

Good Practices Report



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Good practices collected

Of Storydragons, Silvernoses and Bookworms - PHSt – Austria

Title of the 'project', 'group' or 'learning activity'	<p>Of Storydragons, Silvernoses and Bookworms</p> <p>A storytelling project in a primary school in Gleisdorf, Austria A storyteller working with children to do their own storytelling</p> <p>A short account can be seen at this address: http://www.freudeanmaerchen.at/Highlights/Geschichtendrachen</p>
Background: target group – needs - context	<p>The work presented here was done by a storyteller and three groups (each 20 pupils) of primary school students aged nine from an Austrian school in a small provincial town in Styria, Austria.</p> <p>It was part of a school-wide reading project to foster reading skills (national policy in Austria) in which the storyteller was originally part of the reading motivation. However, his collaboration brought in a new focus and culminated in a storytelling event. The idea was to turn the strong metaphors in the tales into an actual holistic experience making children write/tell and act out their stories.</p>
Subject matter	<p>The mother tongue German: reading – listening - children choosing favourite stories – self-expression (children telling and acting out stories).</p>
Special attention to the role of the storytelling activity in the Good Practice	<p>The role of the storyteller: He considers himself an artist who fully lives in his stories without a pedagogic or methodic subtext and shows himself existentially touched by their metaphors. In this way enabling children to become “touched in their souls”. Fairy tales and stories as well as the art of storytelling allow children to become engaged in the stories with their whole being.</p> <p>Quote Gerald Hütter(2014) Radio OE 1, Austria: What we are and what we could be</p> <p>“You remember those things well that you enjoyed. Everything else can be learned by making an effort using learning strategies, repetition etc., but it is difficult because there are no traces left in the brain. Things “go under your skin”, when there is meaning in them. It doesn’t help much if things are important for parents, teachers or other authorities if it does not touch me. If it is important to me I open my eyes and look and my brain reacts by emitting hormones and then I will remember because I made it my own...” translation C.Bauer</p>
Time scale	<p>January – April 2014</p> <p>Work at school and at home as well - culminating in a “storytelling fest”</p>
Goals & objectives Competences to develop	<ol style="list-style-type: none"> 1) To foster pupils’ silent reading and reading out skills 2) To encourage pupils to read stories, make them their own and write, tell and perform

	<p>3) All pupils are able to tell and present their own favourite stories</p> <p>4) Children experience the content and metaphors of fairy tales in a holistic way: in their minds as well as physically, emotionally, motoric</p> <p>5) Children take their spontaneity into the act of telling and showing (no assessment) and experience their own competence in doing so</p> <p>6) Cooperation between children in creating a positive, collaborative experience focusing on art, poetry and tales (rather than food...)</p> <p>7) Children develop a natural presence in telling and performing</p>
Implementation: detailed description	<p>After the children have read stories from fairytale books and listened to stories of the storyteller they are asked to select their favourite one and in a class process the class favourites.</p> <p>The storyteller enriches the story repertoire of children with selected fairy tales and other traditional stories.</p> <p>In a series of four workshops the storyteller accompanied the children into their own storytelling process in which they were also allowed to use drama techniques. All the children were able to participate (not only the “gifted” tellers). The activities culminated in a storytelling night “Erzählfest” (a storytelling party) in which children and the storyteller performed stories in five different parts of the school among them, by candlelight in the attic of the 100 year old school-building.</p>
	<p><i>Who told the stories?</i></p> <p>- students and storyteller...</p>
	<p><i>type of stories: traditional / personal / literary</i></p> <p>Mostly fairy tales (Brothers Grimm) “Glück gesucht!” (Ulrike Motschiunig) One story written by one of the children</p>
	<p><i>technology used (if any)</i></p> <p>---</p>
Benefits (expected and unexpected)	<p>Children were actually enthused by the stories</p> <p>The children worked together in a creative process, bringing in their own ideas and developed their communication and presenting skills. They experienced a different kind of event in which they themselves were creators and audience. They experienced artistic expression as “food for the soul” and storytelling as something that added meaning to their lives.</p>
Evaluation	<p>- <i>impact</i></p> <p>Children were enthused for reading, telling and acting out stories and fairy tales and developed presence in the skills of telling, reading out and acting out.</p>
	<p>- <i>strengths</i></p> <p>Also children who are not gifted in language or do not have German as a</p>

	<p>mother tongue could get access to the stories and fairy tales by acting them out and listening to others doing so.</p> <p>- <i>weaknesses</i></p> <p>If teachers tried to do it without a storyteller it might not be possible to get the same direct response from the children.</p>
<p>Stories? (books / articles: what trainers refer to...)</p>	<p>Christel Gisela Oehlmann - <i>Garantiert erzählen lernen</i>. Ein Übungsbuch</p>
<p>Tell us an interesting anecdote</p>	<p>One of the groups of children selected the story „The princess on the baldhead” which was written by one of their comrades. The story is about a lonely princess who is longing for a friend. How could one make this loneliness felt and acted out? – 6 pairs (role A: princess, role B: absent friend) were playing at the same time. The princess is trying to get into contact with B, but B is turning their back. And a short remark, “The princess was lonely and longing for a friend, but nobody was there” turns into a group scene full of suspense. Through the turned back of B also the audience feels the loneliness. At the end of the story the princess does find a friend, however. Also this scene was acted out by 6 pairs and the joy was made accessible to everybody. All the children in the group were involved in the creation of the scenes.</p> <div data-bbox="444 997 904 1686">  </div>



Data and details of the organizer(s) (if allowed)

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Spielstadt – Jeuville – Playcity - Austria

Title of the 'project', 'group' or 'learning activity'	Spielstadt – Jeuville – Playcity - AT (following the example of a well-tried model of foreign language didactics called „simulation globale“)
Background: target group – needs - context	<p>Creation of a collective fictive setting such as living together in a village or small town or in a residential neighbourhood (tower building, housing block, ...), in a hotel, as a member of a tourist party, an enterprise and so on.</p> <p>The participants of this role play are all class pupils and their teacher(s), sometimes special guests (parents, ...)</p> <p>In the first or native language the model could be applied in basic elementary school, for foreign languages it has been tried from the second learning year on.</p> <p>The “simulation globale” can be implanted in the everyday regular class work treating a lot of topics concerning applied geography, cultural, economical and social information as well as many varieties of written and spoken language.</p>
Subject matter	<p>Creation of a (small) collective fictive world by telling and writing stories, developing fictive and imaginative actions based on realistic facts and knowledge, including various forms of written documentation, written and oral communication, creativity, learning processes in group dynamics, teamwork and multifaceted social aspects.</p> <p>“Jeuville” was done from the third up to the fifth year of French learning with 13 -15 year old pupils (see list at the end), “Immeuble” with a beginners’ group (age: 15; see also at the end) and with another second French year with 11/12 year old pupils.</p> <p>The teacher as a sort of storyteller starts the simulation by telling amusing or strange things that happen or have happened in the house or village. More and more the students participate and contribute their stories inspiring others. From time to time the teacher interposes new stories, new events (he has received a surprising letter or made an archaeological discovery, has met an interesting person our found out a mysterious detail about one of the persons ...)</p>
Special attention to the role of the storytelling activity in the Good Practice	<p>The aim of using the method in the teaching/learning process was to adopt a pleasurable playing element for gaining, practising, improving and consolidating (foreign) language skills combined with (basic) knowledge of civic, cultural, economic, ecological, ethical, digital (...) facts and attitudes.</p> <p>Learners make up their own identities enriched by additional proposals of the whole group, the characters interact with each other in every thinkable life circumstances and develop together acting processes, possible reactions and corrections. They have a lot of fun, also due to some surprise effect.</p>
Time scale	Since 1993 in diverse classes, in each case lasting a couple of years, in the beginning phase every lesson, comparatively frequently after the start-up

