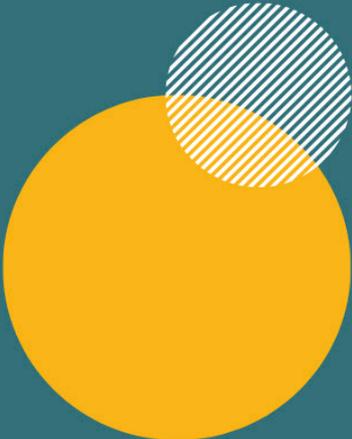




COMPETENCES DEVELOPMENT
THROUGH STORYTELLING



A conceptual framework



This publication is the result of the collaboration of different partners within the frame of the StoryComp project



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INTRODUCTION



The StoryComp project, is a European partnership from seven countries bringing together experts from all relevant fields: basic education of adults, civic education, storytelling, continuing education of adult educators and scientific pedagogical foundation. They will jointly develop the following intellectual outputs within the project:

● IO1 - A METHODOLOGICAL FRAMEWORK

as base for the StoryComp concept which aims on self-directed training opportunities for teachers in storytelling as a creative method to promote the acquisition of competences

● IO2 - AN ONLINE COURSE AND PLATFORM

as the “core” of the project and a prerequisite for the adult educators to develop the method of storytelling for their field of education with the online course, to have the necessary resources available for the implementation and application in practice (European collection of suitable stories, video tutorials on techniques and methods, instructions for storytelling workshops etc.) and to network with others, exchange and discuss experiences in a corresponding area of the platform in the sense of a virtual narrative community of adult educators.

● IO3 - GUIDANCE FOR STORYTELLING WORKSHOPS WITH ADULT EDUCATORS

as a practice-oriented, modular and thus directly and flexibly applicable guide with the aim of motivating and guiding adult educators to practice and improve their storytelling skills together with colleagues in workshops.

All products of the project will be available as open educational resources at the StoryComp platform, freely usable and modifiable. The direct target groups of the project will be adult educators in the field of basic education and in the field of civic education. In addition, the project will be aimed at people with responsibility for the further development of educational concepts of adult education institutions and for the further/continuing training of adult educators, Indirect target groups of the project are adult learners with needs in basic education, or in civic education.

The focus in the project will be on acquiring competences for life through stories and storytelling. To make that possible it will also focus on acquiring educative competences among adult educators to allow them to include storytelling in their teaching/education to promote lifelong learning, integration and empowerment among adults of various backgrounds. Some projects on storytelling focus on storytelling as an art, (**FEST** see appendix), some on storytelling for children (**SINBAD**), some on storytelling for adults but mainly on stories and good practices (**Sherazade**).

StoryComp seeks to complement these projects by focusing not only on adult education, but also on training adult educators in, and through storytelling, focusing on civic and basic education and societal integration. It combines a competence oriented learning approach, a teacher education approach and collection of relevant stories, and categories of stories, that reveal or evoke relevant (life and other) stories.

1

The StoryComp project focusses on General **Adult education**, including

- Formal adult education; Schooling
- Non-formal adult education ; Educating outside the educational system
- Informal adult education ; Learning no matter where

2

StoryComp focuses on educators in:

- **Civic education** for people to be included in society
To gain access to democratic civic processes in society/ the community
- **Basic (skills) education**, to develop basic competences for lifelong learning and development

3

The StoryComp project focuses on **Training Educators** to apply storytelling in their work with adults, both as a tool in their own hands, and as a tool in the hands of the adult learners themselves

4

StoryComp will train them to **use storytelling**, and **to teach storytelling** to be used in adult learning settings.

1. COMPETENCES FOR LIFELONG LEARNING

The European Framework for Key Competences for Lifelong Learning identifies and defines eight key competences necessary for personal fulfilment, active citizenship, social inclusion and employability in a knowledge society (European Commission 2010):

- | | | | |
|---|---|---|------------------------------------|
| 1 | Communication in the mother tongue | 2 | Communication in foreign languages |
| 3 | Mathematical competence and basic competences in science and technology | 4 | Digital competence |
| 5 | Learning to learn | 6 | Social and civic competences |
| 7 | Sense of initiative and entrepreneurship | 8 | Cultural awareness and expression. |

2. COMPETENCE ORIENTED LEARNING THROUGH STORYTELLING

In the StoryComp project we seek to promote competence development among adult learners through storytelling.

Storytelling, we believe, is a powerful approach to competence development. It helps the listeners to identify with characters, to develop empathy, to gain competences through vicarious experiences, and by hearing about those of others. Learners become part of the virtual world of stories, fiction, imagination and thus develop an understanding of the dynamics of what the key characters in the stories experience. Besides that, they are invited to talk about stories, to think about stories, to share thoughts with others. Thus they develop social competences. Important competences are developed in the domain of mother tongue. Also the content of the stories may stimulate competence development. Thus competences may be developed in any area. Last but not least by hearing stories, by listening to stories and by talking about stories, adult listeners/learners develop competences of storytelling themselves. This adds to their ability to communicate, to reflect and to further develop themselves (learning to learn). In this framework document we first give some background of the concept of competence oriented learning. Next we will explain a model of competence acquisition. Then we will relate competence oriented learning to storytelling eventually leading to a framework for the StoryComp project in which storytelling is approached in a way to optimize competence development. It is needless to say that besides storytelling for competence development purposes, we are fully aware of many other, although often related purposes, that may be distinguished (entertainment, team building, identity development, acculturation to name a few). In the literature studied we found support for the thesis that storytelling adds to literacy skills, numeracy skills (Angela Anning and Anne Edwards 2006), as well as to theory building competences (Marilyn Fleer, 2010; Elinor Ochs, Carolyn Taylor Dina Rudolph, Ruth Smith 1992).

