the plot and characters' decisions and potentially leading to different storylines and endings. This approach is different from traditional storytelling, where the author controls the story from beginning to end, as students are given the chance to shape the direction and ending of the story by making choices at key moments. In this study, the interactive storytelling approach is implemented via an illustrated interactive story video where students can decide the fate of the main character by selecting between two options at specific decision points. The visual elements are illustrated using ibisPaint X, and YouTube is used as a tool for students to explore the branching story videos.

Several studies have explored digital storytelling, interactive video, and branching scenarios as learning media across different educational contexts. Azzizah et al. (2024) designed an Edpuzzle-based interactive video for teaching *-ing* verbs to fourth-grade elementary students, using Canva and KineMaster in the production process before uploading the video to YouTube. Similarly, Khoirina et al. (2025) utilized CapCut to make an interactive video to enhance English speaking skills among high school students. Cahyaningtyas et al. (2026) developed an ethnolinguistic-based interactive digital storytelling video for cultural literacy in primary education by combining a narrative, visual materials, and storyboard into a video using Canva. More closely related to the present study, Sipahutar et al. (2026) constructed a YouTube-based digital storytelling video for junior high school students to support their understanding of narrative text. The video integrated storytelling, repetition, vocabulary support, and speaking practice, and students generally reported that they had positive experiences. Meanwhile, Djahara et al. (2026) developed a PBL-based branching scenario using H5P in Moodle for university students in Civic Education, allowing learners to explore multiple pathways and make decisions within a scenario-based learning environment. These studies demonstrate the potential of digital storytelling, interactive video, and branching scenarios as learning media for different educational purposes. However, the reviewed studies address these approaches in different combinations and contexts. While Sipahutar et al. (2026) applied digital storytelling to narrative-text learning, their product did not allow students to make choices that would change the development of the story. On the other hand, Djahara et al. (2026) did implement the learner-controlled branching into an educational medium, but in a Civic Education context

with university students rather than narrative-text learning in senior high school English education.

Therefore, the combination of narrative learning and learner-controlled storytelling, delivered through an interactive platform like YouTube, for high school students is an area that still needs more exploration and development. Based on this gap, the present study aims to (1) describe the process of developing an interactive story video using ibisPaint X and YouTube for teaching narrative text to senior high school students, and (2) examine students' responses to its use.

METHOD

This study employs the Research and Development (R&D) method using the ADDIE model proposed by Branch (2009). This model was selected because it provides a systematic framework for developing an educational product while allowing revisions throughout the development process. This study was carried out through five ADDIE stages, including: Analyze, Design, Develop, Implement, and Evaluate, to guide the development of an interactive story video for teaching narrative text to eleventh-grade students.



Figure 1. ADDIE Model (Branch, 2009)

In the Analyze stage, the researcher identified narrative text as the material to be taught and determined the concept of the learning medium to be developed. The planned medium was an interactive story video presenting a branching narrative where the students could determine the fate of the main character by selecting between two options at designated decision points. In the Design stage, the researcher developed the story concept, which was informally discussed with the researcher's supervisor to obtain feedback before the development stage. In this stage, the genre of the story was selected, the plot structure was arranged, and the storyboards were also created to guide the illustration process. In the Develop stage, the researcher focused on creating the illustrations using ibisPaint X based on the prepared storyboard, which would later be compiled and edited into videos, incorporating the written narratives, background music, and sound effects. Revisions were made throughout this stage based on the researcher's own reflection and review, before the completed videos were uploaded to YouTube. In the Implement stage, the product that had been through the development process was then applied at a vocational high school in Cimahi with 28 eleventh-grade students. The students were divided into five groups and were instructed to work together in deciding which option to select at the decision points in the story. During the implementation, students were also provided a worksheet containing activities for tracking the story's plot and ending and questions related to the analysis of the narrative text. The worksheet functioned as a supporting classroom activity and was not part of the developed interactive story video. During the implementation, the researcher used observation sheet to record students' observable reactions, participation, decision-making processes, navigation of the interactive features, and comprehension-related behaviors. In the evaluate stage, the researcher reviewed students' responses to the product using the observation data collected during implementation and interviews conducted afterward.