	period, later on sporadically according to the learning program and actual occasions.
Goals & objectives Competences to develop	<p>Communication skills in foreign language (mother tongue in primary school), being able to express imagination and ideas, to present one's project to an audience</p> <p>Mathematical competence, basic competences in science and technology occasionally (see detailed description)</p> <p>Digital competence by using ICT and producing documents (texts, pictures, videos)</p> <p>Learning to learn by different ways of working (on one's own, with a partner, with a group)</p> <p>Social skills by the ability to listen and accept other ideas, by creating and planning together concepts, by finding generally accepted solutions, ...</p> <p>Civic competences by the acquirement of social and political basic knowledge, often in comparison to the situation in one's own country (see detailed description)</p> <p>Sense of initiative and entrepreneurship by simulating and calculating the opening or closing a business, a restaurant, by planning a fictive cultural or athletic (...) event, a fair, etc.</p> <p>Cultural awareness by learning an comparing customs, diverse fields of culture, media and so on.</p>
Implementation: detailed description	<p><i>Activities</i></p> <p>The teacher presents the idea of the "simulation globale", according to the age of the learners he/she let them choose their favorite setting or indicates the frame.</p> <p>The teacher channels the first activities (writing individual biographies, general set-up of the village such as history, landscape, climate, economic situation, first events, ...).</p> <p>At the beginning frequently and later on from case to case the teacher tells stories in order to release pulses and to introduce new topics, new ideas.</p> <p>Subsequently the teacher who also has developed an identity becomes a real member of the group, as a facilitator, not the head of the fictious community. He/she gives the impulses according to the required learning targets and the curriculum.</p> <p>Some of the events were:</p> <ul style="list-style-type: none"> - opening of an restaurant - closing of a post office - election campaign - initiative for soft tourism - baptism of a child (or an adult) - demonstration against a planned power station - opinion poll - athletic competition - marriage of a popular film star in the village

	<i>The stories are told</i> by everybody, first mostly by the teacher, later on mainly by the pupils, but also by the teacher as a member of the group, the teacher launching or indicating the topics.
	<i>Type of stories and texts:</i> personal, individual stories (biographies, letters, e-mails, blogs, SMS messages, love stories, plans for the future, ... newspaper articles, flyers, brochures, advertising material, posters, bills
	<i>Technology used (if any)</i> conventional handwriting, digital writing and interacting, photograph, video picturisation, ...
Benefits (expected and unexpected)	<i>Expected:</i> Increase of motivation, improvement of the above-mentioned skills, notably language capability. <i>Unexpected:</i> a strong lasting identification with the personal role/persona, in some cases even after school leaving, positive social effects inside the learning group, everybody likes to communicate with everybody (not only with good friends)
Evaluation	<i>Impact and strengths:</i> - considerably increased willingness to communicate - very inspiring, nevertheless based on factual expertise - due to the playful form of learning factual knowledge is appropriated with more pleasure - positive effect on the teacher-student relationship because of the co-operative aspects of the setting - almost every topic may be implanted in the play
	<i>Weaknesses:</i> - limited time conditions especially with older students (curriculum!) - danger of fizzling out by and by
Stories? (books / articles: what trainers refer to...)	The method of the „simulation globale“ is easily available on the internet. The implementation demands a lot of spontaneity and pleasure in playing on the part of the teacher. Actual occasions as well as components of the respective curriculum can easily be integrated. There is no need of special technical literature.
Tell us an interesting anecdote	In a beginners' class (age: 15), I introduced the “simulation globale” in the form of “immeuble” which means block of flats. A girl learning ancient Greek in her regular program from the age of 14 on wanted to learn French as well. So she came to my class once or twice a week and could not be a constant inhabitant of our house. So she had to be somebody who comes from time to time, but who belonged somehow to the tenants. For our annual school report she wrote:



A speciality of the French course was a game called „immeuble“, a so called „simulation globale“. Each student as well as the teacher chose a personality. They occupied together the house 13, rue des fous (crazy street). I played a seven year old girl called Nadine LaBête (in the sense of elfish). This girl has an aunt living in this house rue des fous. From time to time Nadine comes to see her aunt (when I attend the French class). Nadine's favourite occupation is to stir things in the house and to wreak havoc between the tenants. Every time the teacher (Mme Glavič) told new stories concerning the house and its tenants and all of us reacted playing our own ideas. It is rather incredible what kind of things came to our mind when we developed the plot further all together. Surprising things happened on the spur of the moment.

Another French class (age:13-14, third to fifth year of French apprenticeship) was the above-quoted “village” – Jeuville. See the list of inhabitants with the (mostly meaningful) names and professions the students had chosen for themselves.

La liste des habitants de Jeuville
(25.000 habitants, près de Saint-Marrant, ville universitaire)

Jonny	Xavier Signal	gendarme – <i>constable</i>
Matthias	Roland Dupays	facteur, poète – <i>postman and poet</i>
Kathi	Francine Ecrit	secrétaire de la commune – <i>municipal secretary</i>
Paul	Florian Féka	propriétaire du bistrot (+ bureau de tabac) – <i>tenant of the local pub and tobacconist</i>
Lisa	Corinne Voibel	cantatrice d'opéra (en retraite) – <i>retired opera singer</i>
Johannes	Michel Eternel	étudiant éternel, gourou – <i>perpetual student and guru</i>
Philipp	Laurent Tailleur	menuisier-artisan, „croque-mort“ –

			<i>canbinetmaker and mortician</i>
	Manuel	Romain Bondieux	curé - <i>parish priest</i>
	Nicole	Mireille Malguéri	médecin-généraliste – <i>general practitioner</i>
	Matthias	Jean-Benoit Ecolo	chef du bureau de tourisme + ministre de l'environnement – <i>head of the tourist office and environment minister</i>
	Clemens	Bertrand Culisse	agriculteur-bio – <i>organic farmer</i>
	Elisabeth	Blanche Voitout	voyante – <i>clairvoyant, visionary</i>
	Daria	Catherine Bonnemère	maire – <i>mayor</i>
	Hemma	Joséphine Saibien	étudiante / serveuse – <i>student and waitress</i>
	Johannes	Adrien Caniffe	chauffeur de la baronne – <i>the baron's driver</i>
	Priska	Marie-Claire Média	journaliste – <i>journalist</i>
	Stephanie	Henriette Locasse	épicière / commère du village – <i>grocer and blabber of the village</i>
	Wenzel	Maomet Azulu	étranger / recherche boulot – <i>economic migrant</i>
	Julia	Ernestine Eon de Beaumont	Baronne – <i>baroness</i>
	Artemis	Diane Anchien	toiletteur de chiens / philosophe – <i>dog stylist and philosopher</i>
	<p>With this group we undertook a lot of activities such as editing a village journal, making a short film, a wall newspaper, an exhibition of photographs and so on. Even some parents came to tell me how their children enjoyed the playful aspect of imagining, telling, writing stories in this context. They were given an opportunity of incorporating some of their dreams and plans for the future, many humorous elements, they also achieved a number of cultural knowledge and we all had a lot of fun.</p> <p>The method is really convenient for learning to listen, to tell and to write, also due to the fact that you don't have to mean what you say, you can play a role completely opposed to your personal opinion or say what you want to say or to be, but what you can't show in normal life.</p>		
Data and details of the organizer(s) (if allowed)	<p>Elisabeth Glavič Akademisches Gymnasium Graz, Bürgergasse 15, 8010 Graz elisabeth.glavic@phst.at eliglavic@akademisches-graz.at</p>		

Storytelling Festival in Primary School – KHLim - Belgium

Title of the 'project', 'group' or 'learning activity'	<u>Storytelling festival in primary school</u>
Background: target group – needs - context	<p>Every year the KHLim (Catholic University of Limburg, Belgium) organizes an Experientially Orientated Spring module (EOS). Teacher training students from all over Europe take part in this module from February until May. They attend lessons, practise in primary and secondary schools in Limburg, and Belgian teachers and students organize cultural visits. From February to May 2014, 19 students from Belgium, Spain (Basques), The Czech Republic, Greece, Poland, Turkey and the United Kingdom took part in the EOS module. One part of this module is an international storytelling festival in a primary school in Bilzen, Limburg.</p>
Subject matter	telling folktales in English (not connected to a specific subject in this primary school)
Special attention to the role of the storytelling activity in the Good Practice	<p><i>Why did you use storytelling in the teaching/learning process?</i></p> <p>For many years we have been visiting the international story-telling festival in Alden Biesen with our students of teacher training. Story-telling is integrated in the curriculum of the teacher in primary and pre-primary education in Hemelrijk, so Alden Biesen offers beautiful examples of storytelling to our students every year.</p> <p>When we created EOS, I decided this was an annual event we had to include in the programme, because of its international character, and because of the link with folktales, which was one of the subjects in the module. So the EOS-students have a workshop on storytelling with one of the international storytellers and they listen to stories from all over the world afterwards. Then I had the idea to create a mini storytelling festival for pupils in a primary school, organized by the EOS-students. Just like the storytellers in Alden Biesen, our EOS students brought their stories from their own cultures and tried to find ways to make them understandable/comprehensible for children. Just like in the Sunday afternoon programme in Alden Biesen, the children can go from one location to another to listen to 3 different stories. At the same time, they learn something about the background and culture of the storytellers.</p>
Time scale	From 22-04-2014 to 30-04-2014