3. A BRIEF HISTORY OF (ADULT) LEARNING

MAN AND HIS SMARTEST INVENTIONS

Throughout time man often has compared himself with his own smartest inventions (Vroon and Draaisma, 1985), be it a steam engine, a radio, or a computer. Over thirty years ago, in their book about metaphors, Vroon and Draaisma indicated that 'in recent times' the human mind is often compared with computers. However computers show an evolution and as a consequence so did our perception of our own mind and maybe so did the mind itself.

THE EARLY SEVENTIES

In the early seventies behaviourism was beginning to lose its position (Lecas, 2006). The time of mechanical metaphors, simple ideas of mechanical minds, memory drums, programmed instruction made place for a much more cognitively oriented approach. The days of programmed instruction, in which learning was perceived as synonymous to being trained, and a matter of classical and operant conditioning involving rewards or reinforcements were over.

The personal computer was introduced and became fashionable and invaded in all our offices, in schools, and universities.

THE LATE SEVENTIES, EARLY EIGHTIES

Psychologists started to think about the human mind as a personal computer, as a system that stores information, processes information, that retrieves information and that function better when the information stored is well organised and structured. The cognitive revolution took place. Cognitivism of course existed before, but now this approach became the dominant approach. Now that learning was assumed to be basically an information processing process, people began to use metaphorical concepts such a long term memory, short term memory, working memory. The human being and his metaphor approached each other. In a way one could argue that a person is not only compared to an information processing system; people actually are information processing systems (Lindsay and Norman, 1977).

THE LATE EIGHTIES

Soon it appeared that computers were not just information processing systems; they could also be much more creative than people had anticipated. Artificial intelligence no longer was just science fiction; it started to become more and more a reality, so psychologist realised that the human brain might be far more constructive than they had assumed thus far. The cognitive approach was evolving into constructivism in those days. In the late eighties the cognitive view shifted towards a more constructivist one (Valcke, 2007). Knowledge in that approach is not just absorbed and stored; knowledge is a personal competence that is self-constructed. It is an integrated entity of knowledge, skills and attitudes, that allows the individual to act in a situation. Constructivism was a theory developed long ago, but the significant thing here is that it suddenly gained support in this era.



• THE EARLY NINETIES

- The computers developed rapidly and the Internet was introduced in organisations and homes. Suddenly computers appeared to be more than just processors or constructors; they appeared to be social interactive tools. Researchers, authors, journalists discovered that email allowed them to work closely together with colleagues all over the globe in a constructive way. It proved once more and more convincingly that learning was more than individual construction of knowledge. Knowledge construction to a high extent appeared to be a social activity, in which individual and collective progress go hand in hand (Palinscar, 1998)
- That is when constructivism turned into social constructivism. Again, of course Vygotsky had thought up all of this long ago, but now it became commonly accepted.

• THE LATE NINETIES

- In the early nineties the Internet was still very much limited to storing searching and downloading information (Google) and to electronic mail. The attention of psychologists was drawn into two directions. One was inspired by the internal structures of computers and networks.
- That is what led to theories of connectionism in which the actual brain structures of neural connections became the object of studies.
- Other psychologists were focussing on the external links and connections and turned to connectivism in which learning was conceptualised as a matter of connecting to the right people as sources and resources of learning. Connectivism emphasizes the necessity of sharing knowledge and finding the right sources and persons to connect with (Siemens 2005). Connectionism is very much focussing on the neuronal functioning of the brain, while connectivism is paying more attention to communication and information technology and the potential these have for human learning.

• THE TURN OF THE MILLENNIUM

- By the time we reached the turn of the millennium paradigms had been changed and challenged so often that a kind of postmodern eclecticism set in. Like the computer, which had turned into a multitasking multimedia tool, the human brain was believed to be of a similar multi levelled structure with many underlying mechanisms and a variety of theories to explain them.

• THE SECOND DECADE OF THE MILLENNIUM

- Today another profound development shows its impact on the way we work with computers and on how we think about learning. For a long time computers were perceived as sources of information, or channels through which sources could be found. Increasingly, however, computers today are used to upload information. Wikipedia is a good example of this trend.
- A person puts information on the web, other persons add theirs, again other person upgrade the information or enrich it with their views or inputs and when the first person types the same thing into Google a next time he or she sees clearly that the knowledge has grown without his or her involvement in the meantime. In a way you might argue that learning takes place at a level beyond the individual. Knowledge was produced, or created.

The seat of that knowledge may not primarily be the human brain. Learning has turned into knowledge production and creation. Has man been taken over by his smartest invention? This short history of learning shows that learning itself is in such a permanent evolution that it requires a permanent re-orientation. It is our conviction that teacher educators, who's core business it is to think about learning, to promote learning and to optimize learning have a special responsibility in these matters.

