



STORY
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STORYCOMP PROJECT

PRACTICAL GUIDE

“HOW DO I ORGANIZE
A STORYTELLING
WORKSHOP WITH
ADULT EDUCATORS?”



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pistes solidaires



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INTRODUCTION



The guideline "How do I organize a storytelling workshop with adult educators?" within the Erasmus + KA2 Adult education project, STORYCOMP, is a collection of practical exercises of storytelling in different contexts, and direct applicability allowing adult educators to implement peer-to-peer workshops to strengthen and practice storytelling skills together in their own institution or with colleagues from the same field of education (basic or civic education).

This guideline is composed of two major parts: a theoretical one and a practical one.

The **theoretical part** allows the user to get back into the context of the project, to review the main concepts and to better understand the meaning and usefulness of peer learning in developing new skills and competences. This part also includes a presentation of the workshop's concept with implementation proposals allowing users to better visualize the setting of their peer learning activity.

The **practical part** is presented in the form of ready-to-use activity sheets, enabling users who want to set up workshops in their institutions or with other adult educators to do so. These activity sheets are grouped by "purposes", which are also defined in the theoretical part of this guide. The users can also find the activity sheets with an explanatory video on [the website of the project](#).

All the products of the project, including this guide, are available as open educational resources at the StoryComp platform, freely downloadable and usable and modifiable.

WHAT IS STORYCOMP PROJECT?

The StoryComp project plans to test whether storytelling and storytelling techniques can be an effective tool in adult education, especially in basic & civic education.

The project aims to increase the attractiveness of and access to both the basic and civic education sectors through the use of storytelling techniques by educators. The project indirectly contributes to the improvement and strengthening of adult learners' skills in literacy, mathematics, personal, social, learning and/or civic skills, cultural awareness and expression.



The project develops a comprehensive, sequential blended learning course in three stages:

- An **online course** on the methodological foundations of storytelling as a teaching and learning method in basic and civic education
- **Face-to-face workshops** to practice storytelling and exchange with other participating adult educators
- **Implementation scenarios** in the institution/classroom, supported by suggestions from other adult educators and exchange with them via the project platform.

TARGET GROUPS



Adult educators are the direct target groups of the project's action, while adult learners are the indirect target groups as their educators, once trained throughout the different workshops, will be able to set up storytelling activities in their classes to specifically reinforce key competences in basic and civic education of their learners.

WHAT IS STORYTELLING?

Storytelling is one of the oldest forms of education: through stories, people have always shared their experiences, observations, views, cultural beliefs, traditions and history. The most beautiful way to remember something is to express it in pictures. According to neurologist Gerald Hüther, *'we like to think in pictures because they are not only cognitively richer, but also emotionally richer.'* Stories create images in the brain, help connect content and bring together facts and joy. Learners of all ages enjoy listening to a story and it helps to develop a positive attitude towards the learning process.





STORYTELLING IN BASIC AND CIVIC EDUCATION

Stories and storytelling can be used as a powerful approach in basic & civic education in order to develop new skills and reinforce already acquired knowledge and competences.

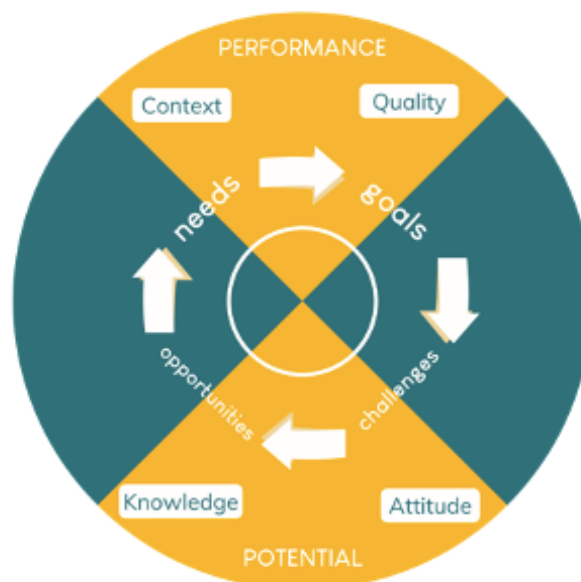
While using storytelling in an educational context, learners are invited to talk and think about stories, to share thoughts with others, thus developing their social competences. It helps them also to identify with characters, to develop empathy, to gain competences through vicarious experiences, and 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. On the other hand, when learners tell their own stories - biographical or invented - it is an opportunity to expand and strengthen their ability to express themselves, to communicate their experiences and to become linguistically creative.

When we approach storytelling from the perspective of competence-oriented learning, we realize that many of the components in the model of competence (see picture below), may be easily related to storytelling. It is possible to analyze 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.).

In StoryComp project, our aim is to be able to guide the learners, not only in acquiring new knowledge, but more to understand better what they are able to do with this knowledge, and whether they are able to continue developing their abilities thus making them more competent in basic and civic education.

For more information about competence-oriented learning through storytelling, [check our pedagogical framework](#).

The model of competence



Source: [HERE](#)

THE MAIN PURPOSES OF STORYTELLING

StoryComp project team has identified ten key purposes in which storytelling can serve in the teaching and learning process. While implementing a storytelling workshop, the storyteller has to keep them in mind in order to be able to evaluate the efficiency of the story used in gaining competences during the workshop.

The 10 key purposes are the following and aim to promote:

- **Motivation and awareness**



A story is used to gain the attention of people, to make them aware of issues that are told and to activate them to get to learn more about, to become active, or to feel committed to something.

- **Belongingness**



Stories are told to sense a kind of togetherness, to feel part of a shared event and share emotions that come with it. Making up and telling a story together can also serve this purpose.

- **Critical thinking**



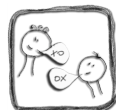
Stories are told to make people aware of other ways to look at things and thus to enable them to think critically about issues in other ways than they would have from their own experiences only.

- **Processing knowledge**



Stories provide the listeners with content that may be more easily processed than written materials. In that way stories may help people process knowledge.

- **Language acquisition**



Stories can promote the acquisition of language skills through the content of the story, through reflective conversations about the stories, and through retelling or telling their own stories. Thus, stories help to gain linguistic competences.





- **Creativity and expression**



Working with stories and storytelling promotes the creative competences and the expressiveness of the participants. Stories are in themselves an expression of the creativity of their tellers. At the same time, they stimulate the imagination and creativity of the listeners.

- **Identity and recognition**



Stories are told to make people part of a common heritage or tradition to make them feel rooted and recognized. They find themselves - telling and listening - in stories, are stimulated to reflect on their origins, can reflect and share traditions.

- **Multiple perspectives**



Stories are told to emphasize the fact that one and the same situation can be seen differently by different actors in the story, but also in real life situations. Different perspectives can be part of the story itself or the story serves as a starting point to elaborate, narrate, and discuss different perspectives on a situation.

- **Communication skills**



Stories are told to help people to acquire listening skills, interpretative skills, as well as active communicative skills such as speaking up, formulating, expressing yourself etc. This may be done in the story, through the story or by talking about the story.

- **Empowerment**



Stories can be told about people who have overcome their self-doubt and become successful in life. This can be an opportunity to identify with the protagonist of the story and discuss the opportunities for their own perspectives.

In addition, reflecting on one's own experiences and telling one's own stories can help participants to become aware of their own achievements, e.g. in personal challenges, and thus strengthen their self-esteem and self-efficacy.



WHAT IS A STORYTELLING WORKSHOP FOR ADULT EDUCATORS?



A **workshop** is a period of discussion or practical work on a particular subject in which a group of people share their knowledge or experience.

It provides a way to create an intensive educational experience in a short amount of time. It can introduce a new concept, spurring participants to investigate it further on their own, or can demonstrate and encourage the practice of actual methods.

A **workshop** is also a great way to teach “how to do” skills because it offers participants a chance to try out new methods and fail in a safe situation. Failure is often the best teacher, and failure in this instance doesn't carry a cost. At the same time, feedback, from both the presenter and peers in the group, helps a participant understand what they can do to avoid failure in a real situation.

In StoryComp project, a **workshop** is composed of one or several activities. Each activity is related to a topic identified already in the pedagogical framework of the project and described below.

WHAT ARE THE TOPICS OF ACTIVITIES IN STORYCOMP PROJECT?

Within this guide, the educators, willing to implement storytelling workshops with their peers and later with their learners, can access to ready to-use activity sheets on different topics that have been selected by the project and linked to the practice of storytelling in the context of basic and civic education. These topics correspond also with the chapters of Module 3 on storytelling in the online course of the project. The different topics are the following:

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. It can include technical competences like numeracy or vocabulary acquisition or may develop a moral sense of good or evil, or even have a game-like structure that can enhance the active listening skills of the learners. The storyteller analyses the story to see how rich the story is for the purpose of developing the competence(s) chosen.