<p>Goals objectives Competences to develop</p>	<p>& EOS students:</p> <ul style="list-style-type: none"> - communication in foreign languages - cultural awareness and expression - intercultural competence - To convince the students of the importance of storytelling as a didactic tool. - to enjoy the stories <p>Primary school children:</p> <ul style="list-style-type: none"> - communication in foreign languages - cultural awareness and expression - intercultural competence - to enjoy the stories
<p>Implementation: detailed description</p>	<p><i>Activities (what did you do?)</i></p> <p>(by Anita Boesmans, teacher at the KHLim)</p> <ul style="list-style-type: none"> • Aims: Students get acquainted with the international character of folktales. Students learn about different forms in which to present folktales to children. The sessions are also a preparation for the storytelling festival in a primary school. • Choice of stories: every student chooses a folktale of his/her own region/country. They all present their folktales to each other. Together with the teacher (Marleen Mesotten) they decide which folktales will be told to the children of the primary school (10,11, 12 years old). The students are divided in 6 groups, as there will be 2 carrousels of 3 stories each. • The students attend the international storytelling festival in Alden Biesen (Bilzen). Raphael Rodan (Israel) ran a storytelling workshop. Kamini Ramachandran (Singapore) and Raphael Rodan, both excellent storytellers, told some stories. • The students prepared their performance in groups of 3 and were coached by Anita Boesmans and Marleen Mesotten. • The storytelling festival was held in the Sint-Mauritiussschool in Bilzen. All stories were told in English. Before the story, the students introduced themselves and connected with the children. After the story was told, the children were given a chance to express themselves in different creative ways and learn something more about the storyteller's background. • Finally the students reflected on what they learned about storytelling (performing and using stories as a didactic tool). <p>- <i>who told the stories?</i></p> <p>In Alden Biesen: professional storytellers In the primary school: students of the EOS module of the KHLim, Hasselt, Belgium</p>

	<p>- <i>type of stories</i>: folktales</p> <p>- <i>technology used (if any)</i> Laptop (PowerPoints with flags, pictures, words in different languages) mobile phone (for sound effects)</p>
<p>Benefits (expected and unexpected)</p>	<p>For the EOS students: We ended the week with a reflection session. When asked what they learned about storytelling and storytelling as a didactic tool the students gave the following comments:</p> <ul style="list-style-type: none"> - We want to use storytelling in the whole teaching process. - Storytelling is a different way of teaching. Pupils will understand better and enjoy more. - Storytelling is a good way of conveying values and theories. - Folktales are ideal to get children interested in foreign cultures. - Storytelling is ideal for language learning, but it can also be used for other subjects, e.g. economics and should be used much more in secondary education (e.g. set a scene, play a famous person ...). - As a teacher, we can create any atmosphere we want in the classrooms by means of stories. - By exchanging ideas and getting advice, we became better storytellers. - We learned to present ourselves in front of an audience. - It's very important to make a connection with the audience before you start telling your story. - Some props and visual aids can help, but it's more important that children can use their imagination (e.g. don't SHOW the dragon) - You can use the same object and redefine it (use it in different ways in the story) - Music or musical instruments help to create the right atmosphere. - The use of repetition and rhyme really helps the concentration. - Interaction with the children is important, but don't overdo it. - Don't translate, the children understand everything from the context (some Belgian primary teachers started translating, but this broke the spell). - The more you tell your story, the better it becomes, but every audience is different, you have to go along with the reactions of the children. <p>For the pupils of the primary school:</p> <ul style="list-style-type: none"> - They enjoyed meeting students of all over Europe and hearing about their background (country, language) - They enjoyed listening to the stories in English and watching the dramatisations - They became acquainted with international folktales - They improved their English and even learned some words in Greek, Basque, Polish, Turkish ... - After the story, they enjoyed answering the questions (even in English) and expressing themselves in creative ways (showing another ending, dramatising parts of the story ...)

	<p><i>Unexpected:</i></p> <p>The children were really interested in the home countries of the storytellers. After the stories, they asked questions about the geography, languages (especially Basque), flags ...</p>
Evaluation	<p>- <i>impact and strengths:</i></p> <p>Both students and pupils were highly involved during the complete process. They grew in many competences without realizing it: they learned in a playful way. Many ways of learning were used. Some students expressed this was the most complete teaching experience they had. The EOS students will most certainly use storytelling as a didactic tool in their teaching practice.</p>
	<p>- <i>weaknesses:</i></p> <p>The English pronunciation of some students (Greek, Basque) was far from perfect. Yet, all the children understood the stories.</p> <p>Time scale: if we had more time for feedback and rehearsal, the performances would have been even better.</p>
Stories? (books / articles: what trainers refer to...)	<p><u>Folktales:</u></p> <ul style="list-style-type: none"> - Three grateful animals (Flemish folktale) - The abduction of Persephone (Greek myth) - Little Martin (Basque folktale) - The rose Pimprenelle (Walloon folktale) - The twelve months (Czech folktale) - The legend of the Wawel dragon (Polish legend)
Tell us an interesting anecdote	<p>The teachers thought the children would have difficulties in understanding English, some teachers even started translating words and sentences. But soon they realized that their pupils not only understood the story perfectly, but even answered and asked questions in English. So they had underestimated the knowledge of English of their pupils.</p>
Data and details of the organizer(s) (if allowed)	<p>Name: Anita Boesmans (teacher and international coordinator at the KHLim)</p>
	<p>Address:</p> <p>KHLim dep. LER Anita Boesmans Hemelrijk 25 B-Hasselt België</p>
	<p>Mail address:</p> <p>Anita.boesmans@khlime.be</p>
	<p>1 or 2 pictures if possible (copyrights !):</p>



NOTE:
Also lesson plans available



Making digital stories with MS PowerPoint or MS Movie Maker – KHLim – Belgium

Title of the 'project', 'group' or 'learning activity'	<u>Making digital stories with MS PowerPoint or MS Movie Maker</u>
Background: target group – needs - context	Future pre-primary and primary teachers. This was part of an ICT course.
Subject matter	ICT
Special attention to the role of the storytelling activity in the Good Practice	<i>Why did you use storytelling in the teaching/learning process?</i> Because children love stories and ICT can be an added value.
Time scale	2 hours for making 1 story
Goals & objectives Competences to develop	<ul style="list-style-type: none"> - Digital competence: making a digital story with MS PowerPoint or MS Movie Maker. - Social competence: the students create a story in groups of 2 or 3. - Communication in the mother tongue: the story is recorded in the mother tongue. They have to think about the text of the story. - Cultural awareness and expression: they create their own story and choose nice illustrations.
Implementation: detailed description	<p>As the teacher I make the pictures, manuals, computers, software and microphones available. In the beginning of the session I explain the process and I let the students work in groups of 2 or 3. At the end of the session the story has to be complete. I also keep track of the timing.</p> <p>Lesson plan:</p> <ul style="list-style-type: none"> - The students select at least 6 pictures and copy them to a map on their desktop page. - They make a photo album in MS PowerPoint (insert>photo album>new photo album). - They save the digital story in the map on their desktop page. - They make a title page. - They write a text under each slide (notes). - They add on each page the necessary buttons (insert>forms>action buttons). - They make sure the buttons can only be used to move to the next page. - Record your story on each page (also on the title page) (insert>audio>record audio) - Save your story as a PowerPoint presentation.
	- <i>who told the stories?</i> The students

	- <i>type of stories</i> : they create stories for children.
	- <i>technology used</i> (if any): MS PowerPoint, Audacity and/or MS Movie Maker
Benefits (expected and unexpected)	Making their own digital story and using it in their practice.
Evaluation	<p><i>Impact:</i> students didn't know all the different things you can do with MS PowerPoint and experienced that making a digital story isn't that hard to do.</p> <p><i>Strengths:</i></p> <ul style="list-style-type: none"> - The teacher (student) can make stories that appeal to individual children/ their class. - The children can watch and listen to the story on their own, without the help of the teacher (student). - The children can listen to the story several times, so their language development is stimulated. <p><i>Weaknesses:</i> Not all the students have the necessary ICT skills to start a digital story.</p>
Stories? (books / articles: what trainers refer to...)	We use all the manuals online and on our electronic learning environment.
Tell us an interesting anecdote	A lot of students used their digital story in their practice and this was such a good experience that they made more stories.
Data and details of the organizer(s) (if allowed)	Name: Lieven Jacobs
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	Mail address: lieven.jacobs@khlime.be
	1 or 2 pictures if possible: no pictures available.