Three instruments were used to collect data for this study: a product development logbook, an observation sheet, and an interview guide. The logbook was used to document the product

development process, addressing RQ1. The observation sheet and interview guide were both used to address RQ2, capturing students' observable and reported responses to the product. For the interviews,15 students were initially selected (three per group, representing varying levels of participation), but only 2 students participated due to a lack of response from the other selected students. Data collected through the logbook were analyzed using descriptive qualitative analysis to describe the development process. Denzin (2009) describes triangulation as a strategy that allows researchers to overcome the limitations of relying on a single method or data source by using multiple sources to strengthen the soundness of research findings. To answer RQ2, data from the observation sheet and student interviews were compared to identify convergent and divergent patterns regarding students' responses to the developed videos, with observation providing broader perspective across all participating groups, while interviews offered deeper insight from individual respondents.

RESULTS AND DISCUSSION

Results

The results are presented according to the five stages of the ADDIE model: Analyze, Design, Develop, Implement, and Evaluate. The following results, covering the Analyze, Design, and Develop stages, address RQ1 concerning the development process of the interactive story videos.

Analyze

The researcher identified narrative text as the material to be taught and determined an interactive story video presenting a branching narrative as the concept of the learning medium that would be developed. Using this medium, students were expected to be able to determine the fate of the main character by selecting between two options at designated decision points.

Design

At this stage, the researcher considered three possible genres for the story: fantasy, horror, and mystery. Each genre was evaluated based on its narrative appeal, feasibility of illustration, and suitability for a branching plot structure. Fantasy was considered to be imaginative but was perceived to have low relatability and be difficult to illustrate given the researcher's limited drawing skill. Horror was thought to be interesting and easier to write, but was considered too heavy for the intended purpose. Mystery was selected, as it was considered realistic, engaging, capable of sparking discussion, relatively easier to write and illustrate, and offering a wider range of possible plot branches while still delivering a clear moral message.

The researcher encountered quite significant difficulties in developing a complete story concept, especially in structuring branching plotlines and alternative endings. To address this, the researcher conducted informal brainstorming using an AI tool and looked for references from comics, video games, and short stories. However, the stories suggested by the AI tool were not used, as it did not fit the researcher's expectation and plan. An initial story concept was developed around a main character who was forced by a bully to unintentionally take part in a crime he committed. However, this concept was eventually abandoned because the story relied heavily on internal monologue and nonlinear flashbacks, which were considered to be difficult to visualize and likely to cause confusion. It was also viewed as potentially triggering to some audiences since it contained portrayals of intense psychological trauma.

The researcher then developed a story concept within the mystery genre, where a main character becomes suspicious of a mysterious and isolated neighbor and decides to investigate the matter on their own. As the investigation progresses, the story branches into two distinct plotlines and endings. In the first ending, the main character was caught trespassing and reported to the authorities as a stalker, while in the second one, the main character was caught and captured by the neighbor. This concept was chosen as the final product, as it offered clearer visual potential, a manageable production scope, and two defined and distinct plot branches. Throughout the development process, the researcher also remained mindful of the story's appropriateness for the target audience, given its mystery and mild horror elements, and informally consulted the research supervisor, who confirmed that the content was suitable for senior high school students.

Develop

Once the storyboard was complete, the researcher began creating illustrations for each episode based on the final narrative, using ibisPaint X for digital drawing and using platforms such as Pinterest and Webtoon as design references. The illustration process, consisting of sketching, outlining, and coloring, was carried out entirely by the researcher and proved to be extremely time-consuming and labor-intensive, given the researcher's limited illustration experience and the number of episodes required for the branching storyline. During this process, the researcher faced a major technical obstacle, as the version of ibisPaint X became inaccessible after a forced update failed due to a corrupted installation file. This resulted in the permanent loss of several unsaved illustration files, as the affected episodes had not yet reached the coloring stages. The researcher then searched for an alternative: a more stable, modified version of the app from another developer, and restarted the sketching and line-art process for the affected episodes.