Presenting stories

The next consideration is on how to tell the story in the best way. Is it better to tell first the story or to engage interaction with the listeners before? This certainly depends on both the choice of the story as well as on the selected competence.

Identifying Storytelling space

In storytelling, most of the impact may be supported by the setting in which we tell the story (in a classroom, in a museum, at a campfire). Furthermore, it depends also 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).

Supporting the brain and the memory

Stories may help learners to learn; they however also may help learners to overcome things they have unlearned. Stories may help them regain some abilities by reestablishing 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 connect bodies of knowledge and to turn them into stories again, to build a narrative competence repertoire. It can be also simply about how to remember things in a simple way - how to remember stories to be able to tell them, and how to use stories to remember facts.



Acquiring Storytelling competence

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 learners may further develop their storytelling competence.

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 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.

Developing further competences

This stage of storytelling begins once the story is told. The challenge is to help learners elaborate further and transfer their competence to other educational or daily life situations.

WHAT IS PEER LEARNING?

In order to tackle those topics and achieve the goals of the project, the workshops implemented among adult educators are mainly based on Peer learning.

Peer Learning is a learning technique that promotes collaboration and teamwork to gain knowledge. Indeed, it is the learners who, from a concept and different information, must achieve a task or answer a problem without the intervention of a teacher. Each learner is both a recipient and donor of knowledge.

Through the direct interaction between learners, peer teaching promotes active learning as well as participation within themselves. Learners enhance their own depth of knowledge in the topic by instructing others.

In StoryComp project, after acquiring the basics in the StoryComp online course, the peer-to-peer workshop will allow a transfer of knowledge among the adult educators and give them a space for common practice what have been learned theoretically in order to be able to use the storytelling later on with their students within their classroom's context.



HOW TO ORGANIZE WORKSHOPS WITH ADULT EDUCATORS?

Even if in peer learning, the traditional concept of teacher-learner does not exist, there should be a designated person that plays the role of facilitator of the workshop to keep the smooth running of the workshop.

In each activity conception, there are some key elements that the facilitator should take into consideration while creating or setting up their activity. Here is the list of the main elements:

- Recommended **number** of participants,
- Recommended **duration** of the activity,
- Clear **objectives** that may be achieved with the activity,
- **Materials** needed,
- **Directions**, including steps to take before and during the activity,
- Special **considerations** that may apply to the participants (e.g. environmental or safety considerations),
- Key **conversation questions** to help the facilitator generate conversation among participants,
- **Variations** on the activity to be identified.

In addition to those elements, in each activity, the facilitator should follow a methodology in order to achieve the objectives of the activity. The methodological principals that could be applied during the implementation could be inspired from the following:

- **Preparing** the activity is essential to a successful interaction between the participants. The material, administrative and logistic preparations are included in this step
- **Involving** the participants in the preparation of the sessions
- **Organizing** the activities from collaborative work dynamics
- **Maintaining** a common structure in all sessions (Review of the previous session, presentation of the session and its objectives, activity, evaluation with the participants)
- **Evaluating** the session among the participants to reflect on how the session went on and the improvements that could be done for the next one.
- **Giving** visibility to the project within the educational center and the community.



The following are a few final ‘tips and tricks’ for implementing the storytelling activity:

Tip #1

Preparation is key! Before your activity begins, take the time to prepare your location. Set up any supplies for the day, clear the room of any accessibility barriers, turn on the coffee pot etc.

Tip #2

Keep organized. Have information related to your project (i.e. schedules, forms, participant information etc.) in a designated, easily accessible location.

Tip #3

Be flexible. Be willing to change your strategy depending on the dynamics of the group – not all activities go according to plan!

Tip #4

Have a contingency plan. Hosting your activity in an outdoor location? Expecting a guest facilitator? Have a backup plan ready for when something does not turn out as expected!

Tip #5

Create spaces that foster conversation. For example, alternate seating so different persons are sitting next to each other. If you are working with an activity that requires the use of supplies, consider having only enough supplies to share so participants need to interact.

And now, you are ready to start diving the World of StoryComp Workshops with the ready-to-use activity sheets waiting for you in the following section!



STORYCOMP PROJECT

**WORKSHOP
ACTIVITIES**

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Selecting stories & competences

WORKSHOP ACTIVITY

SELECTING STORIES FOR CIVIC EDUCATION



Adult educators



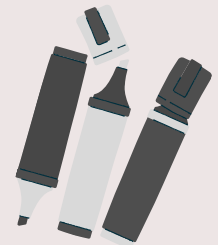
60 minutes



Between 8 & 12 participants



Selecting stories, finding the right match



Prepare by reading the steps mentioned under methodology



Flipcharts and markers



Methodology



Work will be done in plenary.

1.

First explain the concept of civic education

Civic education refers to citizenship.

"Citizenship competence is the ability to act as responsible citizens and to fully participate in civic and social life, based on understanding of social, economic, legal and political concepts and structures, as well as global developments and sustainability." (European Commission, Directorate-General for Education, Youth, Sport and Culture, Key competences for lifelong learning, Publications Office, 2019,)

Learning objectives in the area of civic education (also called „political education“) relate to topics that are relevant for mutual understanding and social cohesion.

These may include:

- Knowledge of democratic structures and political concepts
- representing one's own interests or those of others
- participating in a cultural community and society
- finding and/or maintaining a personal identity/ies
- being able to get along in a society and its systems (e.g. in the health system, the legal system, social services)
- strengthening one's self-efficacy and autonomy
- contributing to society within the limits of your own resources
- Having an overview of the needs of specific (other) groups in a society

Civic education is about life itself, about reality, about the concrete world of the learners. There is no "right" and no "wrong", however, there is one non-negotiable orientation: human rights.

In sum, civic education helps learners to recognize connections in political contexts, to convey and strengthen tolerance and critical potential among people, and thus to contribute to the formation and further development of active citizenship through social participation and political involvement.

2.

Find a match.

Ask to identify the competence(s) you wish to develop. Select one, or more from the list below:

Key competences for lifelong learning and development

- 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.



Methodology



3

Briefly explain the kinds of stories

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 he/she is freed by another character's loving act.



4

Ask: What kind(s) of stories would you think suit best for developing the identified competences?

Link the choice of a story to the competence concerned, to the assumed previous experience of the learners, and to day to day concerns of your learners target group.

- Motivation and awareness

A story is used to make gain the attention of people, to make them aware of issues that are told and to activate them to get to learn more about, to become active, or to feel committed to something.

- Belongingness

Stories are told to sense a kind of togetherness, to feel part of a shared event and share emotions that come with it. Making up and telling a story together can also serve this purpose.

- Critical thinking

Stories are told to make people aware of other ways to look at things and thus to enable them to think critically about issues in other ways than they would have from their own experiences only.

- Processing knowledge

Stories provide the listeners with content that may be more easily processed than written materials. In that way stories may help people process knowledge.



Methodology



4

- Language acquisition

Stories can promote the acquisition of language skills through the content of the story, through reflective conversations about the stories, and through retelling or telling their own stories. Thus, stories help to gain linguistic competences.

- Creativity and expression

Working with stories and storytelling promotes the creative competences and the expressiveness of the participants. Stories are in themselves an expression of the creativity of their tellers. At the same time, they stimulate the imagination and creativity of the listeners.

- Identity and recognition

Stories are told to make people part of a common heritage or tradition to make them feel rooted and recognized. They find themselves - telling and listening - in stories, are stimulated to reflect on their origins, can reflect and share traditions.

- Multiple perspectives

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Stories are told to help people to acquire listening skills interpretative skills, as well as active communicative skills such as speaking up, formulating, expressing yourself etc. This may be done in the story, through the story or by talking about the story.

- Empowerment

Stories can be told about people who have overcome their self-doubt and become successful in life. This can be an opportunity to identify with the protagonist of the story and discuss the opportunities for their own perspectives.

In addition, reflecting on one's own experiences and telling one's own stories can help participants to become aware of their own achievements, e.g. in personal challenges, and thus strengthen their self-esteem and self-efficacy.

5

Ask now re-consider again the choice of stories and talk about reasons for making this choice and eventually choose specific stories from the Story comp collection or other stories people know.

Summarize the steps made to arrive at the eventual selection

- What is civic education
- What competences do we wish to develop
- What kinds of stories would fit
- For what purpose might they be used for the intended competence development





Ask participants to think about the questions below:

What did you learn?

- Have you acquired/developed a new (area of) competence?

What will you do with it?

- Do you intend to apply this competence in practice
- Do you foresee you will continue to include this competence in your future work as an educator?

Whom will you share the new competences with?

- Will you inform others about this competence?
- Will you involve them in acquiring this competence?
- Will you apply this competence together?