What does the teacher say? – KHLim – Belgium

Title of the 'project', 'group' or 'learning activity'	What does the teacher say?
Background: target group – needs - context	Come2Graz international week 2014 Two sessions for teacher trainees in which we use digital storytelling as a sense-making tool.
Subject matter	What is the teacher supposed to do in the world of flipped classes and MOOCs
Special attention to the role of the storytelling activity in the Good Practice	Why did you use storytelling in the teaching/learning process? I wanted to initiate teacher narratives in the 21 st century
Time scale	2sessions of 2 hours
Goals & objectives Competences to develop	Think critically about the use of ict in education Reflect upon teacher's identities and the institute which is called education Switch from the analytical-logical way of knowledge construction to a narrative way Express a view from different perspectives (thinking hats) Become culturally aware of the differences between the physical and virtual world. Use imagination and creativity to voice new possible worlds I used an up tempo dynamic to create a flow experience (Csikszentmihalyi) to increase student's creativity
Implementation: detailed description	- activities (what did you do?) I gave an old-fashioned PowerPoint-driven presentation which functioned as a narrative frame for the teacher trainee's stories. However I used a narrative structure to tell about research on digital innovation in education I used the components of Burke's pentad and gave the teacher trainees time to write down story ingredients after each component (Scene, Agent, Act, Agency, Purpose). From the very beginning the students knew they had to create a story based on their notes, reflections, associations. After my presentation they had a very short time to create a story of their own which they performed and which was filmed by me. The films were posted on Facebook inviting others to tell a story of their own
	- who told the stories? (add options: students, teacher, storyteller...) Teacher and students
	- type of stories: traditional / personal / literary ... Own stories
	- technology used (if any)

	IPad
Benefits (expected and unexpected)	All students created a reflection and two of them created a filmic dialogue.
Evaluation	- impact No idea as I quite conveniently disappeared afterwards
	- strengths The silence was broken
	- weaknesses It wasn't the purpose to create full narratives but the idea of continuing the conversation and to create a narrative space in a facebook group wasn't a great success. Silence allows one to stay in one's comfort zone and as such the Graz students were very courageous to speak up.
Stories? (books / articles: what trainers refer to...)	research
Tell us an interesting anecdote	In both groups the white hat perspective was chosen reluctantly. On top of that they fled the classroom each time. If we link this to the loss of teacher's identity who's moving from the sage on the stage to...I wonder whether this this change has already started.
Data and details of the organizer(s) (if allowed)	Name: Patricia Huion
	Address:
	Mail address (ask for permission !):Patricia.huion@khlum.be
	1 or 2 pictures if possible (copyrights !):

Of Cuberdons, Belgian Waffles, Beer and meatballs from Liege – KHLim - Belgium

Title of the 'project', 'group' or 'learning activity'	<i>Of Cuberdons, Belgian Waffles, Beer and meatballs from Liege</i>
Background: target group – needs - context	<p>The Cuberdons together with Belgian Waffles, a Belgian beer and Meatballs from Liege are short stories teacher trainees created to co-construct a whodunit. They used food to introduce aspects of Belgian culture to the partners of the Grundtvig project Learning to Learn By Teaching (L2LByTe)(2012-2014) Although they were adult students they developed a concept for pupils between the ages of 12-14</p> <p>https://www.facebook.com/video.php?v=4719691230319&set=o.288185834619743&type=2&theater</p>
Subject matter	Culture
Special attention to the role of the storytelling activity in the Good Practice	<p>Why did you use storytelling in the teaching/learning process? L2LByTe embraced the flipped class paradigm inviting both students and teachers to create knowledge clips. As a consequence we introduced storytelling as a way to “transfer” and construct new information and knowledge.</p>
Time scale	4 sessions of three hours and homework
Goals & objectives Competences to develop	<p>To increase their fluency in English as a foreign language To understand different cultures To become digitally literate To explore new ways of teaching</p>
Implementation: detailed description	<p>- activities (what did you do?) We researched the following topics: We tinkered with the following tools We brainstormed We created a story frame We gathered visuals from the Internet We discussed and tried story coherence We performed the story in our Facebook group We presented it to the other partner countries who created their own stories following our story We reflected on the learning outcomes We reflected on the (changing) teacher identities</p> <p>- who told the stories? (add options: students, teacher, storyteller...) We started from a story concept we found on ePals which is a network for teachers. The stories and their framework were created by the teacher trainees</p> <p>- type of stories: traditional / personal / literary ...</p>

	We created a whodunit
	- technology used (if any) We worked following the bring your own device principle. The students used the media they used in their everyday life: iPhone, computer, iPad, camera. They used different editing software.
Benefits (expected and unexpected)	The teacher trainees were surprised to find out that all competences were improved: listening, writing, reading, speaking, conversing. Their intercultural awareness was increased as they learnt a lot about other cultures just to be able to decide which products are typical for our culture. They joked they had to learn a second language as well: they moved from digitally sceptic to digitally able teachers. It's an exercise which fosters group cohesion as they need to rely on each other to co-create the story, to use digital media and to organize the performance.
Evaluation	- impact It caused us to rethink the role of the teacher and to redefine "learning".
	- strengths It increases the energy level as desperation increases your sense of humor.
	- weaknesses
Stories? (books / articles: what trainers refer to...)	<u>ePals</u>
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: Patricia Huion
	Address:
	Mail address (ask for permission !): Patricia.Huion@KHLim.be
	1 or 2 pictures if possible (copyrights !):

Is there a Moocy Way? – KHLim - Belgium

Title of the 'project', 'group' or 'learning activity'	<u>Is there a Moocy Way?</u>
Background: target group – needs - context	I shared with fellow teachers and educational researchers a Mystory (Denzin 2003) to make sense of my experiences attending a MOOC on storytelling. I presented it and introduced from the very beginning Boaz' three wishes structure to co-create the next level of the narrative
Subject matter	Learning experience in a MOOC from a teacher's perspective
Special attention to the role of the storytelling activity in the Good Practice	Why did you use storytelling in the teaching/learning process? MOOCs are relatively new. We can't quantify user's experiences as it's about changing, willing to open up, to adopt a mind shift. Besides at the time when I created this narrative there were no quantitative research results dealing with user's experiences other than how many chapters were followed. I needed to define the experience as I am thinking about creating adopting MOOCs.
Time scale	At the ECER conference 2014
Goals & objectives Competences to develop	I tried to define the following: What does it mean to learn in a MOOC? What does it mean to be a teacher and teaching a MOOCed subject?
Implementation: detailed description	- activities (what did you do?) I followed the MOOC I kept a diary I linked my diary notes to theoretical frameworks and visual metaphors I told a multimedia story I shared my reflection using the three wishes formula I posted the story on Facebook and created a narrative space I asked my fellow teachers to share their three wishes.
	- who told the stories? (add options: students, teacher, storyteller...) teacher
	- type of stories: traditional / personal / literary ... Explorer story
	- technology used (if any) IPad, pp
Benefits (expected and unexpected)	I was able to understand my learning experience. I enjoyed the flow experience.
Evaluation	- impact Nobody had learnt through a MOOC, yet. So I ended up explaining what

