



Co-funded by the
Erasmus+ Programme
of the European Union



THE STORYTELLER CURRICULUM 'WORKING WITH STORIES'

STORYTELLER -
EMPOWERMENT OF PERSONS
UNDER RISK OF EXCLUSION
THROUGH DEVELOPMENT OF
A PROFESSIONAL
STORYTELLING TRAINING
IN UNDER-EQUIPPED
EU COUNTRIES

AGREEMENT NUMBER:
16-202-021567 (KA2-VET-
5/16)



BBRZ Österreich



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Editorial information:

This curriculum, representing the Intellectual output ‘C-vet storyteller curriculum development & testing’, has been developed by the ERASMUS+ project partnership ‘Storyteller – Empowerment of persons under risk of exclusion through development of storytelling professional training in under-equipped EU Countries’, coordinated by OZARA storitveno in invalidsko podjetje d.o.o.

Ceres Europe Limited (UK_NI) was the lead organisation within the scope of work of this intellectual output with aggregated efforts of the partnership consortium:

- BBRZ Österreich (A)
- EOLAS S.L. (ES)
- OZARA storitveno in invalidsko podjetje d.o.o. (SI)
- Storybag (NL)
- UNIPOSMS – Università Popolare Nuova Scuola Medica Salernitana (I)

Each of the Units of the curriculum has been supervised by the lead partner and prepared in the following manner:

- Ceres Europe Limited (UK_NI) was responsible for delivering material within Unit 6
- BBRZ Österreich (A) was responsible for delivering material within Unit 4
- EOLAS S.L. (ES) was responsible for delivering material within Unit 7
- OZARA storitveno in invalidsko podjetje d.o.o. (SI) was responsible for delivering material within Unit 2
- Storybag (NL) was responsible for delivering material within Unit 1&3
- UNIPOSMS – Università Popolare Nuova Scuola Medica Salernitana (I) was responsible for delivering material within Unit 5

Illustrations and graphics have been provided by Storybag, except for those attributed to other sources.



<https://creativecommons.org/licenses/by-sa/4.0/>



STORYTELLER CURRICULUM

Contents

1. INTRODUCTION	4
2. MULTIFACETED APPROACH AND WORKING WITH STORIES	5
3. CURRICULUM DESIGN	7
4. CURRICULUM AND QUALIFICATION LEVEL(S)	9
5. STRUCTURE OF THE CURRICULUM & UNITS	12
6. REFERENCES	55

1. INTRODUCTION

Dear (future) story worker,

The STORYTELLER's course curriculum 'Working with stories' is the result of international cooperation, bringing together partner organisations in the ERASMUS+ cooperation – strategic partnership for vocational education and training.

This curriculum represents aggregated efforts from partners respecting all important information gathered and interpreted from several aspects:

- The state of the art of storytelling in Europe (6 partner countries).
- Broad spectrum of country specific (knowledge) requirements, the “know how” and aspects important for defining the future of storytelling (qualification development and certification possibilities).
- Defining and setting down synergies with methodological approach and guidelines that are most suitable for the already gathered data in the first two points.

In the first Intellectual output 'Compendium of storytelling training & certification initiatives', the project consortium presented the current situation in the field of storytelling within partner countries – the gathered data is representing desk research of the field with included series of interviews conducted by all the partners in their own countries between:

- helping professionals (psychologists, counsellors, coaches, social workers, physicians, etc.) who already apply – or could apply – storytelling in their work;
- professional storytellers who already work with people at risk;
- people who work with stories, perhaps who do not work with people at risk, but are asked to think about a possibility to do that within their present work environment.

The data gathered in this first phase provided the necessary information to develop an outline of the course in storytelling thus characterized by a more international approach, putting together ideas from different sociocultural and national contexts. In this first phase and preparation of the first outline of the 'Working with stories' curriculum additional aspects have been taken into consideration:

- Transferability of gathered approaches to learning/teaching, respecting national circumstances.
- General overview of the options for future qualification development and possibilities of certification within partner countries.
- Definition and combination of learning/teaching approaches based on an all-inclusive approach, striving for applicability within the widest possible public (people at risk and professionals).

2. MULTIFACETED APPROACH AND WORKING WITH STORIES

The Storyteller project's primary aim was to develop a C- VET training in storytelling methodology with a highly innovative approach, based on the long tradition of storytelling across Europe & the World, already proven useful for empowering communities of all kinds.

Main priorities addressed within this project are:

- Open and innovative education, training and youth work embedded in the digital era.¹
- Inclusive education, training and youth.²
- Enhancing access to training and qualifications for all through C-VET.

The curriculum has been designed to improve the knowledge, skills and competencies of a wide variety of professionals (professional and social workers, educators, mentors, psychologists, nurses, volunteers etc.). Ideally this curriculum will equip those working with, or planning to work with disadvantaged groups of people facing risk-of-exclusion from learning and employment (e.g. disabled, migrants, refugees, asylum seeker, Roma, long-term unemployed etc.), aiming to empower them for social integration, active citizenship and creation of their own better futures. This lack of opportunities often arises on the more structural side due to the lack of adequate jobs or the lack of practical training in VET in some European countries.

On the teaching and learning side of things these problems can also be due to the lack of adequate teaching and presentation skills of facilitators, mentors, trainers, teachers, etc who are also continual 'learners' and who need to update the competences and abilities developed in their own education and training. Professionals who may be technically well equipped and educated for entering (or re-entering post retirement) the labour market require what is called CPD (Continuous Professional Development) to refresh their ideas on how to impart knowledge to learners.

With raising societal challenges and growing populations of persons under risk of exclusion, professionals working with these disadvantaged and socially excluded groups constantly seek new skills and approaches to be able to empower their clients/users in a more effective way and offer them an opportunity to get more actively involved into the society. As such this project carries within it a strong inclusion component.

¹ All materials are represented online and help the learner to go through an individualized learning process, deciding the steps and combination of exercise adapted to individual/organisational needs.

² Working with people at risk of social exclusion, direct work with people's personal stories and co-creating a positive change orientation.



Having in mind the long-term goal towards finding a way for (formal) recognition and certification, the curriculum design was well planned respecting national circumstances of consortium countries, real-life possibilities and EU recommendations in curriculum design respecting important documents that underpin this curriculum.

With respect to a multi-stage process, mentioned in the previous chapter, the following contents have been defined as essential when learning and teaching about the storytelling:

- Storytelling Skills
- Building Groups & Group Dynamics
- How Stories Work
- Empathic Listening Competencies
- Narrative Enquiry
- Cultural and Context Sensitivity
- Crafting New Stories

In the next chapter(s), you will find more information about all stages of development together with all basic aspects and information under each unit, that is important for accreditation procedures.³

³ More information about future use of "Working with stories" in project countries can be found in the Intellectual output 5: Business and provision plan available at: <http://learnstorytelling.eu/>

3. CURRICULUM DESIGN

In association with the Awarding Body OCN (NI) guidelines⁴, the curriculum design approach emphasised the importance of having a clear pathway for teachers, trainers and facilitators to enable a coherent and fluid learning process which also allows learners to choose topics and contents within a qualification structure.

The main objective was to prepare an internationally recognized and applicable qualification profile for the further education and training in storytelling (CVET) at the European level. In the curriculum development phase, the consortium was led also by official data, represented from the ‘*International Standard Classification of Occupations*’ provided by ILO (2012). Storytelling only appears in the Occupations Major group 2: Professionals, i.e. early childhood education (only as an approach not as an occupation) and under a minor group of “Creative and Performing Artists”.

As mentioned in previous chapters, respecting the results of the survey done in the Compendium, it was clear and evident, that the project’s focus and content development of curriculum was strongly oriented towards helping professions defined most broadly and respecting different levels of formal education (and qualification) structures throughout the consortium countries in the help sector in general.⁵

The main characteristics of a future curriculum were addressed already within the first Intellectual output ‘Compendium of storytelling training & certification initiatives’ by pointing out the question:

What are the characteristics of an effective and useful training in storytelling with people at risk?

The concept of “Consistent Theoretical Framework” saturates the data related to the idea that there is a variety of models and theories about storytelling and its application, so that storytelling is an “umbrella term” defining a set of methodologies, a profession, and/or a way of thinking.

⁴ The lead partner of this output has started to cooperate with one of the UK Northern Ireland awarding bodies (OCNNI), to deepen the professional approach towards curriculum design (quality assurance) thus enhancing the pool of professional knowledge in partner organisations to follow the general recommendations and regulations that already exists on the EU Level (EQF levels, Learning outcome descriptions, assessment criteria etc.) – the latter enabled each partner country to prepare the material respecting all important aspects of curriculum design and qualification outline. From our Compendium, we found several EU granted projects about storytelling. We focused on those projects using storytelling as an educational tool, or as a tool to empower people and communities. Considering these projects, we can conclude that no other EU life-long learning project is focused so intensively on the specific field of storytelling with people at risk groupings. the UK Awarding Body Open College Network UK (OCN UK) was initially set up to cater for such groups and its methodology of accreditation suits this project very well.

⁵ Again, within the scope of OCN NI, there is only one Level 2 Award in Skills for Employment, Training and Personal Development, where storytelling only appears as part of the award and a single unit but is more connected to personal presentation: <https://www.ocnni.org.uk/qualifications/nocn-level-2-award-in-skills-for-employment-training-and-personal-development/>

The code called “Time for Exercise and Practice” saturates the data regarding the need for continuing education and in-depth exploration of the process leading the storytelling work. Taking time to exercise and practice storytelling helps the professional to increase his/her expertise on the subject. Moreover, this concept also refers to the structure of the training.

The code “Specific vs Soft Skills” saturates the data regarding the idea that, at the end of the training, students should develop several fundamental skills to work with stories. Some of these skills have been described as “soft”, transversal competencies and abilities. Specific skills, on the other hand, relate to the abilities and competencies strictly connected to the storytelling and narrative techniques taught in the course. They define “how”, “when” and “where” to use those techniques.

Finally, “Contextualized Thinking” saturates two types of data. First, it refers to the idea that, at the end of the course, students should be aware of using storytelling methodology according to the characteristics of the target group (people at risk). Moreover, this code refers to the idea that students should be aware of the strengths and weaknesses of the storytelling approach learnt during the course, so that they acknowledge the limits of it within the specific context they are working (or decide to work).

Consequently, within the 2nd Newsletter of the project, published in 2018, readers will find the following thoughts from the lead partner when taking that 1st step towards creating a potential new profession:

Are people born or made to be helpers? When we look at the current situation, many individuals are in the bubble of their (social media) ‘identity’. We are ‘connected’, but ‘connection’ might not always be compassion...

Are storytellers born to tell stories? Should they only be allowed into the classroom with small children, or should storytelling be a compulsory part of adult education? By nature, children are fond of stories, having a genuine interest in listening to stories. But... can storytelling be an effective way to teach when factual data are uniquely seen as important?

People are not numbers and that was the challenge and inspiration to start creating a whole new (qualitative and qualifying) path to ‘Working with stories’ curriculum.

4. CURRICULUM AND QUALIFICATION LEVEL(S)

The name of the proposed qualification is **WORKING WITH STORIES** and the structure of this qualification consists of 7 units:

- Unit 1: Storytelling Skills
- Unit 2: Building Groups & Group Dynamics
- Unit 3: How Stories Work
- Unit 4: Empathic Listening Competencies
- Unit 5: Narrative Enquiry
- Unit 6: Cultural and Context Sensitivity
- Unit 7: Crafting New Stories

The main challenge in curriculum design was finding synergies between current situation in storytelling, first national data on qualification⁶ development possibilities, strongly regulated professions as well as requirements to work in the helping sector and defining the final professional pool of knowledge to meet the criteria of a universal curriculum that is applicable in the partner countries as well as outside (EU level). In addition to the latter the goal of the work within this intellectual output was also enhancing all options towards sustainability of the project results even after its lifetime. The universal approach, set down in this curriculum, can be tracked down in a variety of learning/teaching possibilities developed within each of the units.