Will the acquired competence affect the activities/programmes of your organization?

- Will you include this competence (area) in the offer of your curriculum/programme
- Will this competence be implemented in other learning arrangements, or course than yours?

To what extent do you think that having this competence has an added value in your work?

- Does the new competence enrich your teaching/educating?
- Does it have a potential to improve teaching/educating in your organization?
- Do you get, or foresee positive reactions from your target group(s)?

After having thought about the questions they are asked to write their overall evaluation in only a few sentences on an A 4 paper

1. The StoryComp conceptual framework, and
2. the article on civic education

Annexes



Selecting stories & competences

WORKSHOP ACTIVITY

STORYCOMP PUZZLE



Adult educators



30 to 45 minutes



Between 6 & 12 participants



Selecting competences & stories

The adult educators formulate competences or aspects of competences and assign stories to them by means of which they can be developed. Note: It is not important that the competencies are described in a scientifically correct way, it should be practical.

In preparation for this action, adult educators should have at least engaged with the story collection. Of course, they may also have stories of their own in their minds or memories that they want to/can relate to competencies to be developed.

Preparation

For face-to-face meeting

- one to two pin boards
- moderation cards or something similar
- Pens / Tape / Pins
- Internet for researching stories

For online meeting

- conference tool providing break-out-rooms
- padlet or similar tool
- Internet for researching stories

Material



Methodology



Individual work part (approx. 5-7min)

The adult educators imagine a workshop situation in which the focus is on the development of concrete competencies. They formulate these competencies and write them on the cards. Then they pin them on the pin board.

Group work (5-7 min)

Now everyone looks at the competencies they have collected. Identical/similar competencies are clustered. If necessary, questions are asked, supplemented or clarified.

Pair work (approx. 15-20 min)

The adult educators get together in pairs and decide on 1 - 2 competencies. They look for suitable stories for these and work out how the stories can have an effect on the development of the respective competence. They also document their work on the pinboard.



Evaluation

- What should you pay special attention to when choosing competencies and stories?
- Which approach to selection was most practical for you?
- Which sources are good to use?





Selecting stories & competences

WORKSHOP ACTIVITY

THE DISCOVERY OF A STORY



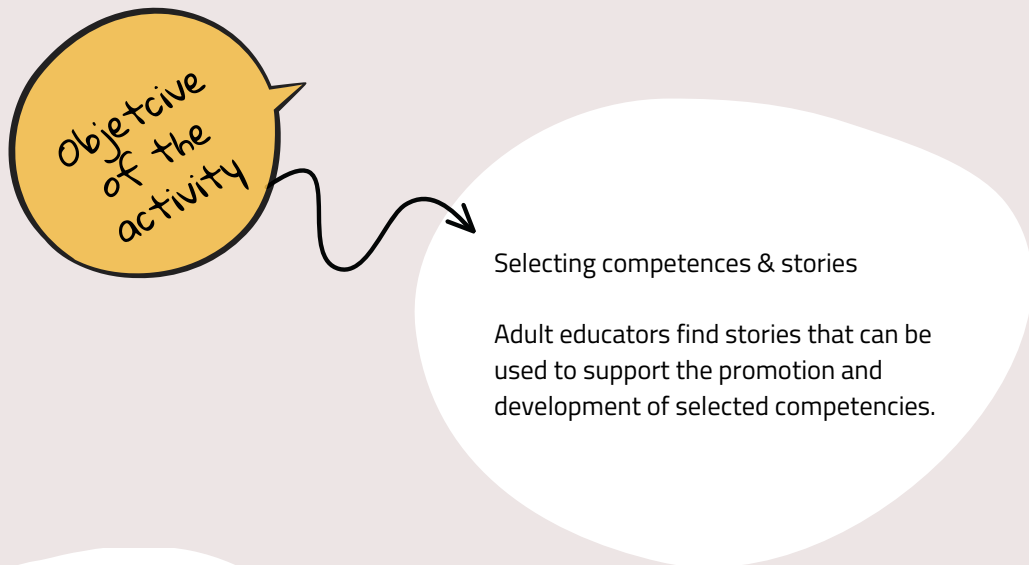
Adult educators



Hours to days



Alone, in pairs or in a group

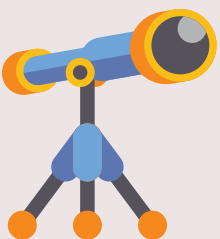


In preparation, the adult educators should know or have defined which competencies are to be promoted or developed based on, for example, a learning objective formulation or an assignment.

Note: It is not important that the competencies are described in a scientifically correct way, it should be practical.



- Padlet or similar tool for documentation and sharing of the explored stories





Methodology

It's about going on a journey of discovery. Stories can be discovered everywhere:

- among friends or acquaintances
- in the media
- in the library
- in the museum
- at the train station
- at work or during leisure time.

Discovery is understood here in the sense of a "perception" that can be passed on and made useful in the form of a story. On the journey of discovery we find the story itself or get a suggestion for it.

Afterwards, one remembers the competencies to be developed and makes connections between the stories read, heard or observed. If you are with a partner or in a team, you can share your discoveries and associations during or after the discovery process to support each other.



Evaluation



- What might such a discovery process look like?
- Which places would you visit?
- What suits you better: first the definition of the competencies and then the journey of discovery or the other way around, i.e. more explorative?





Developing Further
Competences

WORKSHOP ACTIVITY

UNCOVERING THE HIDDEN YOU AND THE HIDDEN ME



Adult educators &
adult learners



60 to 90
minutes



Between 10 & 20
participants



Objective
of the
activity

How to improve Empathy
competences of adult
educators to deeply
understand their
audience's experiences
and concerns.

Preparation

There is no material to be
prepared before the activity.
The facilitator can organize
the room with different chairs
in a semi-circular shape to
explain the activity to the
participants at the beginning.

Material

Pens
Paper



- Give the participants enough time to discuss about similarities.
- Give the participants the right to share or not, to select what they want to share.
- Participants should feel safe and secure while sharing about their things, so better to do this activity with a group that already know each other's for some time.

Tips for the
facilitator



Methodology



1

Setup: Divide the large group into twos or threes.

2.

Write about experience: Give each individual two sheets of paper, each folded in half. Each sheet will have "Good" and "Bad" written at the top, one on each side of the fold. On the first sheet, each person creates two lists of the good and bad things that have happened to him in his lifetime. On the second, list the good and bad decisions he has made in his lifetime. Each individual sit alone in a quiet place without computers or phones for a period of 20 to 30 minutes to complete their list.

3.

Listen to partners: Once ready, each pair or trio will find a quiet place for them to sit as a group. Each person will share his list with the group members. It can be just by saying the list out loud, by telling it as a story or by selecting the elements he would like to share with the others.

4.

Reflect: As a large group, discuss the similarities that emerged. The following questions can help to further discussion:

- What are the similarities and differences that you noticed with other group members?
- Share something you learned about your peer that you admire.
- What did you learn that was unexpected?
- How will this change your interactions with your group in the future?



Evaluation

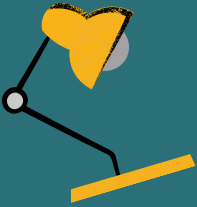
Debriefing questions that can be used:

- How do you feel after this activity?
- What does mean empathy for you now?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?

Additional material that can used for evaluation?

- The videos listed in the annexes section





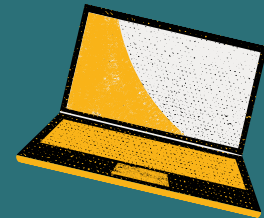
Annexes



Here is a list of videos that can be watched before or during the activity in order to understand better the concept of empathy through concrete examples.

- [The importance of Empathy](#)
- [The little puppy story](#)
- [Empathetic Listening - Inside Out](#)
- [Putting Yourself in Someone Else's Shoes](#)
- [The Thai Ad about Empathy](#)
- [offer Empathy](#)
- [Empathy Leadership](#)

References



Some literature review about empathy:

What is Empathy Competence?

- [emotionalcompetency](#)
- [Conceptualizing_Empathy_Compentence](#)

What is Empathy Competence in Storytelling?

- [Developing Empathetic Leaders through Storytelling.\(PDF\)](#)
- [Empathy-and-storytelling-the-way-we-connect-and-communicate](#)
- [how-great-leaders-use-storytelling-to-activate-empathy-in-their-teams](#)





WORKSHOP ACTIVITY

THE 3 "WHYS"

Developing Further
Competences



Adult educators



40 to 60
minutes



Between 10 & 20
participants



How to improve Active listening competences of adult educators and being able to understand the source of the information or story of the learner. Active listening helps build trust and understand other people's situations and feelings. In turn, this empowers the person to offer support and empathy. This competence will help the adult educators in using storytelling in a classroom setting especially when the learners will have the opportunity to present their stories, if applicable.