	MOOCs are. NOBODY shared their three wishes.
	- strengths The story opened a new world
	- weaknesses
Stories? (books / articles: what trainers refer to...)	<u>Research, diary</u>
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: Patricia Huion
	Address:
	Mail address (ask for permission !): Patricia.Huion@khlum.be
	1 or 2 pictures if possible (copyrights !):

Legend of the White Lady - Estonia

Title of the 'project', 'group' or 'learning activity'	Legend of the White Lady (10-11 years students)
Background: target group – needs - context	This is the part on Comenius School Partnership project called From Fantasy to Reality: A Voyage of Discovery. The children set out on a journey of discovery from <u>Fantasy</u> discovering about myths and legends across Europe to the <u>Reality</u> of comparing European Culture and Environment. In the first year all schools went on a journey of discovery (FANTASY), with the theme "Myths and legends". Children researched traditional myths in their own countries and using drama, and ICT.
Subject matter	History/ Mother tongue
Special attention to the role of the storytelling activity in the Good Practice	Why did you use storytelling in the teaching/learning process? Through the traditional storytelling knowledge is given life while students speaking skills are developed.
Time scale	3 weeks
Goals & objectives Competences to develop	The focus is on oral language development, knowledge about local history and creativity.
Implementation: detailed description	- activities (what did you do?) <ul style="list-style-type: none"> ➤ visiting local castle; ➤ getting to know about legend of White Lady; ➤ acting the play; ➤ review of the story, using photos from the play and PowerPoint presentation; ➤ telling own story/a new modern version about White Lady.
	- who told the stories? First the story is told by storyteller and then created and told by students.
	- type of stories: legend
	- technology used (if any) PowerPoint presentation made by students
Benefits (expected and unexpected)	- improvement of the students attentiveness, dialogue and expression. Digital competence by using ICT and producing PowerPoint presentation.
Evaluation	- impact
	- strengths <ul style="list-style-type: none"> ➤ inspiring children to acquire new knowledge about the local history and developing understanding about local history; ➤ developing children's knowledge about language and language learning strategies; ➤ developing creativity;

	➤ improving collaborative skills, team work.
	- weaknesses
Stories? (books / articles: what trainers refer to...)	<p>Legend of the White Lady</p> <p>On the Baptistery's circular window built into the southern wall of Haapsalu Dome Church a female figure appears during the full moon nights in August, who has been named the White Lady. How and why this woman reveals herself on the chapel's window for centuries a legend tells the following: In the Middle Ages, during the reign of Oesel-Wiek Bishop, every canon was supposed to lead a chaste and virtuous life according to the rules of the monastery. Access of women to the Episcopal Castle was forbidden by threat of death. However it happened so that one canon and an Estonian girl fell madly in love with each other. As the young people could not stay apart, the canon dressed the girl up as a boy and brought her to the castle to sing in the choir. For long it remained the secret, but one day the deception was discovered. The verdict of the Bishop was harsh: the canon was thrown to the castle's dungeon to starve to death, while the girl was immured alive in the wall of the Baptistery, then under the construction. Lamenting of the poor woman was heard for several days until she finally silenced. Yet her soul could not find the peace and, as a result, she appears on the Baptistery's window to grieve for her beloved man already for centuries, and also to prove the immortality of love.</p> <p>The White Lady Festival has been one of the highlights of the summer in Haapsalu for three decades. In the weekend closest to the August full moon the Haapsalu old town transforms into a buzzing marketplace, where the vibrant culture programme lasts from dusk till dawn and upon the arrival of the darkness open-air performances of the White Lady take place.</p>
Tell us an interesting anecdote	<p>The example about modern version of student's story. Story about White Lady (symbol of Haapsalu) and Old Tomas (symbol of Tallinn)</p> <p>Once upon a time lived the Old Tomas, who heard about White Lady in Haapsalu who was walled up. He was interested in her and decided to visit her. He climbed down from his guard tower and went to Haapsalu. He looked for the Lady for a long time, but he couldn't find her....Then it was getting dark and Old Tomas was really sad, but then... suddenly all went to shine and there was an lady. She was really beautiful and Old Tomas liked her at once. They had a little chat, but the Old Tomas had to go back to his guard post to Tallinn. He promised to go back, but unfortunately he couldn't, but he missed White Lady and since then he looks from his tower every day toward Haapsalu</p>
Data and details of the organizer(s) (if allowed)	<p>Name: Primary School of Haapsalu</p> <p>Address: Ehte, 14, Haapsalu, Estonia</p> <p>Mail address anneli@hk.tlu.ee</p> <p>1 or 2 pictures if possible (copyrights !): Annex PowerPoint presentation</p>

Under the same sky: my food is your food – POLIMI - Italy

<p>Title of the 'project', 'group' or 'learning activity'</p>	<p><u>Under the same sky: my food is your food</u> A digital storytelling project submitted to the competition "PoliCulturaEXPO 2015" in school year 2013-14 (www.policulturaexpo.it). The teacher (Cinzia Andreoni) was interviewed via Skype on her experience. What follow are excerpts and interpretations from her interview.</p> <p>The story can be seen at this address: http://www.1001storia.polimi.it/generate/INTERNATIONAL/1620/</p>
<p>Background: target group – needs - context</p>	<p>Every year, from 2006, Politecnico di Milano (Italy) promotes a digital storytelling competition for Italian schools. In year 2013-14, an international version was made available, on the topic of the forthcoming EXPO2015 fair: "Feeding the planet, energy for life". The target group of this competition are classes/groups of students under the guidance of their teacher(s), aged between 4 and 18.</p> <p>The work presented here was the result of a cooperation between two primary schools, one located in Italy and one in a refugee camp in Somalia. In Italy two classes were involved (primary school, second year), in Somalia a group of students of different ages* but comparable to the Italians in terms of performances.</p> <p>The Italian classes counted 44 students on the whole; most were quite well-performing. 5 were children with some learning disorders and 6 were children with certified special needs. The Somalian group was composed by children of different ages from a refugee camp; most were orphans and in high need of being engaged into a meaningful educational activity.</p> <p>*Due to the extremely difficult situation, it may happen that children aged 12 and more are not yet able to read nor write, therefore sit in the same "class" with younger students.</p>
<p>Subject matter</p>	<p>Comparison between Italian and Somalian food traditions and habits.</p>
<p>Special attention to the role of the storytelling activity in the Good Practice</p>	<p>The teacher was not new to using digital storytelling into the classroom. Due to her many years' experience with this practice (that in her own words "totally changed her way of teaching"), she was confident that her students would benefit from it. She declared: "when the storytelling activity is on, students cannot think about anything else".</p>
<p>Time scale</p>	<p>January – April 2014</p>
<p>Goals & objectives Competences to</p>	<p>The overall goal was making children understand and accept cultural diversities.</p>

develop	<p>Competences to develop:</p> <ul style="list-style-type: none"> - Group work - Peer-to-peer learning - Communication skills - Multimedia communication skills - Performance skills* <p>*The teacher reports “One of the most exciting moment of the work was when the students had to perform, to record their audios. They chose to do that in front of the whole class, one by one. Some were shy but managed to overcome their fears. They wanted to check all together in real-time whether they were satisfied with the result, and in case they were not, have the piece recorded again.”</p>
Implementation: detailed description	<p>- <i>activities (what did you do?)</i> The digital storytelling activity was framed into a larger program of intercultural exchange between Italy and Somalia, the goal of which was to create a book comparing the different traditions. One of the “chapter” had to be about food, so that material fitted perfectly into the competition on the EXPO2015 themes (“Feeding the planet, energy for life”). The teacher organised the Italian students (aged 8, from two different classes of the same institute) into groups. Each group was in charge of a specific “chapter” of the multimedia story and they started writing the texts. When it came to images, groups were remixed so that the right “competences” could be present in each of them. Some students who were more techy than the others took a leading role. Generally speaking, the work was organized with heterogeneous groups (i.e. groups putting together high and low performing students): in this way, even the pupils with some form of difficulty (learning disorders) found a role and participated with enthusiasm. Inclusion of problematic pupils was guaranteed by the high level of engagement. When texts and images were ready, audios were recorded: by each student, in front of the whole class. Eventually all the materials were introduced into an authoring tool provided by HOC-LAB of Politecnico di Milano (the competition’s organiser).</p> <p>- <i>who told the stories? (add options: students, teacher, storyteller...)</i> Students themselves created the various pieces of the story, under their teachers’ coordination.</p> <p>- <i>type of stories: traditional / personal / literary ...</i> A cultural comparison between different traditions; at times, self-expression by students, who say what they think of their peers’ food and habits.</p> <p>- <i>technology used (if any)</i> 1001stories – an authoring tool by HOC-LAB of Politecnico di Milano A digital audio recorder A digital camera</p>
Benefits (expected unexpected)	<p>and</p> <p>Improved understanding and acceptance of different cultures Group-work Inclusion Motivation</p>