After the illustrations for each episode were completed, they were compiled and edited into videos. The videos incorporated written narration taken from the main character's perspective in the form of monologues, alongside background music and sound effects. The process was carried out progressively over several months as each of the story's branching episodes was completed. Once all episodes were finished, the completed videos were uploaded to a YouTube channel. To maintain the interactive, choice-based viewing experience, the researcher enabled the video settings recommended by the channel so that options for the next episode would appear at the end of each video. The accessibility settings of subsequent episodes were also adjusted so the following episodes could only be accessed via the link provided at the end of the previous video to prevent students from watching the storyline or the ending out of the intended order.

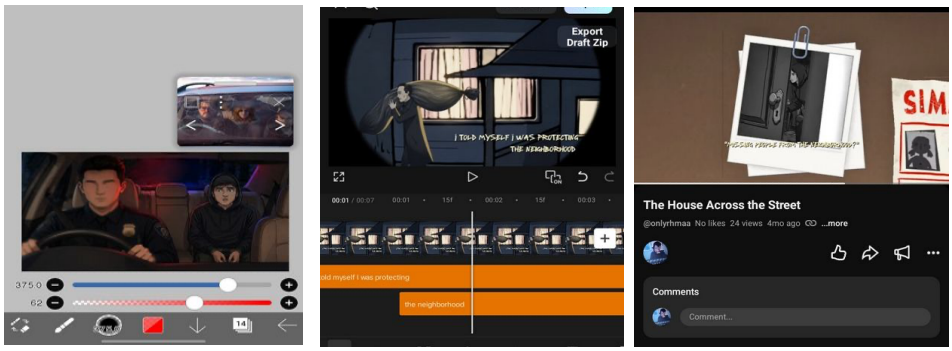

Figure 2. Product Development Process: (a) Illustration Process, (b) Video Editing Process, and (c) Product Upload to YouTube

Once completed, the final product was informally reviewed by the research supervisor, who confirmed both its readiness for implementation and the appropriateness of its content for the target age group.

The following results, covering the Implement and Evaluate stages, address RQ2 concerning students' responses to the interactive story videos.

Implement

The finished product was implemented with 28 eleventh-grade students from a vocational high school in Cimahi on June 4, 2026, following a prepared lesson plan. Students were divided into five groups and instructed to work collaboratively to determine which choices to make at each decision point in the story. During the session, students were also provided with a worksheet to track the story plot and ending they ended up with, along with questions designed to help them analyze the elements of narrative text. There were no technical or navigational issues found when accessing the interactive video links, as students were already familiar with the YouTube features. However, the teacher had to re-explain how to complete the worksheet, and students asked a total of six questions for clarification regarding it during the session, mostly about a prediction-based question, uncertainty about one section of the worksheet, the use of past tense, and questions related to verbs. Due to time limitations caused by classroom management challenges, the planned closing activity, which was a group presentation discussing each group's plot and ending, was not carried out. As a result, the session was not formally ended as originally planned.



Figure 3. ADDIE Model (Branch, 2009)

Evaluate

Students' responses to the product were evaluated mainly through observation during implementation, supported by interview data collected afterward to provide a deeper understanding of each student's experience. The observation data showed that the level of engagement with the product varied widely among the groups. Three groups appeared highly focused and emotionally engaged with the story, and one of them even reacted with laughter as well as visible shock and regret at certain plot developments. Another group, on the other hand, showed minimal participation, with only one student completing the task while the rest of the members were uninvolved, and another group remained largely passive until directly encouraged by the teacher, after which they completed the tasks quickly. Within all groups, one or two students tended to dominate both participation and discussion, though in at least one group, one student was seen encouraging less vocal group members to express their opinions. Based on the observed group interactions, the storyline decisions generally appeared to be made