As the overall approach was defined as universal, the UK Northern Ireland example of qualification development procedure was followed as a good example from the lead partner.

On the other hand, The European Qualifications Framework (EQF) was respected in the preparation phase as a basis for bringing qualification development and certification possibilities of different countries even more close. The main issue in the preparation phase was to determine how the curriculum could be imbedded into national qualification systems thus enhancing options for developing a new qualification in each of the partner countries. The consortium researched the options for developing a new qualification within their NQF (National qualification framework)⁷ according to results from 'Compendium of storytelling training & certification initiatives' which lead to a universal approach whereby the results can be adapted to each of the partner country's needs. The importance and acknowledgement of EQF and its 8 reference levels is visible in the following pages.

One of the most important steps was therefore to set the training and qualification at the right level. In terms of translating the "set down" level of qualification between the partner countries, again the UK Northern Ireland example was considered as an example and starting point.⁸

⁶ Qualification hereby refers to European Council definition of "a formal outcome of an assessment and validation process which obtained when a competent body determines that an individual has achieved learning outcomes to given standards" (European Council, 2008, p. 4)

⁷ More about this topic can be found in the Business and provision plan: <http://learnstorytelling.eu/>

⁸ The starting point was defined by the lead partner CERES, when searching for best possible options of obtaining a formal qualification in storytelling/working with stories in their respective country, based on the criteria that storytelling already has a tradition in this partner country in contrary to other partner countries where this topic is either not well defined or almost non-existing and/or representative in terms of being recognized as a specific approach towards working with people at risk of exclusion.

The curriculum **WORKING WITH STORIES** is set at the UK level 2 (NQF) which translates in general to a qualification level 3⁹ of the 8 level EQF. Within the EQF each level is described in terms of (European council, 2008):

- Knowledge as the outcome of the “assimilation of information through learning”. This part of EQF level descriptors refers mainly to theoretical and/or factual knowledge.
- Skills as “the ability to apply knowledge and use know-how to complete tasks and solve problems.” This part of EQF level descriptors include cognitive and practical skills, where logical, intuitive and creating thinking is combined with concrete use of developed material (use of methods, materials, tools and instruments).
- Competencies are defined as “the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development”.

The levels for each unit with all its descriptors, are reflected in the entire curriculum and are gathered in the following table for the EQF level 3 (European Commission, 2019):

EQF Level	Knowledge	Skills	Competences
Level 3	Knowledge of facts, principles, processes and general concepts, in a field of work or study	A range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information	Take responsibility for completion of tasks in work or study; adapt own behaviour to circumstances in solving problems

When transferred and compared to the different National Qualifications Framework(s) (NQF) of the partner countries the UK NQF level translates to the following (European Commission, 2019):

EQF Level	NQF UK	NQF IT	NQF ES	NQF SI	NQF NL	NQF AT
3	2	3	3	3	3	3

After the training, which is based on the NQF/EQF levels, the learners will be generally able to:

- Demonstrate enhanced teaching and presentational practices/skills.
- Reflect and analyse self-empowerment using video, photos and other applicable material.
- Adopt new methodologies for modern teaching and training delivery.
- Develop storytelling techniques in a pedagogical approach.

The curriculum is organised in a modular basis within a unit-based system where Learning Outcomes (LO) are determined and broken down into competences, skills and knowledge called Assessment Criteria (AC).

⁹ Descriptors defining levels in the European Qualifications Framework (EQF). Online: <https://ec.europa.eu/ploteus/content/descriptors-page> (20.03.2016)



Learning Outcomes (LO) – it is important to monitor the students’ learning outcomes on a determined level, therefore LO’s are written to reflect what is intended to be learned and the language descriptors used are of great importance, e.g “understand”, “describe”, “explore”, “demonstrate” but are flexible enough to allow facilitators, mentors, trainers or teachers to adjust to the level of the learner.

Assessment Criteria (AC) - assessment sheets are used for all control processes to reflect the review of the learning outcome in detail. These reflect the learning performance of the student and determines if the skill or competence for the LO has been achieved, or if further work needs to be done and further action completed. Language descriptors include words such as “identify”, “experience”, “perform”. Assessment criteria also describes “what a student is expected to do in order to demonstrate that a learning outcome has been achieved”.

More information about the possibilities of qualification design, its transferability to national educational system and assessment approach can be found in the Intellectual output 5 of this project.¹⁰

¹⁰ Note: The IO5 of this project referring to the name ‘Business and provision plan’.

5. STRUCTURE OF THE CURRICULUM & UNITS

In the following chapter each unit is represented through defined learning outcomes to be achieved after completing each unit, alongside with number of methods, games, approaches and overall organised sessions for each unit, containing:

- Aim(s) of the unit.
- Learning outcomes.
- Description of sample exercises.
- Skills and Competencies to be gained within each unit.
- Links to resources and necessary educational materials/equipment for each unit.

Each unit is prepared in a way that it approximately fulfils the criteria of a 1 full working day (8 hours) – the latter might differ in practice depending on factors like:

- Size of the group we work with.
- The lead thread and topic of the professional setting when using the “Working with Stories” curriculum within a group.
- Other factors (leaving enough space for exchange and communication even if – according to the unit – the planned time has already passed for an i.e. exercise)

However, when using this material, do remember that:

- Every trainer is unique.
- Every set of learners is unique.
- Not every (learning/teaching) context is identical.

Within the scope of proposed exercises, each facilitator/trainer/teacher should be aware of their learning and/or teaching context – the material provided hereby serves as a starting point and does not necessarily need to be followed in the exact order as presented.

When in doubt, the facilitator can always find help within the guidelines/methodology:

http://learnstorytelling.eu/wp-content/uploads/2019/03/StoryTeller-universal-methodology-for-professionals_EN_A.pdf



Unit 1: STORYTELLING SKILLS

AIM	To gain a knowledge of story structures, metaphors and their possibilities.
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Tell and explain a favourite story	1.1. Tell a story to an audience 1.2. Understand the storytelling skills used
LO2: Demonstrate understanding of Story Structures	2.1. Understand story structures and the theory associated with story structures. 2.2. Give three examples of a story and its structure
LO3: Explore the Application of Story Structures	3.1. Describe three ways to tell the same story 3.2. Compare and contrast the negative and positive ways of using storytelling skills
LO4: Develop and perform a story performance	4.1. Perform two versions of the same story to an audience 4.2. Compare and contrast the two versions of the story performance
LO5: Be Able to Complete Self Evaluation Feedback	5.1. Use feedback from others to plan changes to own performance 5.2. Use self-evaluation to identify possible areas of improvement
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities: (interactive, A4 or A3 paper, colour pencils/pens) (15' + 10'+ 45') Warming up (and learning) activity</p> <p>Start introducing yourself with a personal story (5'), e.g. why you are involved with people at risk (an example).</p> <p>Portrait circle / Checking in (interactive) (app. 45'): Starting with a 'portrait circle' as an ice breaker (quick portraits of each other and a personal question, trainer included), to let the group become acquainted with each other. Each participant draws a quick (10") portrait of at least 3 others and writes (not asks!) down a question to the other. After the three rounds every participant chooses 1 portrait (or 1 question) he thinks interesting or engaging</p>



and explains the reason for his/her choice to the group.
After this participant says: "Checked in."
Allow learners to stand when they tell (not mandatory)
Trainer: Point out that this is already telling a story. We are all 'storytellers', even when we think we aren't.

Make notes for yourself.

'Mingle' (interactive) (15' + 10' + 40')

Trainer tells an unassuming anecdote from his/her own life, as an example.

All participants get a paper and a piece of tape. Everyone divides their own paper into four sections. On each one, they write a title referring to an event in their own life. No one should be forced to find a story for all four.

Short break (10')

Participants tape the papers with titles to their chest. Then they start mingling. Everyone moves slowly around the room. They greet each other in pairs, read each other's titles, select one and ask to hear the story.

Exchange (40' - 45')

Form pairs and take turns in telling the story whereby one is the interviewer and the other the teller and then change roles.

When both have told their stories, they thank each other, without commenting on the story and find new partners. If someone is asked to tell the same story too often, they can put their hand over that one when a new partner is browsing their titles.

Trainer hand out facilitating questions (= questions that help the story going and lead to insights / learning experience and reveal patterns).

Facilitating questions:

Tell me a bit about the story you have chosen? How did it start? (Where, when, who was there)

What happened next? And then, what happened? What changed?

How did it end?

How come you have chosen this story - which significance does it have for you?

To what extent does this story correspond with your perception of yourself - what fits and what doesn't?

Which difference has this story done for you - what has it given you and in what way has it limited you? (Possible pattern?)

Which significance would you like the story to have in the future?

BREAK (30')

Share stories with the group. How was it to tell? (90')

Explain that this activity was to show our urge to tell and shows how many stories you have in your own life. It might also help to strengthen group cohesion



	<p>Invite to discussion on function of stories (10'), Functions can also be intentions...</p> <p>(Prezi / Powerpoint) (25')</p> <p>Show evolution of storytelling</p> <p>Show definitions of storytelling and narrative (see attachment, also illustration) (interactive, flip over)</p> <p>Invite to a short reflection of the phenomenon of 'intention' (stories are almost never 'innocent'). Refer to facilitating questions (perceptions, patterns, limitations)</p> <p>Invite to think of a personal flaw that seems to influence / obstruct their lives (note on flip over, 25') (Prezi / Powerpoint 25')</p> <p>Show dominant narrative, explain how it is connected to events / stories</p> <p>Invite participants to reflect on dominant stories in society ('dominant discourses', e.g. "All Muslims are terrorists", "Women are bad drivers", "Refugees are fortune hunters", "This is how we do it here" ...) and their influence on our 'norms' and the perception of 'the others'.</p> <p>Let group come up with experiences.</p> <p>Tell that unit 5 (narrative practices: coaching and therapy) will elaborate on dealing with dominant, traumatizing narratives.</p> <p>Closing activity (Interactive) (15' + 25'), as in level 1</p> <p>Ask participants to (individually) rank their most important three insights (1,2,3) from this session on post its and put them to the wall. After that let the group merge / cluster similar insights. Every participant shares his/her personal interpretation of the clusters and 'checks out'.</p>
<p>SKILLS TO BE GAINED</p>	<p>Basic knowledge about the phenomenon 'storytelling' and 'narrative' (origins and development) and its connection to personal (intentional) stories and narratives.</p> <p>Knowledge of the formation of dominant narratives (and inhibiting patterns), personal and societal and their consequences for individuals and groups.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Ability to distinguish storytelling from narrative.</p> <p>Self-Analysis.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> Laptop, projection screen, wifi, flip-over or whiteboard, room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks (coffee, tea, water) and snacks (e.g. cookies) for comfort.</p> <p><u>Tools:</u> A4 / A3 paper, colour pens, duct tape, post its.</p> <p><u>Resources /References:</u></p> <ul style="list-style-type: none"> ○ Frühmann P., Hamilton N., Broer Y., Mogensen L., Frezza L., Hamilton J. (2016), Raising Strong and



	<p>Resilient Communities. A narrative and story approach to empower cooperation, cohesion and change in communities through non-formal education.</p> <ul style="list-style-type: none">○ SFV in cooperation with Storybag. ISBN 978-952-7076-34-7; available as pdf at: http://www.rsrc.eu/outputs.html.○ Lakoff G. and Johnson M. (1980). Metaphors we live by. The University of Chicago Press. ISBN 0-226-46801-1
--	--