Preparation

Prepare the list of discussion subjects to be proposed to the different pairs on separate pieces of paper.

Material



Nothing

·During the conversation, be aware that the conversation doesn't not turn into personal discussion about the difference in points of view. The objective of the activity is to develop active listening and not critical thinking of the participants.
·In case the original conversation starter is too personal, you can allow the participants to choose a different one.

Tips for the
facilitator



Methodology



1

Set up: Divide the large group into pairs and give each pair a conversation starter question (see the annex section below)

2.

Role assignment: Each pair will take turn-about. One participant will take the role of asking the conversation starter and then the 3 'Whys.' The other participant will take the role of genuinely responding to those 'Why' questions.

3.

After 4 minutes, switch roles.

4.

Guidelines for the conversation:

·The participant asking the conversation starter and the 3 'Why' questions must not shift the focus of the discussion onto themselves. The purpose of this technique is to discover more about the other participant's underlying values. It is not a method for creating opportunities to talk about themselves. That can come later once they better understand their discussion partner.

·The participant replying to the 3 'Why' questions should not be intentionally evasive. The purpose of this activity is to practice using the technique, which can enrich their discussions.



Here is an example that can inspire the facilitator in imagining the conversation:

here's the essence of a real dinner-time discussion about politics:

Person 1: "In the upcoming election are you still planning to vote Labor?"

Person 2: "Yes I am."

Person 1: "Why's that?"

Person 2: "Because I've always voted for them."

Person 1: "Why do you always vote for them? Is there something specific that you like about them?"

Person 2: "Because they look after the working class."

Person 1: "Why do you feel like the other main political parties don't look after the working class?"

Person 2: "Because...[and they opened up with some rather passionate views!]"



5.

After everyone has attempted both roles, reassemble the group

6.

Reflect: As a large group, discuss what the participants experiences during the activity. The following questions can help to further discussion ->

·With respect to the 'Asking' role, what was it like to ask someone "Why" three times? What happened?

·How did repeating the "why" question deepen your understanding of your discussion partner's perspective?

·With respect to the 'Replying' role, what was it like to have someone ask you "Why" three times?

·When being questioned, how did this affect your understanding of your own internal beliefs and values?

·Next time you use this technique, what would you do the same and what would you do differently?

·What other thoughts and insights do you have about this technique?



Evaluation



·Debriefing questions that can be used:

- How do you feel after this activity?
- What does mean active listening for you now?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?

Additional material that can used for evaluation?
The videos listed in the annexes section



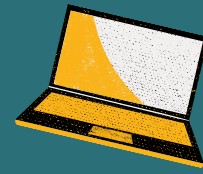
Annexes

Here is a list of 10 Thought-Provoking Conversation Starters that can be used during the activity to trigger the conversation in pairs

- What activity causes you to feel like you are living life to the fullest?
- How would you define genius?
- How much does language affect our thinking?
- To which extent is it acceptable to use violence in a revolution setting?
- What would be the most ethical way to give away five million dollars?
- Should there be limitations on the right to free speech?
- Should euthanasia be legal?
- What is the most recent success you've had?
- Who is the most successful person that you know personally?
- If you could be the CEO of any company, which company would you choose?



References



Some literature review about Active listening:

- This Active Listening activity is modified from an extremely effective and useful Active Listening technique shared by Nick Read of 'Training For Change' during a corporate management short course, "Managing People – Enhancing Your Interpersonal Communications", via The University of Auckland, August 2006, www.training4change.co.nz. Used with permission.
- Understanding a person's core beliefs and values helps us to understand the topic from the other person's perspective. This is cognitive empathy, which is the goal of Active Listening. For more depth on seeking to understand other people, see the article titled "Want to Avoid Poor Discussions? Listen With Empathy," www.goodlisteningkills.org/listen-with-empathy
- Special thanks to C. B. Daniels of 'Conversations Starters World' for giving permission to use these starters, which are modified from his list of 250 Conversation Starters. Head over to www.conversationstartersworld.com for 1000s more on all sorts of topics.
- This activity was originally published in the article '7 Unique Active Listening Games, Exercises and Activities for Adults' by Andrew G. Ward, at www.goodlisteningkills.org, © 2020. To further improve your listening skills, visit The GLS Project, www.goodlisteningkills.org.



Some videos about active listening:

- [Active listening is a skill](#)
- [Active listening : how to be a great listener](#)
- [Fun listening Quiz](#)



Developing Further
Competences

WORKSHOP ACTIVITY

LET'S REINVENT THE STORY



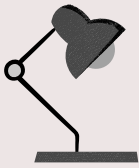
Adult educators &
adult learners



60 to 90
minutes



Between 10 & 20
participants



How to trigger the
Creativity and empower
Critical thinking of adult
educators throughout a
storytelling process.



Nothing to
prepare in
advance



Pens
Paper



This method will help the participants to better understand how our comprehension of a story can change according to the point of view of the character telling it. It will also trigger a critical thinking process allowing to avoid prejudices of some of the characters that a neutral narrator can provoke.

Rewriting known story with another perspective will also help in developing creativity of the participants because they will make an effort to go beyond the common story and find new elements and situations for each of the characters



Methodology



1

Set up: Divide the large group into sub-groups of 5.

2.

Read the story of the Red Riding Hood by the Grimm brothers out loud to the whole group

3.

Role assignment: in each sub-group assign one character to each person. The characters are red riding hood, the mother, the grandmother, the wolf, & the hunter.

4.

Reinventing the story: Give the participants 20-30 minutes to rewrite the story from the point of view of the character assigned in the first person.

5.

Story sharing: in the subgroups, the participants will share the story they wrote according to their character. After each character, the participant will note the differences and similarities with the initial story

6.

After everyone has presented his story, reassemble the group.

7.

Reflect: As a large group, discuss what the participants experiences during the activity. The following questions can help to further discussion:

- With respect to the 'Assigned' role, how was the writing process?
- Did the assigned role give a new perspective to the story? if so how? if not, why not?
- Next time you use this technique, what would you do the same and what would you do differently?
- What other thoughts and insights do you have about this technique?

Evaluation



Debriefing questions that can be used:

- How do you feel after this activity?
- What does mean creativity for you now?
- What does mean critical thinking for you now?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?

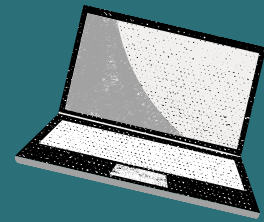


Annexes



- The story of Red Riding Hood in the national language

References



Some literature review about Critical thinking & creativity:

- [Fun-exercises-to-quickly-improve-creative-thinking](#)
- [what-is-creativity](#)
- [Critical Thinking](#)

Some videos about critical thinking & creativity:

- [5 tips to improve your critical thinking - Samantha Agoos](#)
- [How limits can boost your creativity](#)
- [Kingston University What is Creativity?](#)
- [6 Steps To Increase Your Creativity In Everyday Life](#)



WORKSHOP ACTIVITY

THE VIBRATING NATURE

Identifying storytelling space



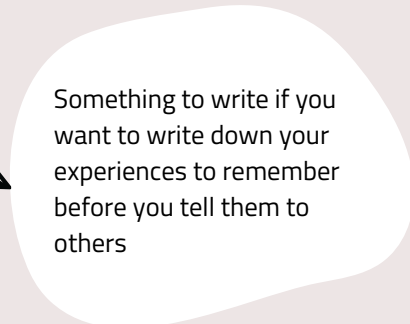
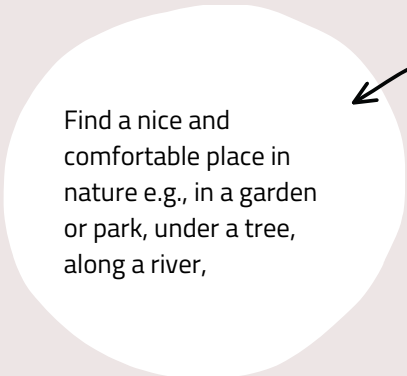
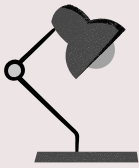
Adult educators & adult learners



15 to 30 minutes



2 to 99 (divided into pairs or small groups of max. 4 pp.); if there are a lot of participants, the evaluation can be done in small groups as well





Methodology



Variation I:

Find a spot that you like; stand still and close your eyes; spin a few times in circles and at a certain moment stop the spinning; open your eyes just for one second; remember what you saw and try to picture what you have seen in your head with closed eyes; repeat 2 or 3 times, then you can tell the others or you write it down.

Variation II:

Find a spot that you like; wander around and look out for something that catches your attention, e.g. a walnut cracked open, the special form of a leaf, etc. Try to find three lines that start a story involving the objects you saw, e.g. "what is the butterfly looking for?"