Evaluation	- <i>impact:</i> The teacher acknowledges a high educational impact on the students, in the terms specified above
	- <i>strengths:</i> The main strength is the high level of involvement, that drives the benefits' achievement
	- <i>weaknesses:</i> The teacher identifies no specific weaknesses
Stories? (books / articles: what trainers refer to...)	The work is not based on an existing book, nor article. It is based on the students' personal experiences.
Tell us an interesting anecdote	The teacher personally visited the Somalian refugee camp during her Christmas holidays to help them with the work; their technical equipment is very poor (and their connection limited). Another anecdote is: in the Italian class, there was a Chinese girl who had just arrived from China. She hardly spoke Italian and was very shy; but when she heard that all the others had a part in the story, she forced herself and got a part too (a whole "chapter"!), to her teachers' surprise.
Data and details of the organizer(s) (if allowed)	Name: Cinzia Andreoni (the teacher who ran the experience)
	Address: /
	Mail address: cinziandreoni@gmail.com

Picture 1: Iqra tries the Italian pasta (a screenshot from the digital story)

Under the same sky: my food is your food

Iqra talks about italian pasta



2. Enjoy your meal: Canteen at school

- 2.1. Our chefs
- 2.2. Breakfast
- 2.3. Dahir
- 2.4. The canteen in Bussero
- 2.5. my favourite food in canteen

3. we taste unknown foods

- 3.1. Jabril talks about italian and somalian food
- 3.2. Italian food in our somali school
- 3.3. Iqra talks about italian pasta**
- 3.4. mango from Somalia
- 3.5. Sweet halwa from Somalia

4. at school we learn...

- 4.1. To sow salad in the vegetable garden
- 4.2. To make cheese, ingredients

Picture 2: Italian children taste a Somalian cake

Under the same sky: my food is your food

Sweet halwa from Somalia



2.3. Dahir

- 2.4. The canteen in Bussero
- 2.5. my favourite food in canteen

3. we taste unknown foods

- 3.1. Jabril talks about italian and somalian food
- 3.2. Italian food in our somali school
- 3.3. Iqra talks about italian pasta
- 3.4. mango from Somalia
- 3.5. Sweet halwa from Somalia**

4. at school we learn...

- 4.1. To sow salad in the vegetable garden
- 4.2. To make cheese, ingredients
- 4.3. Cheese recipite
- 4.4. Synergistic garden at the farm

Bella, buona e solidale (Beautiful, good and responsible) – POLIMI - Italy

<p>Title of the 'project', 'group' or 'learning activity'</p>	<p><u>Bella, buona e solidale (Beautiful, good and responsible)</u> A digital storytelling project submitted to the competition "PoliCulturaEXPO 2015" in school year 2013-14 (www.policulturaexpo.it). Three teachers managed the project; two of them were interviewed via Skype on their experience. What follow are excerpts and interpretations from the interview.</p> <p>The story can be seen at this address: http://www.1001storia.polimi.it/generate/EXPO/1743/</p>
<p>Background: target group – needs - context</p>	<p>Every year, from 2006, Politecnico di Milano (Italy) promotes a digital storytelling competition for Italian schools. In year 2013-14, an international version was made available, on the topic of the forthcoming EXPO2015 fair: "Feeding the planet, energy for life". The target group of this competition are classes/groups of students under the guidance of their teacher(s), aged between 4 and 18.</p> <p>The work presented here was done by a group of 30 students selected among 6 primary school classes from the same institute. All children were aged 8.</p> <p>The children were all in need of improving their language and communication competences: the activity was actually part of a special national project to reinforce competences; it was run during additional hours, in the afternoon, across 3 months, following an explicit permission by the parents. Three teachers were involved: the "main" teacher, an appointed supervisor of the special project and an expert in the use of technologies.</p>
<p>Subject matter</p>	<p>A story (fiction) about two bananas grown according to two opposite styles: one by a small cooperative of independent workers (responsible commerce), the other in the frame of a big multi-national company. They bananas compare their different destinies and in the end not only do they become friends but the multi-national one embraces the responsible commerce approach.</p>
<p>Special attention to the role of the storytelling activity in the Good Practice</p>	<p>The main teacher had already taken part in the digital storytelling initiative in year 2012-13. She considers storytelling in general as "the technique that is closest to children" and involves them most. In the multimedia version, she feels that students are "even more protagonists of their work: they can show what they mean, either by drawing and then scanning the images that correspond to what they have in mind or by finding them on the internet".</p>
<p>Time scale</p>	<p>January – April 2014 30 hours of work on the whole, distributed across 12 afternoon meetings.</p>
<p>Goals & objectives Competences to</p>	<p>The overall goal was making children improve their language and communication skills.</p>

develop	At the end of the work, teachers acknowledge the achievement of an increased attitude towards the issue dealt with (responsible commerce). Enhanced technical skills are acknowledged too.
Implementation: detailed description	First of all, the 30 students were selected according to their need of improving language competences: 30 children from 6 classes, all 3 rd graders. They were organised into groups of 5-6 children each according to their talents: those who wanted to organize the story, the ones who were more keen on writing or on drawing images etc. groups were generally heterogeneous, mixing students with different levels of performances. The groups were quite flexible and changed over time. Eventually all the materials were introduced into an authoring tool provided by HOC-LAB of Politecnico di Milano (the competition's organiser).
	- <i>who told the stories?</i> (add options: students, teacher, storyteller...) Students themselves created the various pieces of the story, under their teachers' coordination.
	- <i>type of stories: traditional / personal / literary ...</i> A fiction about responsible commerce comparing the different "destinies" of two bananas travelling towards Europe.
	- <i>technology used (if any)</i> 1001stories – an authoring tool by HOC-LAB of Politecnico di Milano A digital audio recorder (Audacity)
Benefits (expected and unexpected)	Change of attitude towards the subject dealt with: responsible commerce. Improved technical skills (among which the ability to search the internet: for pictures and materials). Improved communication skills.
Evaluation	- <i>impact:</i> The teacher acknowledges a high educational impact on the students, in the terms specified above
	- <i>strengths:</i> The main strength is the high level of involvement; the teacher says this was acknowledged as "one of the best experiences" by the students and also their parents. The second strength lies in group-work, a kind of organization in which "students give their best".
	- <i>weaknesses:</i> The whole group (30 students, aged 8) was sometimes difficult to handle, especially since they were divided into groups with different tasks (among which for example to record audios) being gathered in the same room.
Stories? (books / articles: what trainers refer to...)	The main teacher had previous knowledge about responsible commerce; contribution came from a local responsible commerce shop. Additional material was found on the internet.

Tell us an interesting anecdote	Unfortunately students were not able to come to the final ceremony in Milan (the school has no funding for that and the families could not afford paying for the long trip), so the teacher only came. But they all gathered in a big room of the schools: students, the other classes, all the families and the school's principal who endorsed the project. When they heard they had actually won the competition, the enthusiasm was very high.
Data and details of the organizer(s) (if allowed)	Name: Filomena Piepoli (the teacher who supervised the experience)
	Address: /
	Mail address: piepoli.f@libero.it

Picture 1: The beginning of the story: the “book” shows the garden of Eden with banana trees (screenshot from the digital story).



Picture 2: A bananas' plantation (screenshot from the digital story)

Le grandi piantagioni



00:05 00:30

Una grande piantagione.