LEARNING 3.0

The environment as provided by computers more and more proves to be responsive to the personal individual web history of the user of the web. This implies that increasingly the users will each be confronted with a learning environment of their own that differs from that of others. This implies that the contextual component of competence becomes more and more important to be considered. Society moves in a direction in which we all operate in a rich but personally focused learning environment. For matters of educating and learning this implies that learning increasingly has to become a mutual process rather than a one or two way process. Storytelling and dialogue may very well serve this purpose of mutual learning.

The above historical sketch gives a picture of how learning was perceived throughout the decades. It focusses on how thing generally proceed. However, since the focus of this framework is on adult lifelong learning it is important to be aware of the differences between individual learning processes. In adult learning we meet people with a past, with experience and with problems they wish to solve. This requires a highly tailor made approach in which recognition of diversity, dialogue and inclusion are core element. Learning benefits from such elements such as feeling seen and heard; feeling empowered to navigate through a learning process and through a sense of belonging to the group of fellow learners.



4. DEFINITION OF COMPETENCE(S)

Competences as defined by European bodies, as well as by educational experts throughout and beyond Europe, consist of three interrelated ingredients:

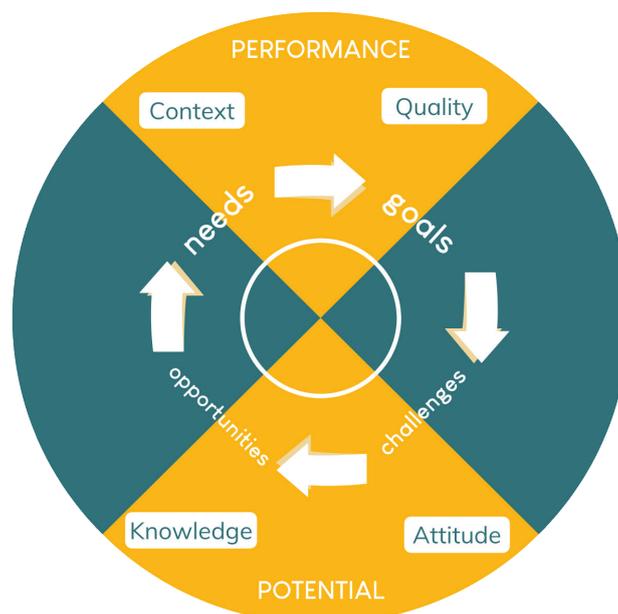
- a A knowledge component (the understanding part)
- b A behavioural component (the overt behavioural repertoire) and
- c A value component (including values, beliefs and attitudes).

Competences consist of a combination of skills, knowledge, attitudes, and behaviours required for effective performance in a range of settings. A competence is defined as the holistic synthesis of these components. At another level a competence again may be divided in three components or aspects. It is the ability of a person to demonstrate:

- 1 actions
- 2 in a context
- 3 at a particular level of quality.

This is the formal way of describing competences. In more down to earth language this implies that what matters is not only what persons know about things, but more important is what they are able to do with this knowledge, and whether they are able to continue developing their abilities. Does education make learners knowledgeable, or does it make them competent, that is the question.

THE COMPONENTS OF COMPETENCE



Source: <https://docplayer.nl/46665038-Plato-competentiegericht-leren-in-de-volwasseneneducatie-jaap-van-lakerveld-plato-universiteit-leiden.html>

The circle in the middle of the scheme includes the actual behaviour that shows the level of control over a particular competence. The components in the lower quadrant of the circle (composing someone's potential) allow a person to show the intended actions (performance) in the upper quadrant and vice versa. In the upper quadrant the pupil demonstrates their acquired competence. The model is drawn in a way to suggest that it turns. The needs and goals of the learner push the learning process, while the challenges and the opportunities pull the learning process, thus creating a circular process in which experiences, gained through action in a context at a certain level of quality, add to the knowledge, attitudes and skills of a learner, allowing for higher level action in more complex contexts, at a higher level of quality, and so on and so on. This process may be visualised by an expansion of the red circle in the middle of the model with every turn of disc, eventually filling the whole disc, thus synthesising all components in actual competence.

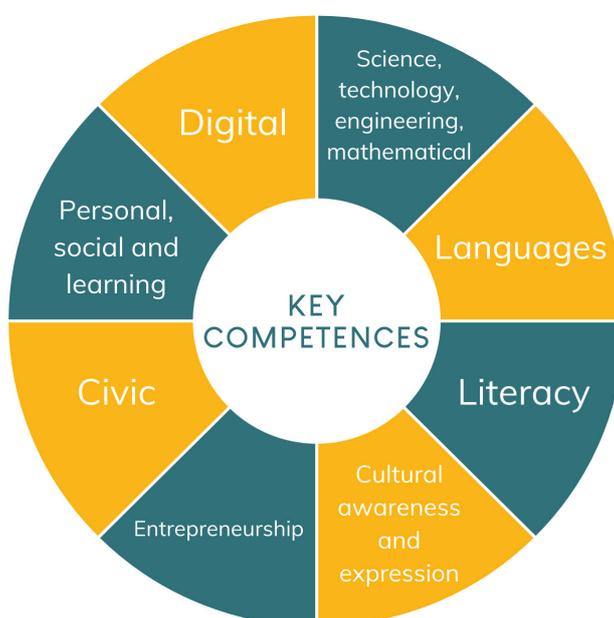
COMPETENCES FOR LIFELONG LEARNING

The European parliament, the European Commission and the Council of Europe agree on the importance of eight key competences for Life Long Learning .