Variation III:

Find a place to sit down; close your eyes for a long moment (about 5 minutes, moderator can signal the end of that time by a bell); think about or write down everything you hear, smell (and maybe even taste) and feel (just key words). What own experiences or memories come to mind? Afterwards, tell the others about it and try to transmit the things you heard, smelled and felt to them! It is also interesting and diverse if everybody was in a different place. Try to listen to the others with your eyes closed, can you hear, smell and feel what they describe? What memories or experiences did they associate with the place?

Variation IV:

What other creatures live in nature? Can you try to take their perspective? Try to be a bird, an ant, a squirrel, a mole, ...What can/can't you see or do? Imagine what you are doing and tell each other

Evaluation



Ask yourself a few questions :

- Did the activity change your connection to the place?
- Which senses evoke memories, past experiences and/or stories?
- What does a place need to have to bring up stories? What should it not have? Does it have to have a special atmosphere?
- If you did the activity on Activity Sheet #2 in the city: what is the difference between them and the stories brought up in nature?





WORKSHOP ACTIVITY

EXPLORING THE CITY

Identifying storytelling space



Adult educators & adult learners



15 to 30 minutes



2 to 99 (divided into pairs or small groups of max. 4 pp.); if there are a lot of participants, the evaluation can be done in small groups as well



Objective of the activity

Identifying storytelling space

Preparation

Find any place or various places in the city or the village; either one you know or one you visit for the first time



Material

Something to write if you want to write down your experiences to remember before you tell them to others





Methodology



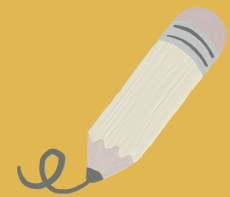
Variation I:

Find a place to sit down; close your eyes for a long moment; think about or write down everything you hear, smell (and maybe even taste) and feel (just key words). What own experiences or memories come to mind? Afterwards, tell the others about it and try to transmit the things you heard, smelled and felt to them! It is also interesting and diverse if everybody was in a different place. Try to listen to the others with your eyes closed, can you hear, smell and feel what they describe? What memories or experiences did they associate with the place? In your descriptions, try to use as precise a language as possible: being able to describe sounds and feelings precisely are enhancing your repertoire as a storyteller.

Variation II:

Watch people and ask yourself quietly: "I wonder what happens next...?" Guess what will happen next! Develop in your head or write down one or two short stories (key words are enough, just to remember) that could happen in this place, based on the persons you see. Afterwards, tell the others one of those short stories!

Evaluation



Ask yourself a few questions :

- Did the activity change your connection to the place?
- With your eyes closed, you rely on interpretations of the sounds and smells based on your own experiences. Did explaining the feelings and situations to the others promote your creativity?
- Which senses evoke memories, past experiences and/or stories?
- What does a place need to have to bring up stories? What should it not have? Does it have to have a special atmosphere?
- If you did the activity on Activity Sheet #1 in nature: what is the difference between them and the stories brought up in the city?





WORKSHOP ACTIVITY

STORIES IN THE MUSEUM

Identifying storytelling space



Adult educators & adult learners



15 to 30 minutes



2 to 99 (divided into pairs or small groups of max. 4 pp.); if there are a lot of participants, the evaluation can be done in small groups as well



Visit a museum, e.g. the art museum; before you go there ask the museum if it is possible to use it as a storytelling place; since the entry is often expensive, ask if you could go there for free; sometimes museums do have days with free entry, you could use them.
If you don't have access to a museum or just can't go with your group, follow Variation II.

Objective of the activity

Identifying storytelling space

Preparation



Material



Something to write if you want to write down your experiences to remember before you tell them to others; if you do Variation II in your classroom: a picture collection of historical paintings of your choice (they need to include persons).





Methodology



Variation I:

Go around on your own and find a picture/sculpture/artwork that appeals to you; make up the story behind it (if you want, you can write down key words to remember). Then go back to the group and tell the story to the others (without saying which picture/sculpture/artwork you're referring to). Who is able to find the picture/sculpture/artwork to your story? Afterwards, listen to the stories of the others and try to find their inspirational picture/sculpture/artwork in the museum!

Variation II:

As a group, find a historical painting which includes persons that appeals to you (this can either happen in a museum or in your classroom with pictures). Now, try to represent the same painting with your group! Which feelings can you depict on the painting? What is the story behind it? Try to transmit story and feelings in your representation as well! Some props need to be replaced with modern ones: what could you take instead? Be creative and develop your own version of that painting/scene! Take a picture of it (if you are in the museum, preferably right in front of the original).

Evaluation



Ask yourself a few questions :

- Did the activity change your connection to the place?
- What difference has time on a story? Can the same story (and the same feelings it causes people) be recreated in a different time? How and why (not)?
- Did you all see the same emotions and feelings in the original painting? Can there be different interpretations and therefore various stories? Which ones?





WORKSHOP ACTIVITY

PRESENTING THE STORY OF THE USELESS TREE #1



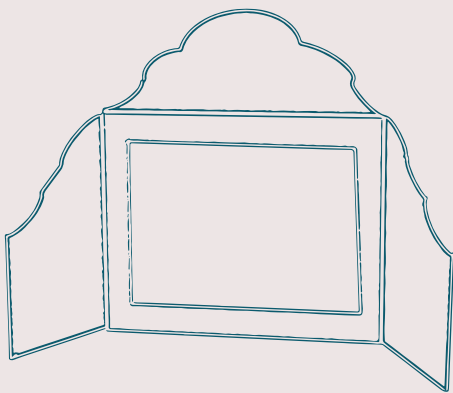
Adult educators & adult learners



10 minutes maximum to tell the story alone.
15 minute maximum to tell the story with more than one person.



Between 15 & 20 participants



Objective of the activity

To present a story as an introduction for a discussion

Preparation

Ask the learners to sit in a half circle around the kamishibai.



Material



One can use different pictures that correspond to the different phases of the story: one picture of a small bunch of trees – one picture with a few trees – one picture with the twisted tree



Methodology



1

Tell the story with the kamishibai. Learners are listening and try to imagine.

Be as concrete as possible, talk in images.



2.

You can start by asking a question: *Would you like to know why this tree is still there, standing all alone while he was used to stand in the middle of a wood.* You end the story by telling: *"Now you know, why..."*

3.

You can start by telling : *"One upon a time..."* followed by a moment of silence, to prepare the audience to listen and then you tell the story. The audience has to see the story by the images you've told. Not you as storyteller are important but the story is. You serve the story.

Evaluation

Ask some questions about the story to make sure your audience has understood.



Annexes



- The useless tree of Chuang Tzu



Presenting stories

WORKSHOP ACTIVITY

PRESENTING THE STORY OF THE USELESS TREE #2



Adult educators & adult learners



20 minutes



Between 15 & 20 participants



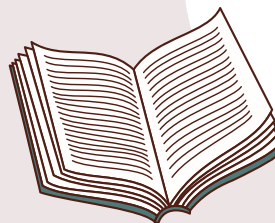
To tell a story



Ask the learners to sit in half a circle.
The learners know the story (because it has been told previously, because they read it at home, ...)



The story (written version, video, ...)



Methodology



The learners have previously read or heard the story.

The aim is for the learners to retell the story.



Each learner is assigned one character of the story (wise man, woodcutter, carver, logger, useless tree, eventually other trees). The useless tree makes noises, it's up to the other characters to play what's happening.



For instance, the useless tree growls when the carver comes by.

The carver says: this is a useless tree, I won't cut it because I can't do anything with the wood.

The carver mimes the cutting of the other trees.

And so on, the whole story becomes a play that is mimed by the learners while they tell what's happening, they actually translate the noises made by the useless tree.

Evaluation



Ask the learners about their character.
Why doesn't the logger want to cut the tree? What do you think about it?
And so on.



Annexes



- The useless tree of Chuang Tzu



WORKSHOP ACTIVITY

PRESENTING THE STORY OF THE USELESS TREE #3



Adult educators & adult learners



10 minutes maximum to tell the story alone.
15 minute maximum to tell the story with more than one person.



Between 15 & 20 participants

Objective of the activity

To present a story and make the learners talk about it.

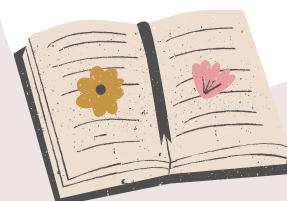


Ask the learners to sit in small groups.

Preparation

Material

A written version of the story.



Methodology



1

Give the story in a written version to a group of maximum 4 people.

2.

Each participant has another character to focus on. They read the story together.

3.

Take away the written version of the story.