spontaneously instead of based on in-depth discussion or reasoning. When the researcher informally asked one group how they had selected an option during the session, the students did not provide a detailed explanation. Instead, one of the students responded with a casual expression, "YOLO", suggesting that the choices had been made based on whatever they felt right at the moment. Comprehension-related behaviors, such as summarizing the branching plot or drawing the story's conclusion, were not clearly recorded. When filling out the worksheet, some groups appeared to struggle specifically with the prediction question before watching the video. Additionally, the most common strategy students used when struggling with the worksheet was to rewatch the video or ask peers for clarification. It was also noted that some students appeared to use translation tools and quietly use AI chatbots while working on the worksheet.

To provide a deeper understanding of individual experiences, the interview data, despite being limited to two respondents due to the low participant response, offered insight that could not be captured through observation alone. Both students reported that they found the video format more engaging than reading a printed narrative text, primarily because of its visual elements, although one student stated that he generally preferred reading and imagining stories on his own instead of using this format. Both students found the branching structure based on choices helped rather than hindered their understanding of the story, and both were able to describe the relationship between the plot decisions they made and the resulting ending. However, their experiences differed in other aspects: one student described his own decision-making as depending on the videos' content while noting that his teammates tended to be more spontaneous, while the other described his group's choices as random. One student found summarizing the plot to be quite easy, while the other found it difficult due to the pace of the video and the need to translate the English content. The two students suggested different genre directions for future product development: one of them expressed a preference for stories involving father-child relationships while noting their dislike for the horror genre, whereas the other suggested comedy as a possible genre for future product development.

To further examine patterns across the two data sources, findings related to students' engagement, interactivity, and understanding were compared using data triangulation, as summarized in Table 1.

Table 1. Triangulation of observation and interview data

Aspect	Observation	Interview	Conclusion
Engagement	Three of five groups were visibly focused and one of them was emotionally reactive (laughter, shock, regret) during the video.	Both students found the videos more engaging/interesting than plain text, primarily due to its visuals.	Convergent
Interactivity/Choice	Plot decisions were made spontaneously, with minimal deliberation.	One student described his own decision-making as depending on the video's content while noting his teammates were more spontaneous. The other described his group's choices as random.	Partially convergent

Understanding	Comprehension behaviors (summarizing, drawing conclusions) were not clearly recorded during observation.	Both students reported understanding the story and correctly explained the ending-choice relationship.	Divergent

Discussion

The development process revealed several challenges involved in producing the branching interactive narrative by a single researcher with limited resources. Selecting and refining a story concept turned out to be more difficult than anticipated, as the researcher needed to balance narrative appeal with the practical limitations related to the feasibility of the illustration, content appropriateness, and the structural demands of a branching plot. These difficulties highlight the added complexity of designing branching narratives compared to conventional, linear ones, as noted by Chatman (2018) and Culler (2019, as cited in Gantayat et al., 2024). This complexity makes the development process of this study distinct from previous video-based studies like the ones by Sipahutar et al. (2026), Khoirina et al. (2025), and Cahyaningtyas et al. (2026), who made products that followed a single, linear storyline and did not require the same degree of narrative planning, multiple illustration paths, or alternative endings. Even though Djahara et al. (2026) also video and image content into their product, they implemented the branching structure using an existing branching-scenario authoring tool, while the present study manually produced illustrations for each narrative path. This indicates considerations that need to be noted in the future developent of branching educational media: tools such as H5P may reduce production burdens and technical risks, but it potentially sacrifice the narrative and visual richness achievable through fully original illustration, as developed in this study.