Unit 2: BUILDING GROUPS & GROUP DYNAMICS

AIM	To create a basis for successful group work using different aspects of group dynamics.
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understanding Group Work.	1.1. Understand group work as a system of learning 1.2. Understand the definition of a group 1.3. Understand the difference between a group and a team 1.4. Describe types of groups
LO2: Understanding Active Participation within a Group Setting and How to Develop a Group.	2.1. Describe how to undertake the formation of a group 2.2. Explain the different factors which contribute to the formation of a group 2.3. Describe 3 icebreakers used to form an active group 2.4. Develop a group using at least one ice-breaker
LO3: Establishing gradual trust building and the sense of vulnerability.	3.1. Perform at least 1 exercise from the sample for establishment of cooperation and trust 3.2. Develop a conversation about the establishment of trust and vulnerability
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities: Introduction to the unit (structure, restraints from participants if any i.e. body contact, expressing any doubts, finding common ground) with activities/exercises (demonstration, experience) (15')</p> <p>Use of 2 to 3 introduction activities to slowly get into the session objective (60').</p> <p>4UP (10' plus 5' feedback) (interactive, requires enough space for setting up a circle of chairs according to the group size – appropriate for 10 and more participants, chairs as equipment required for this activity).</p> <p>The participants sit down on chairs and form a circle. The basic rule of the game is that 4 participants must stand up at once, but nobody should stand up more than 10 seconds. They are not allowed to communicate with each other in any other way but visually observing the others. Each participant must carefully observe the situation and the others, try to understand/communicate with the group without words and be aware that no more than 4 persons stand up at the same time. If there are restrictions of physical nature the game can be performed in a circle, but without standing up and using “raising one's hand” whereby the rules from the first version do not change. Conduct the activity to the extent where each participant had the chance to stand up/raise the hand and</p>



when it is noticeable, that group is starting to communicate efficiently. After that, collect a short feedback from the group, preferably each participant on the following matter: how did they know when to stand up? Did they put effort to be noticed? when was the time where they felt they are a part of the group cooperating with others?

A ship on a stormy sea (15'). Participants are invited to form a circle and hold their hands for simulating the waves on the sea. One person voluntarily takes the role of a ship in the middle of this "storm" - if confident enough, blindfolded. Another person from the group operates as "lighthouse" outside the waves on the sea (outside of the circle). The "waves" are invited to cause confusion and a "stormy" situation, making slight noises of the sea. The latter is meant to cause the confusion and to make it harder for the "ship" and the "lighthouse" to communicate with each other for ship to safely arrive towards the "lighthouse". If agreed before, the facilitator can confuse the "ship" by gently turning the "ship" around to lose the course. The main aim of this short exercise is to present how chaos and commotion can distract one's personal way to the goal.

Two Truths and a Lie (30'). Each participant writes down two truths about themselves and one lie on a small piece of paper - this piece of paper is kept as a secret. Afterwards an open conversation follows - ask participants to build smaller groups (3-5 persons) where everyone quizzes each other on their three questions. The idea is to convince others that your lie is actually a truth, while on the other hand, you try to guess other people's truths/lies by asking them questions. The participants don't reveal their truths or lie to anyone - even if the others figured it out! After the conversational period, gather in a circle and one by one repeat each one of your three statements and have the group vote on which one they think is the lie. Continue with a discussion on trust and vulnerability.

These exercises are to be followed by a more detailed and concrete lecture on different aspects of group dynamics.

(PowerPoint and Interactive, Lecturing and collaborating within experiential exercises) (with in-between breaks).

Before the lecture, the facilitator tries to collect reflections from group members after the first exercises: Reflecting on cohesiveness of the group after exercises, starting points for deepening the knowledge on group work.

Starting with a lecture "Definition of a group" that is conducted by concrete experience, demonstration in practice based on theory (paper, pencils, crayons or similar, board with pins or similar, PowerPoint and Interactive /Individual work, personal pc or other device for enrolment in *on-line exercise*, can/should be done in the STT platform as well, referring to Myers-Briggs Personality Testing) (45')



Definition of a group, differentiation between a group and a team, different aspects and definitions of the group - the participants need to be able to differentiate contemporary group theories and definitions as well as team roles and types of groups depending on the situation they work in. Also, whether they need to establish an effective **team** while working in a concrete/task oriented environment where people at risk are being offered professional service, for example disability company, or work as an expert/supportive/people-oriented professional where professional support to a group is offered or required - counselling group, etc.). Strengths and weaknesses of groups, types of groups.

SHORT BREAK (15')

Continuing the lecture with some group work (interactive)

(30'). Ask the participants to rethink about what different groups they are part of in their lives, what/how many roles do they take in these groups in everyday life. Let each participant take some post-it notes and write down all possible groups they are part of, each on different post-it. Leave enough open space regarding the theoretical background for the participants to be able to find as many groups as possible in their lives, even the smallest ones. Encourage them to *not* imitate each other. After that invite the participants to present their roles.

Ask the participants to stick the post-it's to a board vertically, one after another (1 row for each participant horizontally) depending on their personal preference/importance of being in a specific group, let the participants observe the preferences of each other - no conversation follows, the participants just try to see differences/similarities.

Lecture continues in the direction of "Different aspects and factors connected to background of group work"

(45'). Showing the gradual formation of a group/stages of group development, developing group norms/different roles in different groups (personality types, team roles), understanding social groups as a form of social network - differentiation, roles in groups - internal/external influence factors/ interpersonal influence in the group, short video presentation from you tube about the subtle difference between both: <https://www.youtube.com/watch?v=uG-FLOi40OU>

Before the next break - let the participants take one of the possible and accessible tests that are already on -line (like Myers-Briggs Personality Testing or similar to see the personality type:

http://similarminds.com/personality_tests.html#.Wldc-ajiZPZ

or:

<https://www.16personalities.com/free-personality-test> -

whereby a simple insertion of an answer gives the participant a feedback (20')



SHORT BREAK (15')

After the break **invite the participants for a feedback on already presented** contents (30'). Reflect upon their results with others. This can be done with building two separate groups; each group is invited to take a bigger paper format (suitable for drawings and sketching). In a circle, they write down the results of their test and add different aspects that define them and are influence factors to be considered in a group. Ask them/facilitate the communication within each group towards finding similarities as well as differences. Continue/upgrade the communication in both groups in terms of differences they see between them and how they think they can influence the joint/communal work (as participants in this session/unit, as well as in the everyday/professional life...what are the relations/common points between individuals...?)

Continue with lecture “Question of trust & risk factors in group dynamics” (45').

Principles of working with some group difficulties, possible conflicts and how to approach them. Change as influential factor for group dynamics. How to address the question of diversity between members - the presented can be reflected on the basis of concrete cases from everyday work in the organisational environment/maybe case studies. How to build trust in a group - moving towards cohesion, finding common ground. Active listening/empowerment of understanding yourself and experience of others.

SHORT BREAK (15')

Continue with two exercises that are upgrading each other (30'). The narrative situation in both exercises is slightly different and serves as a showcase of the process of bringing members of a group closer together.

In the first part of the first exercise **“Object as a metaphor”** a specific object serves as a stimulus for joint activities. The facilitator gathers different collections of things (variety of options: stones, buttons, puzzles, postcards...). Each group member chooses one thing from the collection and takes the time to do so. Once all have chosen their thing/object, invite the participants to start a conversation: why/based on what did they choose the object (as a description of who they are, based upon current feeling/emotion, future aspirations, etc.). The object serves for keeping the distance towards revealing too much about oneself - the goal of this exercise is not to reveal the whole life story. The participants are invited to attentively listen to other people's choices.

Lecture continues with the exercise **“A story-crafting method” (40') (work in pairs/in case of an uneven number of participants, 3 persons can also work together).**

This narrative method consists of four simple steps, to be conducted - telling the story, precise writing (word by word and (if there) sound by sound) the story), reading the story



	<p>aloud, making the corrections that are requested from the owner of the story/the storyteller.</p> <p>One pair of students decides about taking either the role of “the storyteller” or as a “listening partner”. The storyteller rethinks and decides on a short story from his/her own personal life – decision about the content relies completely on personal preference. The participants are encouraged to “complicate” the story with some details/aspects to which the listener will really have to pay full attention.</p> <p>The facilitator asks the participants to tell a story of their own choice and that their listener should write it down just the way the other told it (attentiveness to voice, pauses, emotions, etc.).</p> <p>When the story is told, the other is asked to write it down just as it was told, and the storyteller can correct the listener – leave enough time for both persons to prepare the story and the way they will tell it (each one takes the turn in terms of both roles, the story should not be too long, neither too short).</p> <p>After the pairs have finished, recollect reflections in an open discussion with the following: how did this exercise feel, which role was easier/harder and why, how could you control your personal influence when telling the partners story, what conclusions - if any - can be drawn from this experience when working within a group of people at risk.</p> <p>SHORT BREAK (15')</p> <p>Continue the lecture towards finalizing/summarizing the gained experience (60').</p> <p>Invite the participants to prepare a collage (if more than 8 participants, divide in subgroups) as some reflections on gained knowledge/experience of this unit.</p>
<p>SKILLS TO BE GAINED</p>	<p>Working knowledge and practical experience of group work, group dynamics and issues of trust and vulnerability.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>The art of creating the basis for successful group work.</p> <p>Understanding different aspects of group work/working with a group and building trust.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> Personal computer with internet connection (for video showcases and YouTube clips, ppt. presentations), access to PC for participants (optional - for taking an online test),</p> <p><u>Tools:</u> Flipchart and a pen to write, chairs/tables (extra chairs), post it blocks, whitepaper A4 format, crayons.</p> <p><u>Resources/References:</u></p> <ul style="list-style-type: none"> ○ Brander, P., Cardenas, C., Vicente Abad de J., Gomes, R., Taylor, M. (2004), IDEJE, pripomočki, metode in aktivnosti za neformalno medkulturno vzgojo in izobraževanje mladostnikov ter odraslih: (druga izdaja, 2004): izobraževalni priročnik; prevod Alenka Jerše. V Ljubljani: Informacijsko dokumentacijski center Sveta Evrope pri NUK: Urad RS za mladino; v Strasbourgu: Svet Evrope, 2006. (Zbirka Slovenija in Svet Evrope, št. 43):



	<p>http://www.ursm.gov.si/fileadmin/ursm.gov.si/pageuploads/pdf/izobrazevalni_prirocnik_vsebina.pdf</p> <ul style="list-style-type: none">○ Fundación INTRAS – ARTERY project partners (2012), “ARTERY: Art – Education – Therapy” – Social Skills training manual, Art – Education – Therapy, Zamora.○ Iglíč, H. (2001) Socialni kapital, socialna omrežja in politično vedenje: empirična študija. Družboslovne razprave, 17 (37/38) p. 167-190.○ Jules, N. P. et al (1995) A trainer's Guide for Participatory Learning and Action. Nottingham (UK), IIED London.○ Kobolt, A. (2009). The group as a social learning space. IN M. Sande, J. Rapuš Pavel, Socialna pedagogika- a quarterly professional journal published by Association for social pedagogy - Slovenian national FICE section (p. 359 – 382).○ Ninian Solutions Ltd (t/a Huddle) (10.1.2018) 10 Quick and Easy Team Building Activities [Part 1]. Obtained from: https://www.huddle.com/blog/team-building-activities/○ Prendiville, P. (2004) Developing facilitation skills – A handbook for Group facilitators. Obtained from: http://www.combatpoverty.ie/publications/DevelopingFacilitationSkills_2008.pdf○ Radovan, M. (2001) What determines our behaviour. Psihološka obzorja = Horizons of psychology, 16 (1) (2001), p. 101 – 112.○ Račnik, M. (10.1.2018). Test osebnosti MBTI. Pridobljeno iz: http://www.vodja.net/index.php?pb=1&title=test-osebnosti-mbti○ Rus S.V., (2000) Socialna in societalna psihologija (z obrisi sociopsihologije) / 2., spremenjena, razširjena in dopolnjena izdaja. Ljubljana, Birografika Bori.○ Vec, T. (2007) The social identity and self-categorization theory. Psihološka obzorja = Horizons of psychology, 16 (1) (2007), p. 74 – 89.
--	---