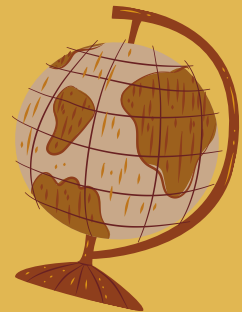
4.

The woodcutter, the logger, the carver and the wise man/storyteller sit next to another group with another story. They tell their story, each participant tells her/his part. The wise man/storyteller has to begin and end the story.

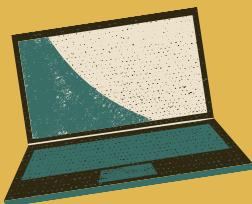


Evaluation

Ask the other group what the story was about. How do they feel about this story? What's the main theme of the story?



Annexes



- The useless tree of Chuang Tzu





Supporting the brain and the memory

WORKSHOP ACTIVITY

5 SENTENCE STORIES



Adult educators



10 to 15 minutes



Small group : between 5 & 15 participants

Objective of the activity

Why do we use this exercise with adult educators?

- to practise the structure of stories
- to internalise the structure of a story
- to train creativity and spontaneity
- to tell stories in a and as a group
- to have fun

The leader of this activity should know and be able to briefly explain the structure of a story:

- Beginning (who & where)
- Rising action (dilemma)
- Climax
- Falling action
- Ending

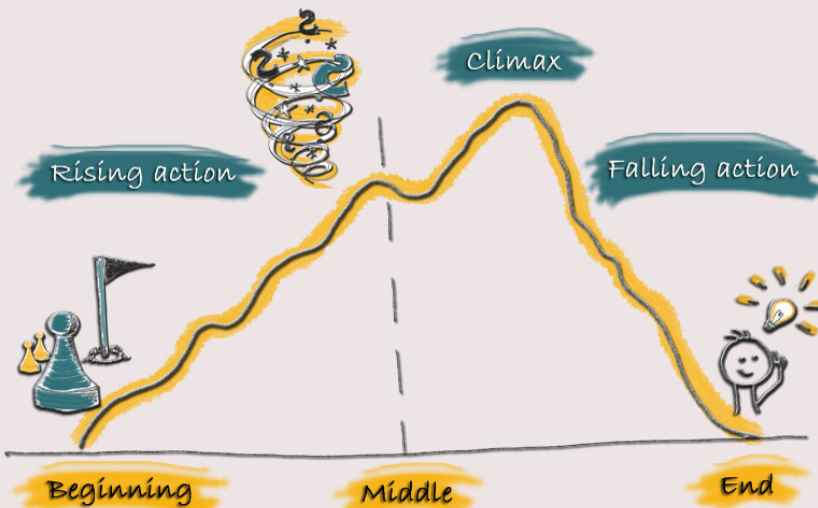
The group sit in a circle.

Preparation



Material

Flipchart or white board to note the five parts of a story





Methodology



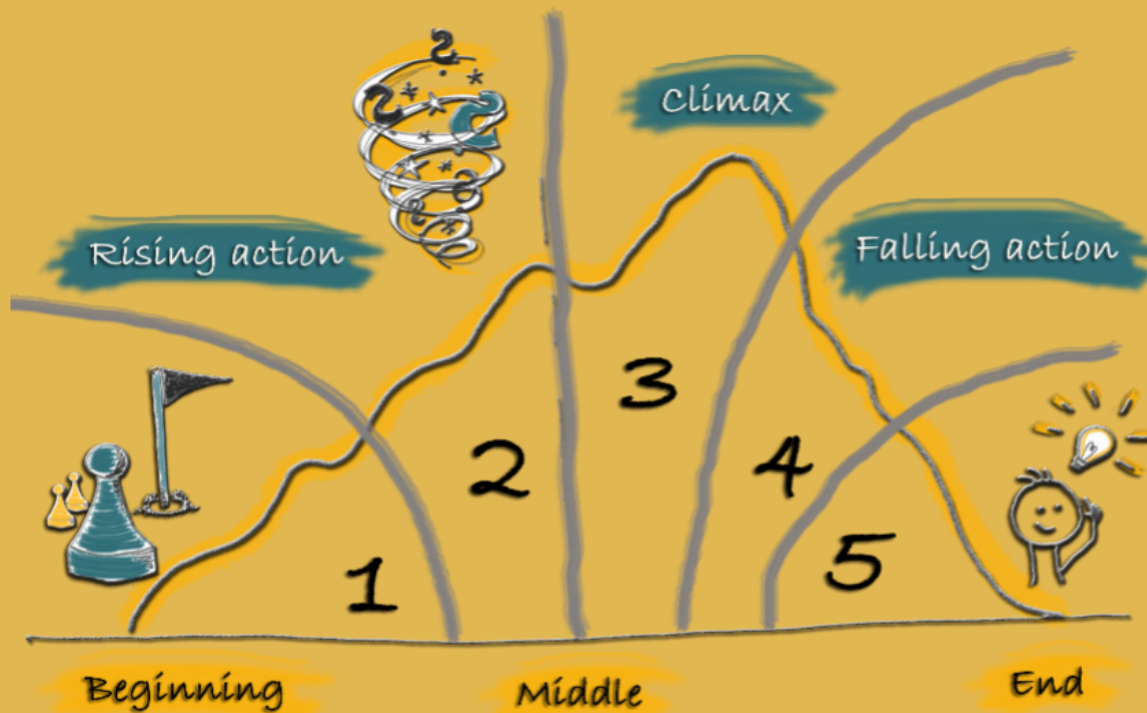
The leader starts with a very short repetition/explanation of the structure of stories.

In the beginning the location is described and the characters introduced in their daily life situation. After this introduction, there follows a dilemma or an initiating event, something that sparks off the story and causes a first reaction by the hero. This can be followed by series of complications and obstacles leading to crises which are temporarily resolved by the hero - a rising action that reaches at a certain point the climax. The climax can be something very dramatic, a kind of final showdown – the highest peak of tension.

The resolution of the Climax is a turning point where the hero turns the situation and can achieve his goals. Afterwards the story is slowing down and is coming to an end where the conflict is resolved. The hero usually has changed, he might be wiser, might be in a new position, might marry the prince...

[From the Online Course]

This is possible in only 5 sentences – one for each phase of the story.



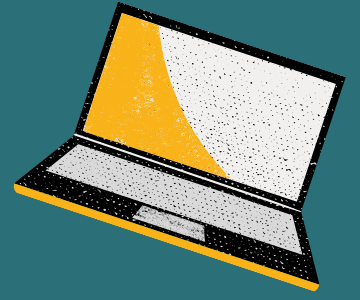
Example:

The leader starts with a first sentence containing one or more main characters, a place and maybe an initial event. The next participant formulates the next sentence of the stories with a rising action. The next participant tells the climax of the short story in one sentence. ... and so on. After 5 sentences the first story is finished and the next participant starts with a new first sentence. Depending on the size and motivation of the group you can go for two or three times through the circle. Please pay attention that the participants have to formulate another part of the story each time.

After the activity :

As you can see, you need only 5 sentences to tell a story. This is a so called story skeleton. If you memorize this you have only to fill it with details. 5 sentences are enough to remember a whole story.





Evaluation

- Do you remember all the told stories?
- What was new/ an new experience for you?
- What have you learned? About stories and storytelling? About yourself?
- What was particularly easy for you, what more challenging?
- Do you think this activity is applicable with your learners? Why/Why not?





Supporting the brain and the memory

WORKSHOP ACTIVITY

ONE SKELETON - MANY STORIES



Adult educators



20 to 30 minutes
(longer is possible)



Small group: between 4 & 16 participants



Objective of the activity

Why do we use this exercise with adult educators?

- to practise the use of story skeletons
- to train creativity and spontaneity
- to tell stories in a group
- to have fun

The participants should be familiar with the concept of story skeletons (see online course)

Leader of the activity: Select a story and create its story skeleton – make copies of the story skeletons for all participants

Preparation

Material

Copied story skeleton (according to the number of participants)





Methodology

- (if necessary or wished: brief repetition of the concept of story skeletons/story structure)
- decision: work in pairs or alone?
- task for all participants: use the story skeleton and create your story by filling it with details and action. Don't change the parts of the skeleton but be as creative as you want for fleshing out the story.
- 5 to 10 minutes time for the "creation" of the story
- At least 2 or 3 participants/groups tell their stories, maybe more
- Enjoy the differences of the stories 😊
- Were the messages of the stories also different?

The message of the activity :

There is no "right" and "wrong" with a story - there are only different versions. It's not a problem if you tell a story differently each time. You can change the emphasis, change the focus of your audience, but the message remains the same.





Evaluation



- What did you like most about the other stories?
- What was new/ an new experience for you?
- What have you learned? About stories and storytelling? About yourself?
- What was particularly easy for you, what more challenging?
- Do you think this activity is applicable with your learners? Why/Why not?