⚙ Navigazione

⏮ ⏪ ⏩ ⏭

1. Il frutto perfetto
2. Un brutto giorno
3. La partenza
4. Il grande viaggio
5. La tempesta
6. Incontro fra due banane
7. La banana di nome Bana
8. La banana di nome Musa
- 9. Le grandi piantagioni**
10. I pesticidi
11. La piantagione del commercio equo solidale
12. La triste scoperta
13. L'abbraccio

Bones don't lie – POLIMI – Italy

<p><i>Title of the 'project', 'group' or 'learning activity'</i></p>	<p>Bones don't lie, a digital storytelling project submitted to the competition "PoliCulturaEXPO" in school year 2013-14 (www.policulturaexpo.it). Two teachers took part in the project; one of them was interviewed via Skype on her experience. What follows are excerpts and interpretations from the interview.</p> <p>The story can be seen at this address: http://www.1001storia.polimi.it/generate/INTERNATIONAL/1756/</p>
<p><i>Background: target group – needs - context</i></p>	<p>Every year, from 2006, Politecnico di Milano (Italy) promotes a digital storytelling competition for Italian schools. In year 2013-14, an international version was made available, on the topic of the forthcoming EXPO2015 fair: "Feeding the planet, energy for life". The target group of this competition are classes/groups of students under the guidance of their teacher(s), aged between 4 and 18.</p> <p>The work presented here was done by a class of high-school students from an Italian "Liceo Classico" (a high-school track characterized by an emphasis on classics and humanities). The students were aged 14 (they were on their first year).</p> <p>The teacher describes her students as in need of motivation: they are homogenous in social and economic terms, all from wealthy families, but not much committed to school.</p>
<p><i>Subject matter</i></p>	<p>The story is about how human skeletons if properly analyzed through modern techniques can tell a lot about health problems of ancient people. It stems from an exhibition on the findings of two archeological excavations on two necropolis near Rome.</p> <p>The subject matter is "Roman culture"¹.</p>
<p><i>Special attention to the role of the storytelling activity in the Good Practice</i></p>	<p>The main teacher finds this kind of activity (storytelling) highly engaging: in her words, "students were very committed, it was a pleasure to see them working at the story". Moreover, storytelling made students think about an audience: the teacher encouraged the students to perform at home, with their families and friends, to check whether their "story" was engaging.</p>
<p><i>Time scale</i></p>	<p>January – April 2014 Work at school and at home as well.</p>

¹ Students of "Liceo Classico" study Latin language as well as Roman culture.

<p>Goals & objectives Competences to develop</p>	<p>The teacher had a number of goals in mind:</p> <ul style="list-style-type: none"> • Help students <u>discover their passions</u> and attitudes through a multi-faceted activity. She says “I know this may sound untypical, since it is usually in the last years of the high-school that we try to make students understand how to move on with their studies, what they may do in life. But I think instead that it’s never too early to help youngsters discover what they could be good at, where their life could go. And actually, in this experience, it did happen that one boy got fascinated by the medical aspects of the investigation, another one said he would love to become an archeologist, another one said he came to like design, etc.” • Help students <u>improve their communication skills</u>. She gathered the row bulk of content for them, deeming them too young to perform an effective “crap detection” among all that could be found on the internet and also having in mind to focus on communication specifically. Then she asked the students to summarize the content into short fragments suitable for the multimedia format. Eventually, the most difficult task: she asked them to turn the texts from referential to phatic, i.e. engaging for the audience. “Read them to your parents and friends, see how they react!”. She admitted that not all the students were 100% successful in this, but still it was useful to make them understand the issue: telling stories must engage the audience. • Another sought-after benefit was: <u>improved understanding of the subject</u> at stake. The teacher realized that the various groups concentrated on their own “chunks” but were not familiar with the others – she said that if she could spend more time in the activity, she would add a further phase in which students would be somehow “compelled” to study their peers’ work. • Technical skills were gained too: the teacher noticed with surprise that young students, who are considered “digital natives”, are good at some tasks (like using social media) but totally unprepared for others. Through the digital storytelling activity they achieved a number of new skills, related to media literacy.
<p>Implementation: detailed description</p>	<p>The students were organised into groups by the teacher. Within each group, there was a coordinator who was in charge of reporting to the teacher on the group’s progress.</p> <p>The teacher found the main bulk of the content and provided the students with materials to summarize.</p> <p>She compelled all the students within the groups to try all the activities (writing the texts, creating/editing the images, recording the audios...).</p> <p>Each group performed the evaluation on its own part of the story.</p> <hr/> <p>- <i>who told the stories? (add options: students, teacher, storyteller...)</i></p> <p>Students themselves created the various pieces of the story, under their teachers’ coordination.</p>

	- <i>type of stories: traditional / personal / literary</i> The literary “genre” of the story is a documentary about an exhibition on how (Roman) skeletons can provide clues on people's diseases.
	- <i>technology used (if any)</i> 1001stories – an authoring tool by HOC-LAB of Politecnico di Milano A digital audio recorder (Audacity)
Benefits (expected and unexpected)	Enhanced motivation towards school's activities. Communication skills. Cognitive benefits (improved understanding of the subject at stake). Media literacy skills and technical skills.
Evaluation	- <i>impact</i> The teacher acknowledges a high educational impact on the students, in the terms specified above.
	- <i>strengths</i> The power of engagement of this kind of activity, leading to the achievement of benefits. The teacher acknowledges the role of the competition as motivator, “not because I want to teach my students they have to perform better than others, but because I want them to do their best”.
	- <i>weaknesses</i> At first, families were quite suspicious and thought that the digital storytelling activity would be... a waste of time; also some colleagues were not happy. Most of them changed their minds seeing the process and the result. Furthermore, the teacher regrets not having had enough time to favor the cross-studying of the content among the groups. “Had I had some 10 hours more, I would have devised a further activity to have the students exchange their content and study it, maybe asking them to create some form of evaluation on their own content”.
Stories? (books / articles: what trainers refer to...)	The exhibition's catalogue mainly plus other materials collected by the teacher from the internet.
Tell us an interesting anecdote	
Data and details of the organiser(s) (if allowed)	Name: Rita Tegon (the teacher who supervised the experience)
	Address: -
	Mail address:
	Picture 1: screenshot from the narrative, showing a gold bridge from Etruscan age

BONES DON'T LIE (a journey through food, nutrition and diseases in the Roman imperial age)

Alimentary diseases: the rich classes



Navigazione



3. Meat or fish?

- 3.1. What are isotopes?
- 3.2. The isotopes of carbon and nitrogen
- 3.3. Strontium 90: the example of Chernobyl
- 3.4. Carbon or nitrogen: meat or fish?

4. Food and paleopathologies 1

- 4.1. Roman's diet
- 4.2. Alimentary diseases: the poor classes
- 4.3. Alimentary diseases: the rich classes

5. Food and paleopathologies 2

- 5.1. Blood disorders

“Storytelling theater”, Halden upper secondary school – Norway

Title of the ‘project’, ‘group’ or ‘learning activity’	“Storytelling theater”, Halden upper secondary school (age 18 years old)
Background: target group – needs - context	“Storytelling theater” is a topic in "Drama and Society" in the education program for drama in upper secondary schools. This course has been held annually for nearly 10 years.
Subject matter	To create a storytelling program performed for children in kindergarten.
Special attention to the role of the storytelling activity in the Good Practice	<p>This is an annual course in traditional storytelling to give the students tools so that they can tell stories for children in kindergarten.</p> <p>Teacher Plan states that students should be able to do the following:</p> <ul style="list-style-type: none"> • use basic techniques of storytelling • to explain some basics about storytelling • compile a storytelling program for a specific audience • facilitate a storytelling situation • to explain storytelling as a pedagogical method • discuss the importance of storytelling in different cultures
Time scale	The students have one day course with a storyteller, then they work toward creating a program for kindergarten.
Goals & objectives Competences to develop	The course meet the objectives above, and focus on giving the students confidence to actually tell for a group of children.
Implementation: detailed description	<p>- activities (what did you do?)</p> <p>During the day the course students work with the following:</p> <ul style="list-style-type: none"> - imaginative stories - Listening exercises - Working with folktales - And learn techniques to perform a folktale
	<p>- who told the stories? (add options: students, teacher, storyteller...)</p> <p>The teacher and the students</p>
	<p>- type of stories: traditional / personal / literary ...</p> <p><u>Folktales</u></p>
	<p>- technology used (if any)</p> <p>None</p>
Benefits (expected and unexpected)	The students discover "how easy" it is to learn a text that they do not memorize.
Evaluation	- impact
	- strengths