Unit 3: HOW STORIES WORK

AIM	Knowledge of identity, (intentional/personal) storytelling and (dominant narratives) and their consequences (on individual and society)
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understand Identity and Aspects of own Personality	1.1. Evaluate own identity giving three examples of what might constitute personal qualities of own personality 1.2. Describe three important aspects of identity
LO2: Understand Identity within a Group	2.1. Describe three icebreakers which could be used to define the identity of a group working with stories 2.2. Use one icebreaker to define the identity of a group using stories as a method of learning 2.3. Summarise the dominant identity which emerges from a group exercise
LO3: Understand the Difference between Storytelling and Narrative When Working with Stories	3.1. Explain the difference between storytelling and narrative 3.2. Explain the influence of identity on stories
LO4: Understand Dominant Narratives	4.1. Understand dominant narratives in own personal life 4.2. Understand dominant narratives in a group you belong to 4.3. Understand dominant narratives in your society 4.4. Understand the onset of dominant narratives and how they influence society
LO5: Understand the impact and possible applications of stories	5.1. Explain the impact of stories (on tellers and listeners)
DESCRIPTION OF SAMPLE EXERCISES	Teaching and Learning Activities: (interactive, A4 or A3 paper, colour pencils/pens) Warming up activity (40') Trainer: "Write down and/or sketch the first animal that comes to mind. Then write down and/or sketch the second animal that comes to mind. Then the third." When done, ask participants to tell about their animals and assign at least three qualities to each animal (e.g. fast, sly, aggressive, caring etc) and add these on their sketches. Add names to sheets and put on the wall.



Explain that the first animal is how you want to be perceived, the second how you think others perceive you, and the third is who / how you really are. What is this were 'true'?

(interactive, flip over 30'). Invite participants to a conversation on identity. Conversation should at least reveal (on flip over) that identity

- is always a tension between concurring with and distancing ourselves from the other, from the beginning of our lives
- in addition to this a second (identity) process is at work: the pursuit of autonomy and uniqueness
- identity (and multiple identities) are indeed unique we become a unique combination of everything we are and have been given from the beginning, from our environment and from our educators
- also means we are more or less 'identical' to some extent as we identify with different groups or particular cultures

(interactive 30' – 40'). Invite participant to think of a personal event where at least one quality of the third animal played an important role.

(Prezi / Powerpoint). Show dominant narrative, explain how it is connected to events / stories, personal (identity) and social (groups, society)

Change perception (interactive 60')

Trainer: "Think about a moment in your life when your emotions changed (happy, sad, angry, satisfied etc). Try to express these emotions in colours in a histogram (show example, see attachment, it's possible to add drawings of emotions as well)) from cause to effect, and final state."
(interactive, flip over, A4 or A3 paper, pencils/pens) (20' + 30')

Let participants draw a histogram in different colours and put the drawings to the wall.

Let participants name the emotions on their histogram, one after the other (see attached example)

(Prezi / Powerpoint) (5')

Show 'brain on data'- what happens with mere facts

BREAK (30')

(interactive, flip over, A4 or A3 paper, pencils/pens) (15' + 75' + 20')

Invite participants to look at their 'emotion histogram', think of the story behind then tell the story behind the emotions (What happened etc.). Give the teller and group time to let it in and show understanding / compassion.

Then invite to conversation what they think what happened in their minds when they heard the stories.

(Prezi / Powerpoint) (5' + 10')

Show 'brain on story' (attachment) - what happens when we hear a story. Also give room to the participants to add emotional aspects (e.g. compassion, empathy)

Show change facilitators and discuss (10')



	<p>(interactive) The impact of stories on tellers and listeners (10')</p> <p>(interactive) Possible applications of working with stories (10')</p>
<p>SKILLS TO BE GAINED</p>	<p>Basic knowledge about the phenomenon 'identity' (origins and development) and its connection to personal (intentional) stories, emotions and narratives.</p> <p>Basic knowledge of brain activity when listening to facts or stories.</p> <p>Knowledge of formation of dominant narratives and (personal and societal) change agents.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Ability to distinguish storytelling from narrative.</p> <p>Ability to recognize and appoint personal and societal stories and/or narratives and understand their consequences (impact and application) for individuals and groups.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> A4 / A3 paper, colour pens. Equipment: Laptop, projection screen, wifi, flip-over or whiteboard, room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks (coffee, tea, water) and snacks (e.g. cookies) for comfort.</p> <p><u>Resources/References:</u></p> <ul style="list-style-type: none"> ○ Frühmann P., Hamilton N., Broer Y., Mogensen L., Frezza L., Hamilton J. (2016), Raising Strong and Resilient Communities. A narrative and story approach to empower cooperation, cohesion and change in communities through non-formal education. - SFV in cooperation with Storybag. ISBN 978-952-7076-34-7; available as pdf at: http://www.rsrc.eu/outputs.html.



Unit 4: EMPATHIC LISTENING COMPETENCES

AIMS	<p>Knowledge of the role of the listener in working with stories.</p> <p>Knowledge of the impact of the (visible) behaviour of the listener on the teller.</p> <p>Knowledge of the ability to take the perception of the other (empathy) to be able to help him/her with his/her story.</p> <p>Realizing that 'disempowering' yourself (stepping back) is already empowering others.</p>
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understand Empathic Listening	<p>1.1. Understand the impact of the teller on the listener</p> <p>1.2. Understand the impact of the listener on the teller</p> <p>1.3. Use at least one exercise within a group setting to explore the quality of listening as a skill when working with stories</p>
LO2: Understand Empathic Listening and Behaviour	<p>2.1. Explain empathic listening</p> <p>2.2. Describe empathic behaviour</p> <p>2.3. Explain the difference between empathy (empowering) and sympathy (disconnection)</p> <p>2.4. Compare the social benefits of empathic listening and empathic behaviour</p>
LO3: Understand Questioning and Stepping Back	<p>1.1. Explain different forms of questions</p> <p>1.2. Understand how to use questions</p>
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities: interactive, A4 or A3 paper, colour pencils/pens, post its); Powerpoint and handouts.</p> <p>Introduction (10')</p> <p>1) Close your eyes – what do you hear? What comes up to your mind while listening</p> <p>2) What have you heard, coming into the room this morning</p> <p>→ difference between hearing and listening</p>



Stop Listening (interactive): 'Interested and bored' (15' (pairs)+30' (groups)+15' (plenary) minutes)

For awareness how our (listening) behaviour affects one another. This activity should be fun for the participants.

Participants sit in pairs, one is teller, and the other is listener. Teller picks a subject (not too serious) he/she cares about or is interested in. Listeners (they were instructed before by the facilitator) listen intently for a prearranged duration until facilitator gives a sign (clap, cough, walking close) and then show gradually more and more boredom.

Form groups of four or six and discuss how it felt. Share plenary.

For becoming aware of empathy: **empowering individuals**, interactive, post its, colour pencils/pens, wall to post): (10'+30'+10'+10'+30' (plenary)

Instruction

To empower the individual; his/her story is heard, appreciated and felt.

Participants are encouraged to reflect and make notes for themselves, without discussing with others. Insist on silence during reflection and noting.

Phase 1 (app. 10'-15')

Trainer: "Think of what you consider dimensions of a good quality of life. Write them on post its. When you're finished, put them to the wall."

(other options: dimensions of a bad quality of life; moments of feeling overpowered / feeling powerful)

Phase 2 (app. 30'-45')

When the wall is filled, ask each participant to pick one note and tell shortly about an experience. (Trainer) Facilitate with story-eliciting questions ("When? Who? What happened? What changed (for whom)? How did it end?"), beware of rushing participant.

After each story, let listeners think in silence about what resonated and make notes of that. Let them paste it around the story.

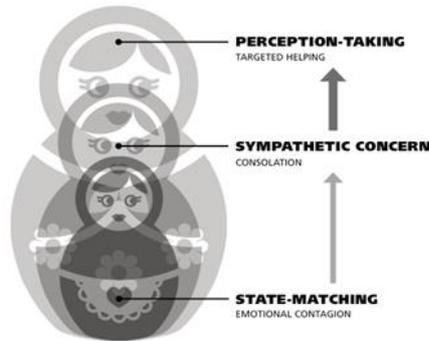
Phase 3 (app. 30')

Invite participants to the wall and look at their stories and comments. "Make a note what strikes you most in the comments. How do you feel now?"

Share plenary.

Video 'Empathy & Sympathy' Brené Brown (3 minutes)

PERCEPTION-ACTION MECHANISM (PAM)



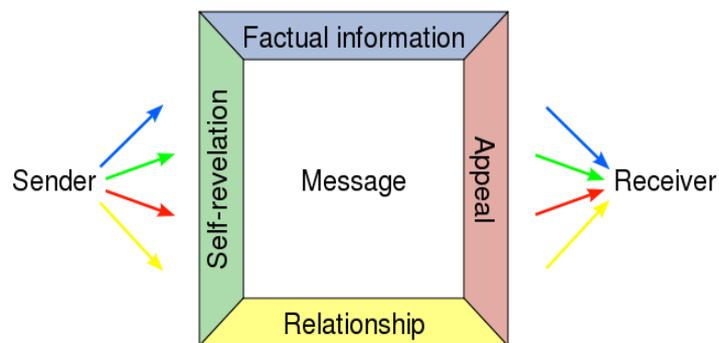
AFTER F. B. M. DE WAAL - THE AGE OF EMPATHY, 2009)

A Twice-Told Story (10' + 10' + 10' exchange)

Pairs; Each one tells a story about a person, who had impact on him/her, a situation, where this person impressed you and showed his/her qualities.

After telling the story, the partner must repeat it with his/her own words. What was heard? What was meant?

The Four Ears Model - POWERPOINT + handout (10' walk through and short conversation)



The Four Ears Model - POWERPOINT + handout

Factual information or “what am I informing about”

Listener: With the **matter ear** the listener seeks to understand the subject of matter and examines if the message fulfils the criteria of truth (true/untrue) or relevance (relevant/irrelevant),

Teller:

Self-revelation (self-disclosure) or “what do I reveal about myself” (image?)

Listener: *The **self-revealing ear** of the listener perceives which information about the sender is hidden in the message. As soon as he examines the message, he is involved in personal*



diagnostics ("Who is that guy?" Or "What's wrong with him right now?")

Teller:

Relationship or "what I think about you" (you-statement) and "how we relate to each other" (we-statement)

*Listener: Within the relationship-layer, the recipient is personally affected ("How is the teller act towards me, what does he think of me, who does he think he has in front of him, how do I feel treated?"). With the **relationship ear**, he may feel either depressed or accepted, or patronized.*

Teller:

Appeal or "what I want you to do"

This side contains the desire, advice, instruction and effects that the teller is looking for. This may come close to the aforementioned 'intention'. The attempt to influence someone can be less or more open (e.g. advise, inform) or hidden (manipulation).

*Listener: With the **appeal ear** the listener asks himself: "What should I do, think or feel now?" Finally, the evaluation of the appeal leads to the question "Where does he want to take me? Why this story?" Or with regard to the use of information "What should I do best, now that I know this?"*

Sample Exercise for 4 ears model:

"Honey, she has not done the dishes, again. How can we solve this? ", says a man to his wife about their daughter.