The European Framework for Key Competences for Lifelong Learning identifies and defines eight key competences necessary for personal fulfilment, active citizenship, social inclusion and employability in a knowledge society:

- Literacy competence;
- Languages competence;
- Science, technological, engineering and mathematical competence;
- Digital competence;
- Personal, social and learning competence;
- Civic competence;
- Entrepreneurship competence; and
- Cultural awareness and expression competence.

Of these eight key competences some are more domain oriented (languages, science, technology and math competences; others are more transversal. They do not relate to a particular subject matter domain.



Source: <http://traveloteacher.blogspot.com/2018/03/eu-key-competences-2018.html>

In the StoryComp project no competences domains, or aspects are excluded, but we assume that storytelling is especially powerful for developing the competences 1, 5, 6, 7 and 8. Meanwhile we see also a potential to work on other competences through the content of stories, rather than through the storytelling as such. We wish to stress once more that in the competence area of cultural awareness and expression we see the extra opportunity of storytelling as something adult learners will learn to do, and not just as something they will learn from. Here the learning vehicle becomes one of the goals in itself.

5. COMPETENCE ORIENTED EDUCATION AND LEARNING

In this section we move from general ideas on what competences are to competence oriented education and learning. Competence based learning and competence based education do not consist of traditional teaching situations. They are based on the idea that the learners learn by experience and discovery. This concept has an impact on how learners may be educated. The idea is that learners need to be actively involved in the learning situation. They learn best in meaningful contexts and in co-operation and interaction with others and with their environment. Thus they enable themselves to acquire knowledge, construe knowledge and check and cross check their newly constructed ideas with those of others. This emphasises the necessity of educating in a highly responsive and learners centred way, yet showing learners new horizons and perspectives and evoke enthusiasm for things they may never have heard of so far.

KEY FEATURES OF COMPETENCE BASED EDUCATION

Competence based learning requires an approach to education that differs from the traditional approaches to education. In competence based education one tends to stress the importance of powerful, or rich learning environments, that enable learners to engage in meaningful learning processes. The most distinctive features of this approach may be summarized as follows:

- **Meaningful contexts**

For learning to take place it is recommended to create or to look for meaningful contexts in which adult learners will experience the relevance and the meaning of the competences to be acquired in a natural way.

- **Holistic approach**

Competences are holistic and as a consequence the educative approach needs to be integrative and holistic as well.

- **Constructive learning**

The philosophy of competence based education has its roots in the social constructivism that pervaded our views on learning these days. Learning is conceived as a process of constructing your own knowledge in interaction with your environment, rather than as a process of absorbing the knowledge others try to transfer to you. The consequence of this view is that educative processes may better be constructive, this as opposed

to learning processes that focus on information processing after which the actual application of knowledge will have to be awaited.

- **Cooperative, interactive learning (with parents, peers, teachers etc.).**

The basic idea behind competence based education is to help learners to develop and construct their own knowledge. Co-operation and interaction are both domains of learning as well as vehicles of learning in other domains. If learning is supposed to be to some extent self-initiated, self-regulated, and aimed at developing personal competences, the educative approach must allow for diversity in needs and related to that in goals and objectives. This requires an open approach in which education includes dialogues between learners and educators about expectation, needs, goals, choices etc.

- **Discovery learning**

Open learning processes require learning that may be characterized as active discovery as opposed to receptive learning. This does not imply that learning content should not be made available and accessible. It means that the way of acquiring this knowledge or these competences, could not be just a process of providing information, but may better be embedded in a discovery based approach.

- **Reflective learning**

Competence based learning requires apart from a focus on the key competences, also an emphasis on the learning processes as such. By reflecting on a learner's needs, motivation, strategies, progress, results etc. it develops learning competences/strategies that may be considered meta-competences. The competence meant here usually is referred to as the process of "learning to learn".

- **Personal learning**

In the competence oriented theories learning is conceived as a process of constructing your own personal knowledge and competences. Information, knowledge, strategies, only become meaningful for a learner if they become an integral part of their personal knowledge and competences. In education this implies that learners need to be able to identify with the contexts, the persons, the situations and interests that are included in the learning domains involved.

6. THE RELATION WITH STORYTELLING

So far we have outlined ideas on competence, on competence oriented learning and on general implications for educators. Now we will focus more particularly on storytelling. When we approach storytelling from the perspective of competence oriented learning, we realise that many of the components in the model of competence, may be easily related to storytelling. It is possible to analyse a story and identify the knowledge included. It is also possible to see how the story may relate to skills and attitudes (listening skills, numeracy skills, communicative skills and empathy, concentration, moral issues etc.). Less obvious it becomes when we focus on the other aspects of the competence model (the actions, in a context at a particular level of quality). The storytelling situation consists of phases and, or layers that first need to be further described before we can turn back to the model.

PHASES AND LAYERS OF STORYTELLING

In a storytelling situation we distinguish between the story as it is told as such, the way the story is presented and shared, the ways the content is processed once the story is told, and the process of transferring the story and the related competences to another situation than the one directly included in the story.