References

Example

- The skeleton:
- An old lady has a fat cat that only eats candy cat food.
- She takes the cat for a walk to get some exercise.
- The cat gets stuck.
- Firemen come to the rescue and free the cat, the old lady is very thankful.
- The cat eats better food and doesn't get stuck ever again.

The full story: The Fat Cat (Danish Folk Tale)

There once was a little old lady in a black hat that owned a fat cat. Every day that cat would eat nothing but candy cat food. The little old lady tried to give the cat breakfast, lunch and dinner, but the cat would only eat candy cat food. One day the lady said. "Fat Cat, you are too fat, we need to go on a walk for exercise". The little old lady put on her black hat and went for a walk with the fat cat. As they were walking, the fat cat got stuck in between a garbage can and a tree. The little old lady cried "Help, Help, my cat is stuck between a garbage can and a tree." The Fat Cat cried "Meow, Meow". The Firemen came to rescue the Fat Cat. They all stood around trying to figure out how to get the Fat Cat unstuck. "We have all these hoses in our truck, we could use to flush the cat out", the Firemen said. "Oh, No!" said the little old lady in the black hat. "No, No!" cried the Fat Cat.

"Well, maybe we should push." So all the Firemen pushed and pushed, but that Fat Cat did not budge. Then one of the Firemen said: "Let's grease him up." So the Firemen used grease and butter and rubbed it all over the Fat Cat. Then they pushed and pushed and the Fat Cat slipped right out. "Oh Thank you, Thank you", cried the little old lady. "Thank you, Thank you", cried the Fat Cat.

The little old lady in the black hat and the Fat Cat went home. The Fat Cat said to the little old lady, "I don't want to get stuck again."

So she ate her breakfast, lunch and dinner and didn't eat any more candy cat food. And you know what... The Fat Cat wasn't so fat anymore and she never got stuck again.





Supporting the brain and the memory

WORKSHOP ACTIVITY

MEMORISING WITH STORIES



Adult educators



20 to 25 minutes



Between 4 & 16 participants



Why do we use this exercise with adult educators?








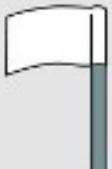



- to remember numbers more easily
- to stimulate creativity and use it for memorising
- to get a first idea of how memory techniques work with stories



The leader should prepare this picture in a way that s/he can show it the whole group (via Beamer or a paper copy for each person/each pair or painted on a board/flip chart ...)



See preparation: the picture visible for all participants

Die Zahlensymbole nach der Geisselhart-Methode <small>©TEAMGEISSELHART GmbH www.teamgeisselhart.de</small>	0 	1 	2 
3 	4 	5 	6 
7 	8 	9 	10 





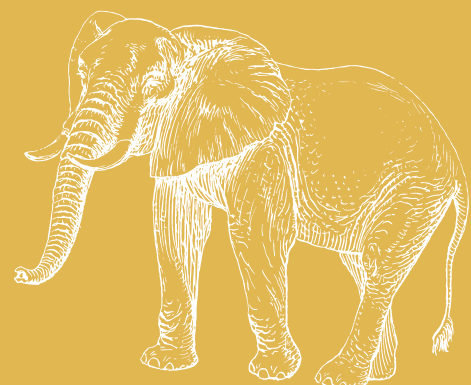
Methodology



- The leader briefly introduce the memory technique: You internalize a picture for each number (see picture). It's easy because there is a connection between the numbers and the image/shape.
- The leader demonstrates with one example how you can build a story with the number-pictures and thus remember the numbers and the sequence

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- The elephant (6) very carefully picked up the egg (0) from the ground, when suddenly a snake (9) hatched out of it. With joy, he grabbed a trident (3), stuck a candle (1) on top and turned his egg timer (8) to wait patiently to see what else would happen.
- Do you have the pictures of this story in your mind? Can you repeat the story? And can you deduce the number from it?
- Everybody or every pair thinks of a 6-8 digit number.
- With the help of the pictures, the participants create their number story (approx. 5-10 minutes).
- Afterwards, the participants/pairs tell each other their stories. Can the others identify the number?





Evaluation

- Which of the stories(numbers) do you remember?
- What makes a story particularly good to remember?
- What was new/ an new experience for you?
- What have you learned? About stories and storytelling? About yourself?
- What was particularly easy for you, what more challenging?
- Do you think this activity is applicable with your learners? Why/Why not?



References

- [In German only.](#)





WORKSHOP ACTIVITY

THE SQUARES

Developing storytelling competences



Adult educators & adult learners



30 to 40 Minutes



Between 10 & 20 participants

Objective of the activity

Developing storytelling competences:

This exercise is an icebreaker, bringing out the social side of the participants. Also, it gives an immediate experience of a storytelling climate.

Material

- Pens
- Paper
- Scotch tape

Preparation

The facilitator needs to print out the annex of this activity according to the number of participants, one copy per participant.

•The facilitator can give those additional instructions to the group :

- When you hear your partner tell your story you might find there are some misunderstandings. Don't show, don't correct, just approve this new version.
- After each story told in the ring, give a kind applause, don't start discussions, move on with next story.

Concerning the annexed table, the themes chosen can vary according to the group dynamic or if the facilitator wants to orient it more towards a specific topic for example: theme about childhood or life situations, about travel, about culture differences, about emotions, etc.

Tips for the facilitator

Methodology



1

Each participant gets a paper divided in four squares. Each square has a theme for fishing in the participants memory for situations of change, challenge etc. For instance, "I was brave when...", "That was a dramatic journey...", "Then I revolted...", "How embarrassing...", "A meeting that caused change...". The participants search memory for each square, write a word or sentence in each square representing the event they recalled. They are given 3 minutes for this. Once they are done, they need to stick the square with a tape on their chest.

2.

All participants are instructed to mingle within the workshop space, meet each other briefly and ask about one of the square. They share shortly, for 30 seconds, and move on.

3.

After a while the facilitator instruct them to pair up, find chairs and sit down with partner. For 4-5 minutes per person, they interview each other about each square.

4.

After this the facilitator asks each participant to tell one of their partners stories: Make a choice and take another 5 minutes to interview the partner about that specific story. They are also asked to search specifically for events and images, and to avoid comments and reflections that the person have about the story.

5.

After the interviews, each couple pair up with another couple for storytelling.





Evaluation



- Debriefing questions that can be used:
- How do you feel after this activity?
- How did you feel when you heard your story told by someone else?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?

I was brave when..."	That was a dramatic journey..."
"Then I revolted..."	"How embarrassing..."





WORKSHOP ACTIVITY

THE CORNERSTONES

Developing storytelling competences



Adult educators & adult learners



30 to 40 Minutes



Between 10 & 20 participants



Developing storytelling competences:

This exercise aims to give the participants an understanding for the elements that builds a story.



Preparation

No preparation needed

Material

No material needed



Methodology



1

The facilitator presents the idea of a simplified dramaturgy, that a story has four cornerstones: We will explore them one by one.

▪ First cornerstone is "Person", the subject, the main character. Participants are given 30 seconds to choose someone that meant a lot to them in their early life, someone that they will be ok to make a story about. Now the participants are asked to give a "picture" or "verbal snapshot" of the person. Meaning that they don't tell a story, don't tell who it is or any relation they have to them. They just need to give the image of the person: face, clothes, smell, sound, etc. connected to the character.

▪ The second cornerstone is the "Place". The participant should choose a place that they can describe as well as the character, and where the character could appear. Participants are paired up and they share the image.

▪ Now the facilitator explain that these two cornerstones represent normality. The third cornerstone is the one that will disturb the order. It's the motor of every story: "Dilemma". They are also told the fourth cornerstone, which is the "Ending". The end sums up the story.

2.

The pairs are given 3 minutes per person. In conversation with their partner, they decide on a dilemma for their character and draw up a storyline, meaning a series of events, with beginning, movement, meeting of dilemma, struggle to solve dilemma and ending.

3.

Participants switch partners. They are given 3 minutes each to tell their story. After, the listener gives response for 2 minutes. Starting with what they liked about the story and then what suggestions they have to improve it. If there is time within the 2 minutes, the teller can ask for help with specific issues in the story. Whatever the responder gives, the teller is free to use or ignore suggestions.

4.

Groups are made with 3-5 participants depending on how much time is left. The groups are asked to listen, give applause, but not start discussions.

5.

After that, the whole group is gathered and there can be some Q&As and discussions.



Evaluation

Debriefing questions that can be used:

- How do you feel after this activity?
- How was it to work in pairs about your story and to give feedback to your pair?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?



WORKSHOP ACTIVITY

LEARN STORIES

Developing storytelling competences



Adult educators & adult learners



40 to 60 Minutes



Between 10 & 20 participants

Objective of the activity

Developing storytelling competences:

This exercise will show how easily one can learn a new story and process it to tell it with one's own words. Also, the participants will find that they can feed any scene in the story with their own images.