Factual: the (dirty) dishes are still there

Relational: equal-level consultation between parents

Self-revelation: we are parents and our daughter isn't taking us seriously

Appealing: something has to happen

Checklist for Listeners (Senova) (10' minutes walk-through and conversation)

Channel 0

Tuned out (you are not present).

Check, and ask yourself:

"Am I actually listening? Would I be able to answer a question if someone asked me one right now?"

Channel 1

Self (judgemental, listening to self).

Check, and ask yourself:

"Am I just waiting for them to stop talking so I can say my important bit? Am I practising what I'm about to say next, instead of listening intently to what is being said now?"



Channel 2

Agreement (familiar, listening for similarity).

Check, and ask yourself:

“Am I listening for what is similar to what I already know, or am I focused on whether or not they agree with what I’ve just said? Am I looking for allies in this situation?”

Channel 3

Critical (factual, listening for evidence).

Check, and ask yourself:

“Am I listening for proof that what they are saying is right? Am I looking for evidence to back up their story / work?”

Channel 4

Empathic (connected, listening from the speaker’s / teller’s perspective).

Check, and ask yourself:

“Am I listening from a place that has no other motive but to connect with their perspective? Do I understand what it feels like to have that perspective?”

Channel 5

Generative (insight, listening from possibility).

Check, and ask yourself:

“Am using my empathy and insight into their context and motivation to help achieve the best outcome? Have I taken a position of possibility, to ensure that we are able to generate a meaningful alternative?”

Listening with Your Heart (10’ + 10’ + 20’ (plenary)

(depending on the group; to touch each other should be possible)

Objective: to learn that listening acquires the ‘intention to listen’ and listen empathically. Minimizing the distance (acceptably) between teller and listener can provide that experience.

In pairs: Telling the story (e.g. Twice-Told Story) again (or another story), but this time standing in front of each other, looking in each other’s eyes and holding hands.

Some participants might have problems with that, so holding each other’s elbows, putting hands on each other’s shoulders are alternatives. If a participant does not want to touch/be touched, allow that but let teller and listener stand in front of each other at maximum an arm’s length and look in each



other's eyes while telling/listening.
What's different when telling/listening to the story that way?

HANDOUT (*go through it with the group, min. 30', ask for experiences*)

Some examples of open questions in different contexts
(Kurtz, 2014):

Asking to recall a point in time

Examples on basis of general memorability:

What was the most *memorable* hour of your [.....]?

What moment of your visit to [.....] was most *exciting* to you?

Examples on basis of emotions:

Could you describe the moment when you *struggled* most in your work?

Can you tell me about your proudest hour as a [.....]?

Was there a day you really felt *frustrated*?

Asking to recall an event

Examples on basis of general memorability:

What event *stands out* in your mind from four years living / working in this [.....]?

Can you describe a situation you remember as *important* for your [.....]?

Examples on basis of emotions:

Can you tell us about moment when you felt really *proud* about your [.....]?

Can you tell me about a time when you felt too *worn out* to go to work?

What did you *feel* when you witnessed [.....]?

Examples on basis of the issues you/your organisation or community cares about:

When you think of *change*, which event of the past year stands out most in your mind?

Can you recall an occasion when you felt a *stranger* in [.....]?

Could you tell us about a situation where *inequality* was obvious to you?

Asking to recall an extreme

This is asking for exceptional experiences, especially when



‘everyday’ stories (which often are not more than descriptions or linear narratives) are the answers. And these might not contain the information we are looking for. And even questions that are about extremes can be responded with yes or no or a dry description. Again, the “What happened?” question will help.

Examples on basis of emotions:

When did you feel most *frustrated* during the last two months?

Can you remember the *happiest* you felt in [.....]?

What was the *niciest* thing you heard about [.....]?

Gather interpretations, not opinions

Direct their attention *to the story* and away from themselves. Make sure your questions keep people engaged in *interpretation* and not wander over to *opinions*.

Tip:

Don't ask “In this story what did you need to solve a problem?”

Ask: “In this story what did the main person need to solve a problem?”

Don't ask: “Who is this story about?”

Ask: “How do you feel about this story?”

HANDOUT (more about questions) 20'

(present to group, explain that questions can help, but also manipulate. Discuss what the ‘empathic questions could be)

Type of question	Characteristics	Situations in which they are useful
Closed questions	<ul style="list-style-type: none"> - Can be answered with a single word or short phrase; - Gives facts; - Are easy and quick to answer; - You keep control of the conversation with the questions. 	<ul style="list-style-type: none"> - Opening a conversation: e.g. Where do you live? - To test understanding: e.g. So, you want to move in with us? - Setting up a desired frame of mind (positive or negative): e.g. Are you happy with your current job? - To achieve closure of a persuasion: If I deliver this tomorrow, will you sign now?
Open questions	<ul style="list-style-type: none"> - Begins with what, why, how, describe. 	<ul style="list-style-type: none"> - Follow-up of a closed question: e.g. What do you like about the place where you live?



		<ul style="list-style-type: none"> - Deliberately seeks a long answer (and is likely to get one); - Asks the respondent to think and reflect; - Gives opinions and feelings; - Hands control of the conversation to the respondent. 	<ul style="list-style-type: none"> - To find out more about a person: e.g. What is keeping you awake these days? - To get people to realise the extent of a problem: e.g. What would happen if your customers complained even more? - To show that you are concerned: e.g. How have you been after your hospitalisation?
	Directed questions	<ul style="list-style-type: none"> - Directly asks someone about a topic/issue 	<p>Examples:</p> <ul style="list-style-type: none"> - Was there a time when you were surprised how connected you were to the community? - Did you ever wonder about the reasons for this reorganisation?
	Undirected questions	<ul style="list-style-type: none"> - Asks about experiences; - Slight similarity with open questions; - Mostly delivers emotions and honest reflections; - Answers can only be partly about topics relevant to the project/activity 	<p>Examples:</p> <ul style="list-style-type: none"> - How was the meeting with your boss today? - Can you remember your best moment as a father/son/mother/daughter? - Can you give me an example?
	"What happened" question	<ul style="list-style-type: none"> - To obtain more detail from a specific answer; - To help trigger answers. 	<ul style="list-style-type: none"> - To trigger hesitant or inexperienced storytellers to start "telling their story". - When people do not give sufficient detail, e.g. when they only indicate when an important time in their life without indicating why. <p>Example:</p> <p>"Can you tell me what happened on your first day at work?" (vs. Can you remember your first day at work). "And then what happened?" "What happened next?"</p>
Opinions 5' – 10'			



	<p>When working with your beneficiaries, you might get opinions rather than stories. It is the stories on how they reached this opinion that are of interest. Thus, when someone expresses an opinion, questioning (using the types of questions above or a combination of them) will allow you to gain interesting insights to reflect upon. Questions that elicit a story in this case can be: “Tell us about the time when you first understood about the effects of?”; “Did you have another view at another point in time and when did it change?”; “Yes that is your opinion, but what would be an example?”</p> <p>The following question can elicit a story when an opinion is stated: “Yes, that’s your opinion, but what would be an example?” And for more concrete questions, Paul Andrew Costello (2015, Worldwide Storywork) offers alternatives like:</p> <ul style="list-style-type: none"> - Tell us about the time when you first understood about how effects ...? - Who has helped to shape your opinion on and how / when / where did this happen? - Have you always felt this way? - Was there a time when you had a different view and when did it change?
<p>SKILLS TO BE GAINED</p>	<p>Basic skills in listening.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Understanding of how ‘stepping back’ and non-manipulative facilitation can empower individuals.</p> <p>Ability to distinguish between ‘sympathy’ and ‘empathy’ as behavioural expressions and their value for the other.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> post its (different colours), (colour) pens. Laptop, projection screen, wifi, flip-over or whiteboard, room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks and snacks.</p> <ul style="list-style-type: none"> o <u>Resources/References:</u> o Paul Andrew Costello: Worldwide Storywork (2015) o Cynthia Kurtz: Working with Stories. Kurtz-Fernhout Publishing 2014 o Friedeman Schulz von Thun: Miteinander reden 1. Störungen und Klärungen. Allgemeine Psychologie der Kommunikation. Hamburg: rororo 2003 – Illustration: https://en.wikipedia.org/wiki/Four-sides_model o Melis Senova: This Human. Amsterdam: BIS Publishers 2017 (Checklist for Listeners) o Frans de Waal’s layers of empathy (Russian dolls). The Age of Empathy 2009



Unit 5: NARRATIVE INQUIRY

AIM	Learners will learn how to properly run a narrative inquiry.
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understand Questioning Attitudes Using Narrative and Circular Questioning Methods	1.1. Demonstrate two-way questioning between two participants 1.2. Demonstrate two-way questioning within a group setting
LO2: Understand How to Externalize Conversations	2.1. Demonstrate an externalizing conversation between two participants 2.2. Demonstrate two-way questioning within a group setting
LO3: Understand How to Compose and Craft a Question Using Narrative Inquiry Methods	3.1. Explain problem solving as a focus 3.2. Explain solution building as a focus 3.3. Demonstrate question building skills by: (a) Crafting questions to enable social building using narrative enquiry (b) Explore self-analysis as a means of using narrative enquiry
LO4: Understand Narrative Enquiry in the Context of Storytelling Skills and working with Stories	4.1. Contrast and compare storytelling and narrative enquiry 4.2. Record 3 ways of using narrative enquiry in a storytelling context when working with stories
LO5: Understand Skills and Values Applicable to Solution Building	5.1. Understand the concepts of: (a) Landscape of identity (b) Landscape of actions 5.2. Explain re-authoring within narrative enquiry
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities: (interactive, A4 or A3 paper, colour pencils/pens)</p> <p>Warming up (and icebreaking) activity (15')(interactive) Invite the participants to share their expectations regarding this unit: Why do you think questions are so important for storytelling? Encourage participants to share their ideas on the topic.</p> <p>The Many-headed Helper (interactive, A4, pencils/pens) <i>Phase 1. (15')</i> Ask one of the participants to impersonate a client whose life is affected by some problem. It can be an emotional, relational or physical problem. The other participants, in turn, contribute to explore the client's condition and his/her story with the problem.</p>



Phase 2. (app. 20' - 30')

Ask participants to answer to the following questions and to write them:

- "Note at least one of the statements you made and/or the questions you asked to the client that you think helped him the most. What made it useful?"
- "Note at least one of the statements you made and/or the questions you asked that you think have not been so useful to him/her. What made it not so useful?"

Phase 3. (app. 15')

Invite participants to share with the rest of the group their answers.

Lecture (30'): The philosophy of Narrative Inquiry (PowerPoint/Prezi)

Exposing the theoretical ideas behind the use of Narrative Inquiry. Start from the ideas exposed and the concepts taught in the previous Units (e.g., the story-crafting approach proposed in Unit 2), and focus on the power of using questions in order to help people tell their story. Focus on the idea that inquiry is a way to express interest and curiosity towards people's stories.

SHORT BREAK (15')

Lecture (30'): **Externalizing Conversation** (PowerPoint/Prezi)

Explain the differences between internalized discourse and externalized discourses. You can rely on the following manual (pp. 55-57): http://rsrc.eu/assets/rsrc-handbook_clickable.pdf.

Explain how the Externalization Map works. It is a map of practice giving a useful frame to start an externalizing conversation, by asking questions that aim to:

- Give a name to the problem
- Explore the problem story (when it happened the first time, how it behaves in the person's life, what are its aims)
- Define how much space the problem has in the person's life

Give some examples of how to apply externalization to clients' phrases.

Externalization Map exercise (app. 120') "What is your monster?"

Externalization exercise: Draw your problem

Picture your 'monster' 10' (→ a way of 'mapping' the problem)

Think of an issue that is bothering you regularly in a disruptive way: it can be a problematic habit, a pattern, a fear, and so on. Try to draw it. It can be an animal, a person, a thing, a monster...