PHASES/LAYERS OF STORYTELLING	ADULT'S ACTIONS
Listening to the story	The adult learns by identifying with characters in the story in the context as given in the story
Interacting while listening to the story	The adult learns in a process of active involvement in the course of events through questions, signals, objects etc.
Processing the story	The adult learns by reflecting upon the story through questions of the storyteller or peers, or by tasks such as drawing a picture, engage in role play, etc.
Competence oriented action	The adult is invited, challenged to transfer the acquire competences in other situations
Storytelling competence	The adult develops storytelling competences itself that may be shown in re-telling the one just told, or in adding other own stories

7. IMPLICATIONS FOR COMPETENCE ORIENTED STORYTELLERS

The implications for teachers, or other educators are manifold. In the framework presented below a sequence of areas of attention are formulated. The circle makes an impression as if all aspects are consecutive. In fact already in the beginning it is difficult to identify an order. Just left of the top it says “competence”, meaning the storyteller should identify the relevant competences they wish to develop/enhance. Then a story may be selected. One might also argue the order is the opposite, but never mind, we just wish to distinguish the steps not necessarily order them.

• Selecting competences and stories

The storyteller identifies competences to work on, selects a story that seems helpful for that purpose, or selects a story and identifies the competences the story may help developing and then decides to confirm/reject the selection of the story. The Wolf and the seven goats may serve the purpose of numeracy; other stories may develop a moral sense of good or evil, or may have such a game like structure that they enhance active listening skills. The storyteller analyses the story to see how rich the story is for the purpose of developing the competence(s) chosen.

• Presentation

The next consideration is on how the story may best be told. Here a next consideration to be included is whether it is important first to tell the story (for instance to allow for developing the right feeling/atmosphere), or to engage in interaction from the start.



This certainly depends on both the choice of the story as well as on the selected competence.

- **Storytelling space**

In storytelling much of the impact may be supported by the setting in which the story is told (in a classroom, in bed, at a camp fire). Furthermore it depends to some extent on the objects available (pets, clothes, furniture, pictures) that guarantee the right atmosphere, or room for identification. The objects and the setting need to be chosen in such a way that they add to the power of the learning environment for the selected competence(s).

- **Involving listeners**

The storyteller has the option of engaging in talk about the story already while telling it, asking listeners to suggest actions, to express their expectations etc. This may increase their attention, and what's more their focus. That way the storyteller can seek to strengthen the link with the competence chosen. However, this should not overrule the qualities of a well told story. If the approach would threaten to spoil the story, there may be an option of going through it twice (once uninterrupted; and then in dialogue).

- **Helping to develop competences**

This stage of storytelling begins once the story is told. Then the challenge is to help learners transfer their competence to other situation. This is where the story is no longer the learning context, nor is the storytelling setting, now the educator turns to other contexts, and challenges similar competences, but now in slightly, or increasingly different settings. This is done to help the learners further elaborate and transfer their competences.

- **Supporting the brain and the memory**

Stories may help learners to learn; they however also may help learners to overcome things they have unlearned. An example is the fact that people are affected by the tools and instruments they use in their daily lives. By using a GPS- navigation system they lose topographical knowledge; by using What's App , Twitter, Instagram etc. they develop a kind of spread attention rather than a deep concentration. Stories may help them regain these abilities. Brain knowledge is helpful to support the learners in establishing links in their brain, connecting knowledge, sensory experiences and emotions into network that help them improve their memories and their brainpower, as well as the ability to use stories to connects bodies of knowledge and to turn them into stories again, to build a narrative competence repertoire.

- **Storytelling competence as a result**

Listening to stories may help learners develop storytelling competences themselves. Therefore it is important to create a context in which there is room and opportunity to do so. By reflecting upon both the content, and on the storytelling aspects, the learner may further develop its storytelling competence. These aspects of storytelling are all combined in the framework presented below.

CONCEPTUAL FRAMEWORK



Source: Sinbad project

For each of the steps in the process of preparing, delivering and follow up of storytelling the frame work will require an elaboration of guidelines per relevant target group, including guidelines for storytellers on how to select or identify the competences concerned or needed; how to select adequate stories for competence development; how to present them; how to help learners to participate in the process, how to help them digest the stories and how to facilitate the process of extending the competences to other decreasingly similar contexts and settings.

STORYTELLING PROCESS	CONSIDERATIONS
Competence	Key competence for lifelong learning + specifications Emphasis on Knowledge, Skills or Attitudes
Selecting stories	Links to stages of development; to the competence concerned, to the previous experience of the learners, to day to day life at that age. Incidents etc.
Presenting stories	Sequence Voice, gestures, mimics, sounds, visuals
Storytelling space	Environment, furniture, colours, textures, materials, objects, group composition, arrangement, light, privacy
Involving listeners	Space for interaction, tasks, questions, interaction among listeners, room for inputs, etc.
Supporting competence development	New settings, assignments, activities, dialogues, feedback reflections, conclusions
Acquiring storytelling competences	Asking for own stories, allowing to present them, asking for feedback, giving feedback, reflection conclusion

8. PERSPECTIVE

In the StoryComp project we will bring together, and develop examples of stories and guidelines for storytellers. In the further elaboration of these guidelines the competence oriented views on learning and educating will have to be matched with views and experiences of storytellers. The storytellers with their repertoire, of characters, places, times, story lines, sensations, objects, physical gestures and attitudes, emotions, points of view, tones of voice, and themes, create the context and the setting of the envisaged process of competence development. By consciously applying the various modes of their repertoire they may optimize the learning context and setting. They give meaning; they connect; they position the learner in past, present, and future; they link to culture(s). They do this in a variety of storytelling traditions. They tell folktales, life stories, legends, epics, myths. By providing such stories they create rich and powerful learning environments for the development of a variety of competences. The frame work presented in this paper is like a backbone of a repository, that now needs to be filled with substance. This framework is the start of a process, of filling that repository and eventually turning it into guidelines and an (online) course offer for potential storytellers, either professional educators, or others.