Preparation

The facilitator needs to print out different stories according to the number of participants. The stories should be brief, easy to read and to memorize.



Material



The stories

Methodology



1

Participants are in pairs. Each pair will choose one story. The couples are given 3 minutes to read the story – over and over. They are told to just try understanding the storyline. Formulations have no importance, no memorizing of language.

2.

Summarizing: One in the couple holds the paper while the other gives a summary. When the second also has given a summary of their story, they get next instruction.

3.

Exploring: They are given a ball and an instruction: The one who has the ball starts telling the story with images. Tell 4-5 sentences, then give the ball to the partner who continues the story developing the images, interpretation etc. When they come to the end of the story, just start over and explore it again.

4.

When all couples are doing this, the facilitator breaks in for next instruction: "I will call out now and then. When you hear me calling "Image" the one who has the ball must freeze the story and just describe what might be in this very image. Make it a list, as if you were a set designer planning a movie and must get ideas for this scene. When I call out "Story" you can go on with the story as before. This can happen for 8-12 times.

5.

Finally, the couples are split up and groups are made. They are instructed to make a space where the teller stands and the listeners are sitting. Applause after each story, no discussions. When one group has finished, they spread out to other groups that are still telling.

6.

After there is a full group discussion can take place.

Evaluation

Debriefing questions that can be used:

- How do you feel after this activity?
- Did you encounter any difficulties in remembering the story and how did you overcome that?
- How can you use this activity with your adult learners?
- Can you identify any difficulty in setting up this activity with the adult learners?





Involving listeners

WORKSHOP ACTIVITY

TALKING AND LISTENING WITH THE EYES



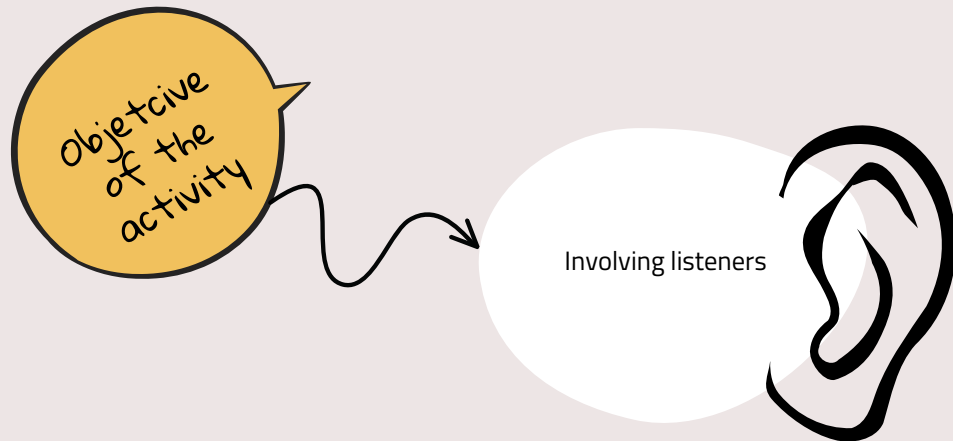
Adult educators & adult learners



30 minutes



Between 10 & 20 (three or four groups per 5 people) participants



The activity can take place outside or in the classroom.
The needed preparation are sheets of paper with a big dot of a certain colour (each paper each group).
In case of indoor activity, you can remove tables and chairs, but not necessary.



Material

- Markers different colours,
- Paper,
- glue or pins (in case outside activity, to stick the papers)



Methodology



- Participants are asked to close their eyes and keep it shut till the moment they hear a siren, or any other agreed sound.
- We hang sheets of paper with different colour dot in different places (corners). Number of paper sheets depends to number of groups we have.
- With different colour we mark every participant forehead- drawing a dot.
- Before they hear the agreed sound, we give them the instructions:
 - o They have to find their colour group corner in complete silence
 - o allowed communication is only with the eyes (no words, no gestures)
 - o when they find their group, they are allowed to help other participants under given rules- communication only with their eyes

The aim of activity is to understand how important eye contact is :

- What all we can hear or tell with it,
- The connection that can build among people- also social inclusion/ exclusion topic
- How to wake others attention
- How others understand the things we want to express. Is that surprising to us? What was new, what did we learn?
- ...

Evaluation



- After the activity use the question for evaluation
- Did you understand the signs that have been given to you?
- Whose eyes you find most talkative to? Why?
- Was there a moment in this task that "reading or saying" without voice or gestures was difficult for you? Why? How did you feel then?
- How did you feel when you found your group? Why?





Involving listeners

WORKSHOP ACTIVITY

BALLOON



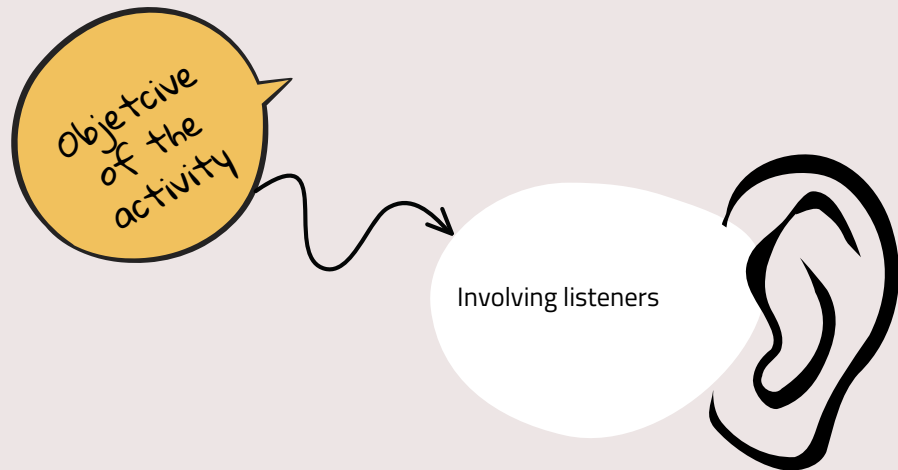
Adult learners



30 minutes



Between 6 & 10 participants

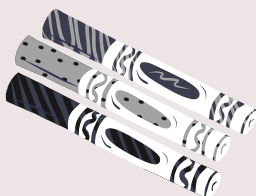


Preparation

The activity can take place outside or in the classroom- make shure that you have enough space, maybe remove the tables

Material

- Chairs
- Marker
- Balloons



Methodology



-Every participant gets the balloon and marker.

On the balloon they have to draw something that represent their most important trait (?- curiosity). Next step is to present themself with the balloon and a short story about the drawing to others.

When they finish, they stand up. They have to throw the balloon in the opposite direction of themself.

Teacher mix the balloons a little bit and invites the participants to take one- they are not allowed to take their own.

Afterwards they have guess to which member of the group belongs the ballon they have and what was story about the members important trat.



Evaluation

Use question such as:

- Was it difficult to find your important trait? Why?
- Which story that was shared you memorized the most? Why?
- Where the traits others exposed also traits that are important to you?
- If you could do it again would you pick the same trait or would you choose another one? Why?



Reforming the questions you can use the activity regardless of:

- Ice breaking activity
- Open a space to express certain emotions, building self esteem
- Or lecture certain content and the goal is to make it more memorable for the participants (geography, language acquisition...)





Involving listeners

WORKSHOP ACTIVITY

REVERSED STORY



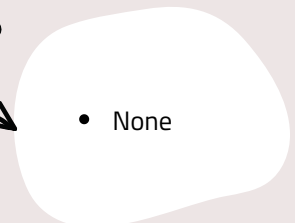
Adult learners



40 minutes



10 participants



Methodology



Teacher tells the story:

Monday morning. I hit the alarm clock without realizing it.

Oh God- I'm late for work! And there is an important meeting with a special client which could bring me the promotion! How fast can I be? I dressing, brushing my teeth and combing my hair at the same time I think. Where is my bag, where are my car keys, glasses... Oh, I'm nervous!

Next minute I am sitting in my car and with full speed- on the road. Suddenly this red car appears in front of me, driving really slowly.

I'm going to miss a meeting for God's sake ... I'm pressing the horn. Once, twice, three times ...

Nothing!

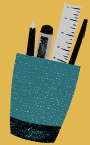
The car in front of me drives even slower and stops at a traffic light intersection. At the green light!

Completely furious I step out of my car, when suddenly the door of red car opens. I barely heard the old man saying:

"Please, can you call the ambulance. I'm having a heart attack"

After presenting the story, participants are put in pairs. Between each other they share a story when:

- You were judgmental
- You were unjustful



Evaluation



• After the activity use the question for evaluation

- Why did you misjudge a person? What were your thoughts and why?
- How did you feel when you realized that?
- What did you learn?
- How do you use that knowledge now?





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