A drawing of that monster can be done to help to describe its features.

Describe your 'monster' 50' - 75' (depending on group size)
This is a variation of the Many-headed Helper exercise. As before, ask a person to share this with the group (it does not matter if they are real or if the person is inventing them). Ask the students to explore their colleague's story by asking externalizing questions inspired by the Externalization Map (see also 'additional questions' handout)

Participants describe, facilitate by asking for characteristics (when does it appear, does it have a voice, can you communicate with it etc.).

Pair the students off, and ask them to interview each other by following the Interview Guidelines:

- Capture key words and phrases.
- If necessary, use additional questions to encourage the interviewee.
- Let the interviewee tell his or her story. Try to refrain from giving yours. You will be next.
- Listen attentively. Be curious about the experience, the feelings, and the thoughts. Allow for
- Silence. If your partner does not want to or cannot answer a question, it is OK.
- Allow Enough Time and Watch Your Time -If there is a set time limit for the interview, be aware of it and stick to it. If you need more time, ask if this is possible.
- Focus on the problem itself and not unnecessary background information.
- Seek first-hand experience rather than stories about others (stories about group of which interviewees is a member OK).
- Try to apply the Externalization Map.

Examples of EXTERNALIZATION QUESTIONS:

- How would you call the problem affecting your life?
- If you could describe it, how would it be? Would it be a male or a female? Would it be young or old? Does it speak? If yes, what does it say?
- When did the problem appear in your life for the first time?
- What are the aims the problem has for you and your life?
- On a scale from 0 to 10, where "0" means that the problem does not affect your life at all, and "10" means that the problem affects your life completely, where would you put the problem in your life?

Examples of RE-AUTHORING QUESTIONS:

- What are the values you stand for in your life?
- Can you remember an episode, just one, when you managed to keep the problem at bay?
- Can you remember an episode, just one, when you managed to act effectively according to your values?



What skills/competencies did you use to celebrate your values?

- What if you applied tried to follow your values now, while you are facing the problem? Would you use the same skills/competencies? Would you use new skills/competencies?

Examples of LANDSCAPE OF IDENTITY/LANDSCAPE OF ACTIONS QUESTIONS:

- What intentions lead your actions against the problem?
- What intentions lead your actions towards your values?
- What are the hopes you have for your life?
- What are the principles that you decide to follow?
- What actions could you take in order to deliver your ideas within your community?

Sharing ideas on solution building (app. 30').

Explain that externalizing the problem helps the client/patient to put some space between him/her and the problem and that, by doing this, he/she can get more space in taking actions against the problem. Starting from this idea, ask each member of the pairs of the previous exercise to share to the group how, on the basis of their partner's story, they would help him/her to solve his/her problem. Tell the group: "With the Externalization Map we helped our partner to tell the story of the problem. Let's now explore the story of how he/she has been facing the problem since the moment it showed off in his/her life. Which type of questions would you ask, in order to do that? Solicit everyone to share their thoughts. Take notes of the possible questions emerging.

Solution building (45')

Divide the students in the same pair of the previous exercise and ask them, in turn, to ask the questions just constructed by the group. At the end of the exercise, ask them to share their thoughts on the experience.

Make a second drawing of the monster / problem: "How does it look now?"

Discuss: Which questions worked the most? Which questions worked the worst? Why? How could we change them in order to make them more effective in helping our partner finding a solution to his/her problem?

An introduction to thinking about a new story

Tree of Life 90' *Big paper sheets (from flip over), colour pens / powerpoint (from individual to collective - 'unity in diversity')*

The Tree of Life is a hopeful and inspiring approach to working with children, young people and adults in many different contexts, including groups of refugees and immigrants; people whose community has suffered from a natural disaster; groups of young people who have been



expelled from school; women who have been subject to domestic violence etc. See illustration.

When everyone has made his individual tree, there can be an exhibition of the 'Forest of Life' and stories can be shared and reflected on, **also stories connected to the future (desires, wishes, what do we want to give to the world)**. Look for (empowering) similarities. This is moving from the individual to the collective ('unity in diversity').

Closure (30')

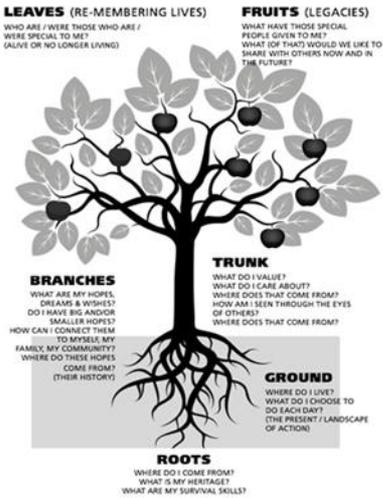
Ask the group to share their thoughts and ideas on the activities they experienced. What are the theoretical conclusions they can get from this Unit? What do they think about the use of externalized questions? What do they think about the idea of transforming statements in questions? What are the advantages they see in using an approach based on inquiry? How did they experience drawing as a means of expression? Did it help to tell (and understand) their stories better?

Powerpoint / Handout

Some additional questions to the 'problem' / 'monster'





	<p>The Tree of Life</p>  <p>LEAVES (RE-MEMBERING LIVES) WHO ARE / WERE THOSE WHO ARE / WERE SPECIAL TO ME? (ALIVE OR NO LONGER LIVING)</p> <p>FRUITS (LEGACIES) WHAT HAVE THOSE SPECIAL PEOPLE GIVEN TO ME? WHAT FOR THAT? WOULD WE LIKE TO SHARE WITH OTHERS NOW AND IN THE FUTURE?</p> <p>BRANCHES WHAT ARE MY HOPES, DREAMS & WISHES? DO I HAVE BIG AND/OR SMALLER HOPES? HOW CAN I CONNECT THEM TO MYSELF, MY FAMILY, MY COMMUNITY? WHERE DO THESE HOPES COME FROM? (THEIR HISTORY)</p> <p>TRUNK WHAT DO I VALUE? WHAT DO I CARE ABOUT? WHERE DOES THAT COME FROM? HOW AM I SEEN THROUGH THE EYES OF OTHERS? WHERE DOES THAT COME FROM?</p> <p>ROOTS WHERE DO I COME FROM? WHAT IS MY HERITAGE? WHAT ARE MY SURVIVAL SKILLS?</p> <p>GROUND WHERE DO I LIVE? WHAT DO I CHOOSE TO DO EACH DAY? (THE PRESENT / LANDSCAPE OF ACTION)</p>
<p>SKILLS TO BE GAINED</p>	<p>Understanding of how sharing stories can empower individuals and communities and open possibilities for the future.</p> <p>Understand of what “non-directive but influential stance” means.</p> <p>Understand what an externalizing conversation is.</p> <p>Understand what the method of circular questioning is.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Learners should understand how to properly run a narrative inquiry.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> A4 / A3 paper, pens/pencils. Laptop, projection screen, wifi, flip-over or whiteboard, room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks (coffee, tea, water) and snacks (e.g. cookies) for comfort.</p> <p><u>Resources/References</u></p> <ul style="list-style-type: none"> ○ Frühmann P., Hamilton N., Broer Y., Mogensen L., Frezza L., Hamilton J. (2016), Raising Strong and Resilient Communities. A narrative and story approach to empower cooperation, cohesion and change in communities through non-formal education. - SFV in cooperation with Storybag. ISBN 978-952-7076-34-7; available as pdf at: http://www.rsrc.eu/outputs.html.



Unit 6: CULTURAL & CONTEXT SENSITIVITY

AIM	The learner will know how to adapt for any specific context and cultural differences.
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understand Different Educational and Professional Backgrounds	1.1. Describe the educational and professional background of at least four different participants
LO2: Manage Safe Settings	2.1. Describe the safe settings adopted for control of context and cultural differences in at least three different situations
LO3: Use Common Language Structures	3.1. Describe where common language should be used when telling a story on a one-to-one basis 3.2. Describe where common language should be used when telling a story to a group
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities:</p> <p>First Impressions 40' (photos, paper, pens) <i>Important, it's so easy to make false assumptions about people who you don't know.</i></p> <p>Issues addressed</p> <ul style="list-style-type: none"> ○ Personal identity ○ Stereotyping ○ How we make assumptions about people on the basis of very little real information. <p>Aims</p> <ul style="list-style-type: none"> • To compare how people differ in their initial impressions of others • To explore how our past experiences colour our first impressions • To become more aware of how our impressions affect our behaviour towards others <p>Preparation</p> <ul style="list-style-type: none"> ○ Select pictures from magazines of people who have interesting/different/ striking faces. ○ Cut out the faces and stick them at the top of a piece of paper leaving plenty of space underneath. You will need to prepare one sheet per participant. ○ Pencils, one per person <p>Instructions</p> <ol style="list-style-type: none"> 1. Ask the players sit in a circle and hand out one sheet to each person. 2. Ask them to look at the picture and write down their first impression of the person AT THE BOTTOM OF THE PAGE.



3. Then ask them to turn the bottom of the paper up to hide what they have written and to pass the sheet on to the next person.
4. Tell the players to look at a second picture and write down their first impression at the bottom of the page just above the turn-up, then to turn the bottom of the paper up again to hide what they have written and pass it on.
5. Repeat until the papers have been round the circle and everyone has seen every sheet.
6. Now unfold the papers and let everyone compare the different 'first impression'.

Evaluation

Talk about what happened and what you learnt:

- As a group?
- What surprises were there?
- What did you base your first impressions on?

Describe and share instances when you have had a completely wrong first impression of someone.

- What happened as a result?
- What did this activity reveal about ourselves?

Tips for the facilitator

Before you start make sure everyone understands the instructions. It will be useful to demonstrate where players should write and how to turn the bottom of the paper up.

Keep the papers moving round fairly quickly, don't let people think for too long. It's their first impressions you want.

Avoid choosing pictures of famous people or celebrities.

Try to include a wide variety of people including those of different ages, cultures, ethnic groups, ability and disability etc.

Be prepared for some fierce arguments about attitudes. Depending on the group size comments may not always be anonymous. Do not let players criticise each other for their opinions but focus the discussion on the actual comments.

Show Video "All that we share"

Cultural sensitivity 10' *powerpoint / handout*

Cultural sensitivity is being aware that cultural differences and similarities between people exist without assigning them a value – positive or negative, better or worse, right or wrong. It means that one is aware that people are not all the same and that one recognizes that his/her culture is no better than any other culture.

A common language 20' *(interactive)*

Just to show how cultures can differ in the perception of words or phrases, and also what stories can do in that



(they overarch these differences, because you can ask questions to stories – what did it mean? Etc)

Ask participants: (examples) (*we can also use post its*)

“What does ‘rain’ mean to you?”

“What does ‘poverty’ mean to you?”

“What does ‘marriage’ mean to you?”

etc.

“What would it mean to a [migrant / refugee / etc]?”

Also be aware of literacy problems, drawing is appropriate for those who have low literacy skills and can support commonality in a diverse group. That is why **storytelling has such big advantage above writing...**

Facilitator: “If we understand the meaning we and others give to words, phrases, stories, we can connect and speak the same language or at least agree that we accept differences”

interactive / teamwork! (creativity)

Anthony and Ali 50’ / A ball / Paper and pen for the observer / Flip over and marker pen.

Issues addressed

- (Cultural) Stereotypes

Aims

- To explore the images, we have about people from other cultures, social groups, etc.
- To be aware of how these images condition our expectations of people who belong to other groups.