• Towards a typology of stories

Christopher Booker distinguishes between seven basic plots:

- Overcoming the monster.
- Rags to riches.
- The quest.
- Voyage and return.
- Comedy.
- Tragedy.
- Rebirth.

Besides choosing a typology of stories, it is important to focus on how stories may be used in teaching and learning situations in the two sectors of education the StoryComp project sees as its target.

How do adults learn to tell stories, so how can they be taught to do so?

Adult learn to tell stories and use them in adult learning settings in a safe context, extending one's repertoire, in increasingly complex settings, exchanging mutual feedback etc. To develop competences in storytelling they act, they acquire knowledge on storytelling and experience the process of being a storyteller. Further more they extend their competence through reflecting upon these experiences. This learning process is presented in the list below.

Action (Do):

- See examples
- Listen to storytellers
- Experience settings
- Enjoy exchange
- Exercise
- Practice

Knowledge (Know):

- Read examples
- Get instructions/guidelines on how to tell stories well
- Get to know the basics

Attitudes (Feel):

- Like your stories
- Feel congruent with your role/outfit/authentic
- Experience
- Feel safe
- Feel respected
- Feel the impact
- Harvest the appreciation/ applause/ attention
- And know how to deal with it

Reflection (Think):

- Develop strategies
- Know what works
- Develop experience
- Know the mechanisms

Applying storytelling in adult education settings?

Stories are meant to serve different purposes in educative settings. In the table below a list of such purposes is included. The StoryComp project will seek to fill the table with examples and suggestions on how to realize these purposes. The list of purposes is derived from the following examples:

PURPOSES
1. Gain attention
2. Motivate to listen
3. Process information/messages
4. Develop morally
5. Feel enriched
6. Refelct
7. Drawn conclusions
8. Experience impact
9. Act accordingly
10. Join in with others
11. Facilitates recall or easy access to memorization
12. Links emotions and empathy
13. Promotes reflective learning (McDrury and Alterio, 2003)
14. Promotes the use of thinking and dialogue comprehension management
15. Encourages critical thinking
16. Inspires and motivates the audience (McDrury and Alterio, 2003)
17. Generates and builds knowledge and information, based on the experience of others

PURPOSES

18. Drives identity based groups or multicultural communities (Ball, Beckett and Isaacson, 2015; Haigh and Hardy, 2010)
19. Provides the adoption of diverse points of view (Charon, 2006)
20. Helps to transfer the storyteller's emotions, feelings and experiences to the spectators or audience (McDrury and Alterio, 2003)
21. Enhances the linguistic communication competency.
22. Increases the competence to express yourself in another language.
23. Encourages the use of ICT resources and multimedia devices.
24. Favors content and information currency (endures or evolves).
25. Heightens learners' creativity and imagination.
26. Facilitates the adaptation of new procedures in educational practice
27. Foster critical thinking (e.g. with surprising turning points)
28. Give people a voice and enable them to tell THEIR stories
29. Train communications skills (active listening; public speaking)
30. Support creativity (in the story itself, and by working with the story)
31. More subtle transmission of "learning contents"
32. Reach and to engage people on an emotional level
33. Inclusion
34. Empowerment
35. Belongingness
36. Mutual understanding
37. Community building

The list shown above may be condensed in ten key purposes of storytelling. These key purposes aim for promoting



1. Motivation and awareness



6. Creativity and expression



2. Belongingness



7. Identity and recognition



3. Critical thinking



8. Multiple perspectives



4. Processing knowledge



9. Communication skills



5. Language acquisition



10. Empowerment

[Ways to inspire adult learners, participants, audiences to engage in storytelling themselves?](#)

Storytelling is seen as a way for adults to develop themselves, to create a sense of ownership of their own learning and living. It is an entertaining valuable, and/or joyful/rich way to do so. Storytelling may add value to the learning processes of adult learners.

To help educators to become storytellers, and to help learners to engage in storytelling themselves the StoryComp project will facilitate these learning processes by providing:

- Instruction
- Examples
- Demonstrate
- Challenges to dare
- Share the experiences
- A small start, later on increase the audiences/complexity
- Discuss the impact
- Audio/video feedback
- Coaching (when needed)
- Moments of reflection

Apart from the above mentioned aspects of helping adult educators integrate storytelling into their teaching it is important to mention also a few personal qualities a storyteller needs to develop. Among them are:

- The ability to use your imagination and fantasy, use images in your stories;
- Joy in using your voice in storytelling
- The ability to rise beyond the personal level, feel free to do so
- Yet dare to be personal and to stand up
- Be aware of the structure of the story (beginning body and end)
- Trust the story (if you kept it in you memory, it will last with others too)

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APPENDIX 1

SINBAD CRITERIA OF COMPETENCE BASED LEARNING IN A STORYTELLING CONTEXT

This scheme shows how competence based learning and storytelling may meet in a learning environment. Authentic, meaningful and rich contexts are the essence of competence based learning in a storytelling context.