The technical challenges encountered during the illustration porcess highlight the specific risks associated with independent development under limited resources. Without institutional or financial support for licensed software, researcher may need to rely on less stable alternatives, creating a risk of data loss that could likely be avoided if the development process was better-funded. The fact that the product was still completed suggests that these obstacles, while time-consuming and labor-intensive, are not always impossible to overcome, though the approximately six-month development timeline raises a genuine question about the feasibility of developing such complicated product for educators or researchers working independently, particularly under time-limited circumstances such as thesis or classroom-implementation deadlines. Additionally, the developed product did not undergo formal expert or media validation; feedback was obtained only informally from the researcher's supervisor, which means the product's content and media quality were not assessed against a structured, independent standard.

Turning to students' responses to the product, the triangulated findings presented in Table 1 provide further insight. The clear convergence in the Engagement aspect aligns with Mayer's (2024) multimedia principle, which states that people learn better from words and pictures than from words alone. Notably, both interviewees explicitly expressed that their interest stemmed specifically from the videos' visual elements, suggesting that the illustrations might be a stronger source of engagement rather than the branching structure itself.

The partial convergence in Interactivity/Choice does not reflect a difference in whether students exercised genuine narrative agency. Both students' choices meaningfully shaped their story's

outcome, consistent with Petousi et al.'s (2022) definition of interactive storytelling. What differed was the approach taken by the two students in making those choices: one leaned toward considering the video's content, while the other described his choices as random. This suggests that the way students personally experience exercising choice within an interactive narrative can vary from person to person, even though the interactive format itself remains consistent.

The divergence in Understanding likely reflects a limitation of the observation instrument rather than a genuine contradiction in student comprehension. Although comprehension-related behaviors such as plot summarizing were not consistently demonstrated or documented during observation, both interviewed students reported understanding the story well and could correctly explain the relationship between their choices and the resulting ending. Understanding is an internal cognitive process that cannot be directly observed, unlike physical traits, and can only be assessed through indirect evidence such as task performance or self-report (Pellegrino et al., 2001, as cited in Fethi & Józsa, 2026), particularly in a classroom setting where the researcher's attention was divided between five groups simultaneously. However, this gap illustrates why methods such as interviews are valuabe, enhancing the usefulness of the triangulation approach itself, even with a limited sample of interviews.

In addition to the triangulated aspects above, one interviewed student mentioned difficulty following the video, specifically due to its pace and the need to translate its English content. This difficulty was not independently captured through observation, but worth noting given its direct relevance to how the video's design may affect comprehension for students with lower English proficiency.

This study has several limitations that should be acknowledged. First, the number of completed interviews fell far short of the original plan, with only 2 of the intended 15 students participating due to a lack of response. While this limitation was partially addressed through triangulation with observation data, the resulting interview sample remains too small to generalize students' responses. Additional limitations relate to the conditions of implementation rather than the product itself. Time constraints caused by classroom management difficulties led to the cancellation of the planned closing activity and likely contributed to the low completion rate of the reflective questions at the end of the worksheet, limiting the amount of data needed to assess deeper understanding and reflection. It was also noted that some students appeared to use translation tools or AI chatbots while completing the worksheet, which may have affected to provide answers that reflect their own understanding. Finally, as discussed earlier, limited resources in development by a single researcher, including reliance on modified and unofficial software, created practical risks in the production process that could likely have been avoided if development had been done with more appropriate funding.

CONCLUSION

This study aimed to develop an interactive story video using ibisPaint X and YouTube for teaching narrative text to senior high school students and to examine students' responses to its use. Regarding the development process, the product was successfully created through five ADDIE stages, though the process required considerable creative and technical effort, especially in balancing narrative appeal with production feasibility and in overcoming a significant technical challenges during illustration. The finished product was implemented with 28 eleventh-grade students at a vocational high school in Cimahi. Regarding students' responses, both observation and interview data indicated generally positive engagement with the product's visual and interactive elements, though individual students varied in how

deliberately they engaged with the branching choices and in how they experienced the video's pacing and language demands. These findings confirm that an interactive story video can be developed and applied as a medium for teaching narrative text, while also revealing individual differences in how students engage with and understand the material.

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