Instructions

1. Ask people to sit in a circle.
2. Ask one of them to be the observer. Explain that they have to sit outside the circle and write down the story that is going to be created.
3. Explain to the rest of the group that together they are going to create a co-operative story. For this they are going to use a ball.
4. Then say: “This is the story of [name, typical for your country], a young man from [your country / town]” and pass the ball to a member of the group and invite them to continue with the next one or two sentences of the story, and to then pass the ball to someone else.
5. Continue in this way so that the story is built co-operatively.
6. After 10 or 12 turns ask for the ball and say: “[name] knows Ali, a [migrant / refugee country] boy/man who also has a story” and pass the ball back to someone in the circle and ask them to start telling Ali's story.
7. Bring the activity to an end after about 10 or 15 minutes.

Debriefing and evaluation

Ask the observer to read the notes they took about the stories.



Then ask the group to say what the stories of Anthony and Ali tell them about their different lives and follow on with comments about how this relates to the images we have about young men from Ireland and Morocco. Make notes of the main points on flip chart.

Ask where these images come from. Did everyone have similar images of N-Ireland and Morocco? Why? Why not?

Contextual Sensitivity 10' *powerpoint / handout*

The domain of contextual sensitivity implies that people are sensitive to stereotypes and try to unconditionally accept others at face value. We can add qualities like perspective taking, to see the world the way in which others view and perceive things; a tolerance for ambiguity, where people show the ability to accept multiple interpretations of the same situation. And finally, alertness to premature ultimatums.

Topic Finding the right tools *powerpoint tools*
(Interactive)

Each participant analyses which tool is best for collecting stories with their community/beneficiaries, sharing the reasons why with the rest of the group. For this, blank papers are used, on top the selected tool is indicated, and below the keywords on the reasons why. Then participants interview each other on the selection. Trainer moderates. For 15 participants, the groups are divided in 3 smaller groups, ensuring groups do not address the same type of participants (with regards for instance with the beneficiaries they work with, or with regards to their professional training/education). The idea is to generate a mix in the groups of people who work with different groups at risk (migrants, minors, unemployed, etc.) and with different professional/educational backgrounds (psychologists, social workers, caretakers etc.). Then the groups break up and group again but now according to similarity in beneficiary type, they discuss the tools and challenges from the rest and give feedback on their conclusions.

The facilitator's / practitioner's role & requirements 45'
partly interactive / powerpoint / handout

Topic: Power relationships (app. 45') Power relationships → Respect – Humility
(Interactive, Powerpoint / Prezi & video)

The trainer explains how power relationships affect the outcomes of the storytelling activity, both from the perspective of the power relationship between session facilitator and community, as well as within community. Trainer explains that community mapping can be used to reveal (power) relationships within the community (video assessing community).



(Interactive) Each participant explains their relationship towards the community they work with and analyses what kind of power relationship exists in their opinion. Based upon the objective of their work with the community, they will identify which information is shared and why they have opted for it. Other participants give feedback. Trainer asks them questions.

Topic: Respect for educational and professional backgrounds (app 45´)

(Interactive)

Trainer explains, using a personal/professional story (“when I blew it”) an experience of what happens if the educational background/level or the professional context of the persons with whom you are working is not respected. (5´)

(Interactive (5´)

Trainer invites participants in groups of 3 with the following assignment (20´):

3 participants exchange similar stories ‘blowing it’ (3 x max. 5´, trainer is timekeeper); the listeners take notes of the stories including in both stories the following consideration:

He/she will be working with you as of tomorrow. Would you be able to detach yourself from the story you’ve heard and question the views and/or opinions you had while listening to the story?

Trainer invites to a short story circle in which the participants share their considerations, after which all brainstorm on how these situations could be avoided. (20´)
Trainer summarises. (5´)

Ethics and transparency

Video Transparency (RSRC)

Ethics and transparency powerpoint

Narrative distance & Value Perception

Definitions *powerpoint*

Narrative distance & Value perception

Third places / safe settings (where to meet) (app 30´)

(Interactive and *powerpoint*)

Participants are grouped together in line with idiosyncrasies of their communities/beneficiaries. They brainstorm on the physical characteristics of the “third space” to work with their community. Invite them to identify specific issues or additional circumstances that need to be taken into account both with regards to the physical space as well as the correct environment, such as culture, tradition, age, gender, etc.

POWERPOINT / HANDOUT

Story eliciting tools



Experiencing an appreciative interview	Establishing a starting point in a concrete situation. Facilitator helps to explore the situation, causes and resources applied by individual.
One-on-one expert interview	Sensitive topics, individual speaks in private sessions with trusted interviewer.
Draw an important moment	A story prompter for individual and group: Look for stories where change/transformation took place.
Peer interview	In pairs (facilitated by guideline script): Brings out poorly articulated beliefs and feelings.
Group interview	A structured and facilitated activity, for homogenous groups (status, age, gender, origin etc).
Twice told stories	In pairs: A starter to encourage to share stories around an issue and how they shape the story when they re-tell it
Time Line (Kurtz)	Personal and group: when a topic has a time component, draw events, emotions etc.
Time Line (Frühmann)	Personal and group: when a topic has a time component, find extremes and insights.

Diary	Personal and group: Discovering stories in daily life, reflect on and connect to topic / issues. 'There is a story in everything'.
The Four Buckets	Personal and group: Presenting oneself and building trust and connection. Also discovering similarities and patterns within community.
Letters and conversations	In intercultural and inter-communal settings. Read stories first before judging an start a conversation from there.
Story circle	Explore and share individual and collective experiences that had or will have impact on the community: 'Food for thought for sensemaking'.
Appreciative Stories	Collect stories of success and best practices. 'Food for thought for sensemaking', but also for future actions.
Tree of Life	Enables to let people speak about their lives in ways that make them stronger. A strong approach that works in different contexts.
Photo Story	Document your community through photos to identify concerns and stories connected to those.
Simon's Story Cards	Question cards help to think first in general and then specific to reflect on past and future. What is motivating and leads to action?
Existing Story Collections	Archived stories, (social) media stories etc that can be analysed and compared

Additionally, the use of music or pantomime can be helpful to overcome communication problems related to language and can be used as alternatives for drawing an important moment e.g. explain an important moment through a song or music that reflects what one felt at the moment, or ask to use pantomime to express their feelings.

POWERPOINT / HANDOUT ETHICS AND TRANSPARENCY

Power relationships_(video assessing community)

When working with your community, you need be aware that due to the characteristics of your target group (people at risk) there is a big chance a power relationship exists, in which you have a certain level of power over the persons in your community. This can be due to the fact that you have certain information regarding the storytelling activity and its purpose, or due to the fact that you have the power to take decisions which affect directly their lives and well-being.

With regards to the power of information you could potentially give them the following types of information, which is helpful (or not) depending on the situation:



ETHICS AND TRANSPARENCY		
TELLING PEOPLE...	IS HELPFUL IF YOU HAVE...	BUT NOT WHEN YOU HAVE...
WHY THE PROJECT IS DONE	HIGH INTEREST HIGH BENEFIT	LOW INTEREST LOW BENEFIT A GOAL TO CHANGE THE ORGANIZATION A GOAL TO CHANGE PEOPLE
WHO IS INVOLVED IN THE PROJECT (SPONSORS, COLLECTORS, BENEFICIARIES, STORYTELLERS)	LOW NARRATIVE DISTANCE HIGH VALUE PERCEPTION LOW POWER DIFFERENTIAL	HIGH NARRATIVE DISTANCE LOW VALUE PERCEPTION HIGH POWER DIFFERENTIAL
WHY YOU WANT TO HEAR THEIR STORIES	CURIOUS STORYTELLERS NON-BUSY STORYTELLERS NON-EXPERT STORYTELLERS EAGER STORYTELLERS	INCURIOS STORYTELLERS BUSY STORYTELLERS EXPERT STORYTELLERS NON-EAGER STORYTELLERS
WHAT WILL BE DONE WITH THEIR STORIES	HIGH NARRATIVE DISTANCE LOW VALUE PERCEPTION HIGH POWER DIFFERENTIAL PERSONAL, EMOTIONAL TOPIC IDENTIFIED COLLECTION	LOW NARRATIVE DISTANCE HIGH VALUE PERCEPTION LOW POWER DIFFERENTIAL NON-PERSONAL, TRIVIAL TOPIC ANONYMOUS COLLECTION

Video Transparency (RSRC)

POWERPOINT / HANDOUT

Low and high narrative distance

In short, narrative distance is about making meaning and sense.

Low narrative distance is being able to compress information meaningfully, or re-expand compressed information meaningfully. The greater the narrative distance in a story event (or given information), the lesser meaningful the re-expansion will be, meaning that interpretation errors or rejection of your story or information can occur.

Low and high value perception

Will you work with people who feel they have to be obeyed or feel ignored? With people who are used to having authority you will have to prove your worthiness. With people who feel ignored or are afraid of letting themselves heard you may have to convince that you really do want to hear their voices.

Some people may not think your work is not as important as you think it is. You may have to sell your work (or project) to draw them in through entertainment and engagement (activities) and creating a sense of purpose.

Low and high power differential

How do your participants or clients perceive you? As a friendly helper or a hostile force? Do they feel safe when you ask them to share stories? What about their privacy?

Don't assume that they already know, ask, because people might be more wary than you think.

Also, if you will be taking to two groups (or individuals) and one is more concerned than the other, you might want to use two different methods to talk to them.

Video

POWERPOINT / HANDOUT



	<p>Respect for educational and professional backgrounds</p> <p>1. Respect. Respect means stepping back enough to place yourself as an equal towards the other / your audience.</p> <p>2. Empathy. Empathic listening means disempowering yourself, exercising humility, empowering the other.</p> <p>3. Humility. Respecting the other means being humble. Humility is our defense against fear, prejudice and hasty decisions. Humility enables us to listen openly and thoroughly to others, becoming aware of our limits.</p> <p>Comparing the own perspective with that of the other – determining what could be of help for the other – is the foundation of higher developed empathy.</p>
<p>SKILLS TO BE GAINED</p>	<p>Ability to assess the right communication tools and apply them.</p> <p>Ability to assess necessary types of questions for different situations and audiences (e.g. children, elderly, traumatized...).</p> <p>Ability to show a humble and respectful attitude.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Knowledge and ability to use mapping and assessing power relationships in different contexts.</p> <p>Knowledge of how to create a safe space for different individuals / groups.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> Colour pens / pencils; A4 drawing paper; Duct-tape to fix it to wall. Laptop, projection screen, wifi, flip-over or whiteboard, room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks (coffee, tea, water) and snacks (e.g. cookies) for comfort.</p> <p><u>Resources/References:</u></p> <ul style="list-style-type: none"> ○ Frühmann P., Hamilton N., Broer Y., Mogensen L., Frezza L., Hamilton J. (2016), Raising Strong and Resilient Communities. A narrative and story approach to empower cooperation, cohesion and change in communities through non-formal education. - SFV in cooperation with Storybag. ISBN 978-952-7076-34-7; available as pdf at: http://www.rsrc.eu/outputs.html. ○ RSRC – Video on Transparency: http://www.rsrc.eu/3.-instruction-videos.html ○ TV2 Denmark “All that we share” video: https://www.youtube.com/watch?v=jD8tjhVO1Tc



Unit 7: CRAFTING NEW STORIES

AIM	Learners should understand the essential elements of a story and apply them to crafting a new story. They should be able to communicate their own story to listeners.
LEARNING OUTCOME(S)	ASSESSMENT CRITERIA
LO1: Understand How to Visualise a Story	1.1. Identify and describe four senses to consider when visualising a story
LO2: Understand How to Select Key Details from a Visualisation and Communicate Them	2.1. Use description, simile and metaphor to: (a) Briefly describe a landscape and identify at least four key details involving senses (b) Describe a journey though the landscape
LO3: Understand Story Structures	3.1. Explore how story structure can aid in the crafting of a new story by: (a) Outlining a familiar (or old) story and identifying four key structural elements used in the story (b) Outlining a possible new story using similar key elements (c) Practise voice as an element of telling a story
LO4: Craft a New Story	4.1. Explore how story structure can be useful in crafting new future stories for individuals or groups by: (a) Identifying at least three positive benefits of crafting a new future story (b) Demonstrating briefly at least three different mediums or methods of delivering a story 4.2. Perform a new story
DESCRIPTION OF SAMPLE EXERCISES	<p>Teaching and Learning Activities: (A3 paper, oil pastel crayons)</p> <p>Exercise 1: Stage one (Landscape game – creative visualisation warm up) 15’ + 15’</p> <p>Trainer: Recall a place outdoors, somewhere you have been. Imagine that you are standing in the middle of that place (it may help to close your eyes).</p> <ul style="list-style-type: none"> ○ Look around you. What can you see that is far away? What can you see that is close to you? ○ What can you hear that is close to you? What can you hear that is in the distance? ○ What can you smell? ○ What emotions do you feel? <p>Write it down</p> <p>Trainer: Imagine you are leaving the place. Pick your own form of transport. You are travelling. <i>How does that make you feel? Are there particular landmarks along the road?</i></p>



- You meet someone. What is the interaction? What are the emotions you feel?
- You travel on, by the same form of transport or another. Do you take the person you met with you or leave them behind? How do you feel looking back at the interaction?
- You arrive at a different place.
- Look around you. What can you see that is far away? What can you see that is close to you?
- What can you hear that is close to you? What can you hear that is in the distance?
- What can you smell?
- What emotions do you feel?