Learning process		Learning context	Stories		
Self (co)directed	O	Rich learning environment	O	A rich context	O
Imaginative	O	Meaningful context	O	Evocative context	O
Holistic	O	Multidisciplinary approach	O	Variety of domains	O
Constructive	O	Constructivist approach	O	Constructive listening	O
Social	O	Cooperative approach	O	Interaction with and among listeners	O
Inventive	O	Allowing for discovery	O	problem oriented	O
Interactive	O	Dialogues	O	Dialogue within and about the story	O
Personal	O	Personalized approach	O	Identification	O
Reflective	O	Opportunities for reflection	O	Multiple points of view	O
Moral	O	Evaluative	O	Value perspectives	O
Investigative	O	Feedback	O	Rich content feedback	O
Task oriented	O	Requiring an outcome	O	Constructive learning tasks	O
Productive	O	Demonstration/ presentation	O	Providing a platform	O

APPENDIX 2

COMPETENCE PROFILE (FEST)

COMPETENCES FOR THE STORYTELLING FIELD – OVERVIEW

RESEARCH competences 'Researcher'	CRAFTSMANSHIP competences 'Craftsman'	ART competences 'Artist'	PERFORMANCE competences 'Performer'	TRAINING competences 'Trainer'	APPLIED STORYTELLING competences 'Applier'	TRADITION competences 'Tradition bearer'	ENTREPRENEURSHIP competences 'Entrepreneur'
Search and find story material	(Re)construct and adapt story material	Express personal drive	Master a repertoire	Define training levels and learning outcomes	Define target groups, needs and goals	Gather traditional stories	Explore the market
Research background of stories and oral storytelling	Master body and voice	Empathise	Compose performances	Develop and run training programs	Develop and run applied storytelling projects	Record traditional stories	Promote own business
Explore other techniques and practices	Master narrative and language	Experiment	Prepare and keep focus	Guide storytelling exercises and assignments	Master applied storytelling techniques	Archive traditional stories	Manage own administration
Observe and analyse others' work	Master oral storytelling techniques	Create	Deal with technical conditions, space and time	Encourage individual or group learning processes	Support group dynamics and processes	Keep alive traditional stories	Organise activities
Reflect on own work and development	Develop a working method and attitude	Find personal expression and style	Connect with story and audience	Evaluate training results	Evaluate applied storytelling project results	Pass on traditional stories	Search for innovation

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NOTA BENE:

The four first competence domains RESEARCHER – CRAFTSMAN – ARTIST – PERFORMER are the main domains.

- Every performative storyteller, amateur or professional, should become proficient in this on a lower or higher EQF-level.

The four last competence domains TRAINER – APPLIER – TRADITION BEARER – ENTREPRENEUR are the additional domains.

- Not every performative storyteller has to be all of this. It depends on the choice, the need, the nature, the tradition of the storyteller.