Write it down

Exercise 1: Stage two (20')

Trainer: You now have a very simple story. It has a starting point and an ending point. Something happens – there is a journey. There is a secondary character that may or not influence the journey.

Has anything changed during the story?

How is the second place different from the first?

- Consider how you would tell that story.
- Consider how you would tell that story to a five-year-old child.
- Consider how you would tell that story to your grandmother.
- Consider how you would tell that story to someone who was blind from birth.
- Reflect on the changes you would make for each different listener.
- Would you change the language that you use?
- Would you change the elements you emphasise and the ones you downplay?
- Would you change any metaphors or similes?
- Would you change the tone of the story?

Make notes for all these options

Exercise 1: Stage three (20')

Trainer: Reflect on your story.

What in your story illustrates rather than simply states an emotion at any point? (For example rather than “I was happy” try “I had a big smile on my face”.)

How does your second character influence your emotions?

What interest factors are in your story or could be added to improve your story? For example:

uncertainty – exaggeration – unexpected events – understandable goals/intentions/feelings of the protagonist – a turning point or turning points: the objective is attainable (victory) or a defeat (or certain death) – identification with the problems of the protagonist – creativity: using analogies, metaphors, tragedy, comedy, surprises (against expectations) –



discontinuity: interrupted by on the eye 'irrelevant' episodes or story in a story (frame story, think of 'a thousand and one nights')

Review your story and make any changes you wish.

Exercise 2: using imagery (15')

Consider a single image that would best illustrate your story. Draw that image or describe it in one sentence using the art materials.

Add it to the gallery alongside other participants' IMAGES. Reflect on why you chose that image.

Exercise 3: twice told stories (10' + 10' + 5')

Working in pairs tell your story to your partner.

Listen to your partner's story.

Tell the story that you have just heard and discuss what you thought was interesting or important in that story.

Exercise 4: populating story structures 45'

As a group discuss The Story Spine (originated by Ken Adams and offered by Hutchens 2015) and the Folk Tale Structure proposed by Cynthia Kurtz. (5')

As a group select a familiar story and explore how it corresponds to these two structures. (10')

Exercise (10' + 10' - 30', depending on group size)

In smaller groups with a maximum of five, craft a short new story using the story spine, with each participant contributing. Each group shares its story with the group.

Trainer: to make this easier, offer 'story cubes' to the group ('Rory's Story Cubes'; can be bought online).

Exercise 5: using story structure to aid future story crafting 'Bottom up' story (Discuss 10', craft 30' + 60' (sharing) = 90')

As a group discuss how using a structured story could help craft a positive future story for an individual or group.

Consider how using a folk tale structure could help create a pathway towards the achievement of an ambition or desired future situation.

Consider how using the concepts of **context, turning point, action, reversal** and **resolution** Could help with, for example:

- Identifying and defining goals
- Recognising a realistic assessment of your current position
- Recognising the barriers to action and overcoming them
- Assessing the steps which need to be taken
- Recognising that setbacks are a part of the process and can be overcome
- Achieving a satisfactory resolution



As individuals briefly outline a future story for yourself or another individual or group using the folk tale structure. Create a simple time line using short notes or drawings.

Exercise ('bottom up' story)

Trainer: may **show video** 'bottom up story' (RSRC), it follows the requirements of the folk tale structure.

Working as individuals craft a "bottom up" story using the folktale structure **starting with the resolution (the desired state)**.

The story may be a fiction set in any landscape or genre. It may be a story for a community or a story important for you.

Imagine **the climax / transformation** to the story. What is the setting? What do you need to describe it? What has changed since the start of the story?

Imagine **the beginning of the story**. What is the setting? What do you need to describe it? What happens? Who is there?

Using pen and paper create a time line with Context and Resolution in place. Build up the intervening story indicating on the time line how the story passes through Turning Point, Action and Reversal.

Bear in mind that these events may happen more than once. Use short notes only on the time line. Alternatively use drawings to illustrate the progress of the story, creating a storyboard.

Consider how you will tell the story. How much detail do you need? Who are helpers or adversaries? Which are the tools and skills you need? Which obstacles have to be taken?

Share the story with other participants, in small groups or with the whole workshop if time allows.

Checking out:

Post its: What do you take with you from this day?

+

If the end of the course: What was your most important learning experience from this course?

Supporting material

The story spine

The story spine structure is the simplest way to craft a story. The presentation below stems from Kenn Adams, an actor and playwright who introduced it as an exercise for improvisation theatre (Hutchens, 2015, p. 165). The same spine structure is linked to story development at Pixar Studios and Hollywood scenario writing.

(As offered by Hutchens, 2015):



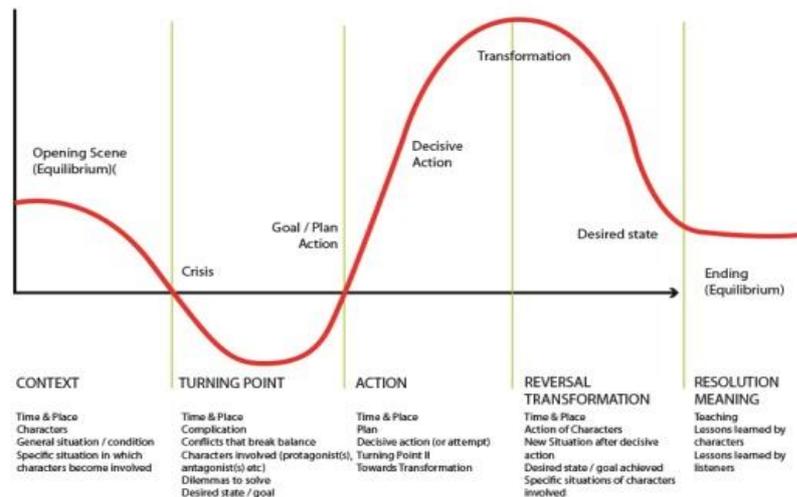
- a. Once upon a time... / Every day... (this is the setting today)
- b. But one day... (catalyst event)
- c. Because of that... / And because of that... / And because of that... (actions and consequences, repeat as needed)
- d. Until finally (climax / moment of change / transformation)
- e. And that is why... / And ever since... (key learning / a different world)

The Folk Tale Structure

There are multiple views of the structure of stories. They all have resemblances. The most common and universal structure is the one of the **folk tale**. According to some linguists it might be so that this structure is embedded in our DNA. It is already 'in our genes' and we find it in almost all stories we tell. Research has shown that if you tell young children (+/- cognitive age 6-7) a story in a different order and you let them retell the story, they will 'automatically' tell the story in the right order. We are probably already wired for recognizing a story when we are born. It seems natural, knowing the adaptive value of story. Amazing, isn't it?

Next to the folk tale structure from unit 1, there is the folk tale structure Cynthia Kurtz (2015) proposes. We will use this one for the exercise:

1. **Context/Setting** -- introduction of the setting and characters, explanation of the state of affairs
2. **Turning point** -- the dilemma or problem or initiating event that starts the story rolling
3. **Action** -- how the people in the story respond to the dilemma or problem
4. **Reversal** -- complications, further difficulties, challenges, things going wrong
5. **Resolution** -- the outcome of the story and reactions to it



SKILLS TO BE GAINED

Basic skills in crafting a new story and understanding the essential elements.

Ability to explore emotion in a story.



	<p>Ability to tell a story to different audiences</p> <p>Ability to use visualisation and how to edit a story for telling.</p>
<p>COMPETENCIES TO BE GAINED</p>	<p>Understanding of the minimum elements needed to craft a new story.</p> <p>Understanding of the importance of emotion in the story and how that might be communicated.</p> <p>Understanding the importance of language, imagery, simile and metaphor in communicating with different audiences.</p> <p>Understanding of story structures and their application in crafting an empowering (future) story.</p> <p>Understanding how crafting storing stories can help create a new future story for individuals or groups.</p>
<p>LINKS & MATERIALS</p>	<p><u>Equipment:</u> A3 paper, Oil pastel crayons. Room with at least one wall to exhibit, opportunity for circular arrangement of chairs; drinks and snacks.</p> <p><u>Resources/References:</u></p> <ul style="list-style-type: none"> ○ The Story Spine (originated by Ken Adams and offered by Hutchens 2015) ○ The Folk Tale Structure proposed by Cynthia Kurtz, (Edward Branigan, Narrative Comprehension and Film, 1992) ○ (Hutchens, 2015, p. 165). ○ Frühmann P., Hamilton N., Broer Y., Mogensen L., Frezza L., Hamilton J. (2016), Raising Strong and Resilient Communities. A narrative and story approach to empower cooperation, cohesion and change in communities through non-formal education. SFV in cooperation with Storybag. ISBN 978-952-7076-34-7; available as pdf at: http://www.rsrc.eu/outputs.html.



6. REFERENCES

- CEDEFOP (2018) *European Qualification Framework*.
<http://www.cedefop.europa.eu/sl/events-and-projects/projects/european-qualifications-framework-efq> (last retrieved: 15.04.2019).
- CEDEFOP (2014) *Terminology of European education and training policy Second edition, a selection of 130 key terms*.
http://www.cedefop.europa.eu/files/4117_en.pdf (last retrieved: 15.04.2019).
- European Commission: *Find and Compare Qualifications Frameworks*.
<https://ec.europa.eu/ploteus/en/compare> (retrieved: 15.04.2019).
- European Council: *European Qualifications Framework - Recommendation of the European Parliament and of the Council of 23 April 2008, Official Journal C 111, 6.5. 2008*: [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32008H0506\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32008H0506(01)&from=EN) (last retrieved: 15.04.2019).
- International labour organisation (2012) *INTERNATIONAL STANDARD CLASSIFICATION OF OCCUPATIONS ISCO-08*
https://www.ilo.org/wcmsp5/groups/public/@dgreports/@dcomm/.../wcms_172572.pdf (last retrieved: 15.04.2019).
- Kennedy, D. *Writing and Using Learning Outcomes A Practical Guide*,
<https://www.cmepius.si/wp-content/uploads/2015/06/A-Learning-Outcomes-Book-D-Kennedy.pdf> (last retrieved: 15.04.2019).
- OCNNI, <https://www.ocnni.org.uk/units/oral-storytelling-skills-for-performance-f5055034/> (last retrieved: 15.04.2019).