STORY
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COMPETENCES FOR THE STORYTELLING FIELD – OVERVIEW

RESEARCH competences 'Researcher'	CRAFTSMANSHIP competences 'Craftsman'	ART competences 'Artist'	PERFORMANCE competences 'Performer'	TRAINING competences 'Trainer'	APPLIED STORYTELLING competences 'Applier'	TRADITION competences 'Tradition bearer'	ENTREPRENEURSHIP competences 'Entrepreneur'
Search and find story material (e.g. search in the library, surf on the internet; take over from others; collect by interviews; find different versions...)	(Re)construct and adapt story material (i.e. prepare the 'material': determine the story bones; define time, space and characters; customise stories to a given theme; compile stories from interviews...)	Express personal drive (e.g. entertain the audience, share a message; transmit history; respond to a socio-cultural or political context; preserve and pass on stories...)	Master a repertoire (e.g. always have stories ready to tell; master stories with diverse themes; for different target groups; for several occasions; handle different genres...)	Define training level and learning outcomes (e.g. define the target group; determine what can be achieved within the given context; formulate positive learning objectives in terms of knowledge, skills and attitude...)	Define target groups, needs and goals (e.g. refugees, museum visitors, senior citizens...; language development, reminiscence, business promotion...; learning, social, promotional...)	Gather traditional stories (e.g. learn from ancestors, listen to locals; read, travel, interview; ask permission; follow ethical standards...)	Explore the market (e.g. stay informed about developments in performing art; search for customers and opportunities; know about price setting; search for funding...)
Research background of stories and oral storytelling (e.g. define story types; read about historical background; learn about cultural habits; recognise symbols, metaphors, archetypes; compare different versions...)	Master body and voice (i.e. master the 'tools': build body awareness; train respiration, phonation, resonance, articulation, pronunciation; use the expressive possibilities of body, face and voice...)	Empathise (e.g. have insight into a story character; understand a socio-cultural context; embody different moods and ideas; be in tune with here and now; adjust to the occasion...)	Compose performances (e.g. combine stories in a well-chosen order; introduce and connect stories; compile stories around a given theme; keep up variation and dynamics...)	Develop and run applied storytelling projects (e.g. make a clear plan; collect teaching materials; conduct well-aimed exercises; use well-chosen stories; have a clear start; take the next step; adjust the course...)	Record traditional stories (e.g. by memorising and remembering; in writing; on tape, on film...)	Promote own business (e.g. network; make a business card; create a website; write a bio; use social media; inform the media...)	
Explore other techniques and practices (e.g. work with training books, attend master classes, exchange exercises, learn from other art forms...)	Master narrative and language (e.g. tell in narrative structures, use oral syntax; handle correct verb tenses, expand your vocabulary; use appropriate language; adjust language to age or target group; vary in language registers from folk to poetic...)	Experiment (i.e. divergent: think outside the box; improvise within a framework; vary, combine and play with building blocks; try out different possibilities; release certainties and allow coincidence; explore different styles...)	Prepare and keep focus (e.g. be on time, check local conditions; warm up; concentrate; deal with stage fright; don't get carried away by emotions in the story; deal with reactions from the audience; continue in challenging circumstances...)	Master applied storytelling techniques (e.g. techniques to connect people, empower people, regain identity, revive memories, develop language, promote business, translate science, unlock heritage...)	Archive traditional stories (e.g. preserve them in a larger framework, create an overview, make information accessible...)	Manage own administration (e.g. make appointments, manage your agenda, arrange contracts, keep accounts, apply for funding...)	
Observe and analyse others work (e.g. attend oral storytelling performances, observe other art forms, review and discuss...)	Master oral storytelling techniques (e.g. make a captivating start and add description, dialogue, contrast, repetition; switch to different tenses, places, characters; play with rhythm, silences, humour; tension; tell from different perspectives...)	Create (i.e. convergent: imagine, conceive, envision, concretise and realise ideas; make artistic choices; scrape, shave and polish; construct new material...)	Deal with technical conditions, space and time (e.g. be aware of light and sound; be comfortable in the spotlight; know how to handle a microphone; use the available space; stay within the time slot; adapt to the setting...)	Support group dynamics and processes (e.g. create safety and trust; set boundaries; stimulate to be involved; keep balance between group and individual...)	Keep alive traditional stories (e.g. tell traditional stories, preserve traditional settings; practice traditional customs; disseminate during storytelling events; traditional events, story walks and trails; at historical sites, in museums...)	Organise activities (e.g. organise rehearsals, performances, workshops, festivals, public events...)	
Reflect on own work and development (e.g. be aware of own qualities, traps and challenges; view and evaluate own process and product; adjust the course, name the next step, motivate choices...)	Develop a working method and attitude (e.g. set realistic goals, aim for quality; work focused and efficient; follow a plan, process feedback, persevere; take care of body and voice...)	Find personal expression and style (e.g. be authentic; find your own words and images; have your own interpretation; add personal elements; develop your personal style...)	Encourage individual or group learning processes (e.g. ensure a good learning climate; keep the balance between challenge and challenge; help students become aware of own qualities and challenges; inspire and invite to grow...)	Evaluate applied storytelling project results (e.g. have a concluding conversation, set up a survey, do a follow up...)	Pass on traditional stories (e.g. by inspiring and teaching others, publishing books, highlighting and critiquing their values and ideas...)	Search for innovation (e.g. look for special locations, attract new target groups, explore online opportunities...)	

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APPENDIX 3

KINDS OF STORIES

Typology:

- Action.
- Adventure.
- Aging / Maturity.
- Art / Music / Theater / Dance.
- Biography / Autobiography.
- Character Based.
- Childhood / Youth.
- Comedy / Humor.

Plots:

1. **Overcoming the Monster:** in which the hero must venture to the lair of a monster which is threatening the community, destroy it, and escape (often with a treasure).
2. **Rags to Riches:** in which someone who seems quite commonplace or downtrodden but has the potential for greatness manages to fulfill that potential.
3. **The Quest:** in which the hero embarks on a journey to obtain a great prize that is located far away.
4. **Voyage and Return:** in which the hero journeys to a strange world that at first is enchanting and then so threatening the hero finds he must escape and return home to safety.
5. **Comedy:** in which a community divided by frustration, selfishness, bitterness, confusion, lack of self-knowledge, lies, etc. must be reunited in love and harmony (often symbolized by marriage).
6. **Tragedy:** in which a character falls from prosperity to destruction because of a fatal mistake.
7. **Rebirth:** in which a dark power or villain traps the hero in a living death until they are freed by another character's loving act.
8. **Rebellion Against 'The One':** in which the hero rebels against the all-powerful entity that controls the world until they are forced to surrender to that power.
9. **Mystery:** In which an outsider to some horrendous event (such as a murder) tries to discover the truth of what happened.

ANOTHER TYPOLOGY OF STORIES

View yes/no	Linear Yes/no	Fiction Yes/no	Kinds of stories
Descriptive	Linear / non-linear	Fiction non-fiction	Historical stories Life stories Legends, Folk tales, Myths, Saga's Stories about Learning processes and experiences
Viewpoint	Linear / non linear	Fiction /nonfiction	Wisdom stories, Wonder tales, Fables Religious stories

Ingredients

Exclusion	Identity/Loss of it	Bureaucracy	Success
Inclusion	Prejudice	Bullying	Empowerment
Despair	Loneliness	Discrimination	Settling down
Homelessness	(No) Self esteem	Neglect	Career
Separation	Recognition	Control	Mobility
Acceptance	Friendship	Suspicion	Learning
Welcome	Alliance/partnership	Expectations	Wisdom



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