	<p>- weaknesses</p> <p>There is not enough time to learn to understand what a folktale is and how to choose a story suitable for an audience. At first, the students got the opportunity to find a story themselves, but they chose stories that were not folktales, like picture books. It has therefore been prepared a compendium which students can choose stories from.</p>
Stories? (books / articles: what trainers refer to...)	
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: Heidi Dahlsveen and Mona Staal Pettersen at Halden VGS
	Address:
	Mail address (ask for permission !):
	1 or 2 pictures if possible (copyrights !):

Storytelling School in Skedsmo, with Marianne Sundal and Lise Grimnes – Norway

Title of the 'project', 'group' or 'learning activity'	Storytelling School in Skedsmo, with Marianne Sundal and Lise Grimnes
Background: target group – needs - context	The project was initiated by the Cultural Rucksack together with the education sector in Skedsmo, 2003.
Subject matter	Traditional storytelling in schools and teaching
Special attention to the role of the storytelling activity in the Good Practice	<p>Why did you use storytelling in the teaching/learning process?</p> <p>This is a large project with many sub-projects. There have been various activities related to the project, but some have consisted:</p> <p>1 Course for teachers throughout the year. It is held every year courses for teachers throughout the year. There are two different types of courses:</p> <ul style="list-style-type: none"> - Open courses where teachers sign up - Courses for the whole staff on a school. Specially Sagdalen school has had training of teachers through ten years. Otherwise there has been courses at Volla school and Brånå school. <p>2 Courses for Students There have been many different projects at different high schools, but what has stayed is the the Storytelling Festival at Sagdalen in week 6. This is a storyteller festival held at the school each year. Here there are courses in storytelling for selected students in 6th and 7th grade, and the practice ends with a performance at the library for children in the community. In addition, we hold courses for students in selected schools, connected to the subject "Stage".</p>
Time scale	<p>Courses for teachers 5-8 teaching days in a year Storytelling Festival: Week 5 and 6 each year "Stage": three days in a year per school</p>
Goals & objectives Competences to develop	<p>Through the traditional storytelling knowledge is given life while students speaking skills are developed. On the course for teachers, we plan educational programs on topics in the curriculum. The focus is on oral language development, confidence in the performance situation, dissemination of subjects, as well as feasibility / usefulness. Both the teacher and the student stories are emphasized.</p> <p>"The stage" course we put more emphasis on scene work, performance and genres as storytelling, slam poetry, stand-up, according to what the school wants</p>
Implementation: detailed description	<p>- activities (what did you do?) I have to collect it under some points.</p> <p>1 Teachers</p>

	<p>This is my experience after working with storytelling and teachers for ten years.</p> <p>It is hard to believe that all teachers should learn stories and integrate this in their teaching. There are exceptions - some teachers are particularly interested and like to tell in their classes. They acquire quickly new material, and is fearless as storytellers. There may also be exceptions if teachers are going out in a big project, and a very special story is to be rehearsed in this regard.</p> <p>We have therefore taken learning from this, and to give all teachers something a at a school, we have developed a type of "flashlight education" related to the story. It means that we are focused on that the teachers should look through the subject material, and learn to "spot" storytelling material in texts they have to convey. It can be character description (Napoleon), or just a picture or a scene (when Semmelweis understands he must wash hands). Then we work on this exact detail to make it come alive so that it can be merged into teacher education as it already is.</p> <p>By working in this way, all teachers can use the ideas and methods related to the art of storytelling, without it being too time consuming.</p> <p>We work so with this methodology related to quite specific topics the teachers themselves contribute.</p> <p>The strength of this methodology is that all teachers can be involved and it is possible to overcome annually in a hectic schedule. In addition, teachers see that it works, and they may choose to expand the story as they becomes warmer in the method. We also tell stories continually on training days, so that those teachers who will can tell them for their classes.</p> <p>2 Students</p> <p>We have found that in direct work with pupils and traditional storytelling, and especially if we are talking about projects that span more than a few lessons, it's nice to have a goal to work towards. Our experience related to students between 10 and 15 years.</p> <p>We have tried many different approaches, and one of the things that works best is to work with a group of students where these students will tell for younger pupils in a type of "performance", preferably in a library or for younger classes at school.</p> <p>We have learned that it is nice to work with pupils who are motivated, and at Sagdalen school, the students must apply to join the project, which runs every year. We take a group of 20 students (we are two trainers), and we work with these students three half-days before they are ready for the show. We also ask that students to practice inbetween. Practice days are a week before the show and we have a run through the day before.</p> <p>In working with students we work through play and repetition. They work first with the story to tell (we have chosen stories in advance, four pieces, and try as far as possible to let the students get to choose which story they want to tell). We do a lot through playing.</p>
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	<p>Then we put the students in groups of 4 and 4 and then the students each have a story. It is important that the stories are not long. So they make a written performance plan that we approve. Then they practice “a thousand times”, towards the performance. We place great emphasis on safety within the group.</p> <p>After the performance, we have an evaluation with students.</p> <p>This model we have followed for years and it works great. Always.</p> <p>What we have had less good experiences with are:</p> <ul style="list-style-type: none"> - To work with for long folktales in a new group. Small, funny stories, or pervasive - it fits well. - Having single students who obviously did not want to be there. One student can destroy an entire group. - Working hard to go in depth on the story - students learn quickly and we experience that working with feedback on individual students telling is much more useful than adding too much work with classic storytelling exercises like drawing etc.. - Working with verbal skills without the students understand why we are there. <p>- who told the stories? (add options: students, teacher, storyteller...)</p> <p>- type of stories: traditional / personal / literary ...</p> <p>- technology used (if any)</p>
Benefits (expected and unexpected)	
Evaluation	- impact
	- strengths
	- weaknesses
Stories? (books / articles: what trainers refer to...)	
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: Lise Grimnes and Marianne Sundal
	Address:
	Mail address (ask for permission !):
	1 or 2 pictures if possible (copyrights !):

Polish-French Dragon Hunt - Poland



Title of the 'project', 'group' or 'learning activity'	
Background: target group – needs - context	During the school years 2012/13 and 2013/14 the cooperation between Primary School in Czuryły and Primary School in Coutouvre (France) was established. Many activities were performed during the cooperation (correspondence in English, mails, postcards, preparing little handmade gifts, sharing the information about Polish and French cultures) including a performance based on the picture book "We're going on a bear Hunt" by Michael Rosen and Helen Oxenbury. English teachers from both schools prepared a play in English according one scenario. After finishing students of both schools watched their foreign peers' performances.
Subject matter	Adapting an English picture book.
Special attention to the role of the storytelling activity in the Good Practice	<p>Why did you use storytelling in the teaching/learning process?</p> <p>Stories are an excellent tool in teaching English thanks to easy language and content adjusted to young learners. Rhymes and repetitive parts used in stories help students to memorise new sets of language (a form practised in native language acquisition).</p> <p>Working with a story is an enjoyable way of learning English and students like it a lot.</p> <p>Preparing a performance by both schools was a kind of competition and thanks to that students were much more motivated in taking part in it.</p> <p>The form of the play enabled to involve all the students.</p>
Time scale	School years 2012/2013 and 2013/2014
Goals & objectives Competences to develop	<ul style="list-style-type: none"> - develop children's imagination - enable and improve their communication in a foreign language - make them aware of cultural diversity - evoke interests in foreign cultures - enjoy the stories - motivate to learn English - broaden horizons
Implementation: detailed description	<p>- activities (what did you do?)</p> <p>English teachers from Poland (Katarzyna Kozak) and France continuing the two-year cooperation agreed to prepare the play in English based on the English picture book "We're going on a bear hunt". Students were acquainted with a story: the vocabulary was introduced and the teacher read it aloud showing illustrations as a visual aid. After completing post-reading activities children started to work on the scenario. The text of the storybook was adjusted: it was shortened, some parts were deleted, and due to lack of costumes 'bear' was changed into 'dragon'.</p> <p>The play included both individual speeches and choral ones. This fact made it possible to involve all students according to their English skills.</p> <p>The kids had to memorise their parts and afterwards several rehearsals were conducted. Finally the plays were recorded and sent to both partner schools.</p>

	The children could watch their peers' work result.
	- who told the stories? (add options: students, teacher, storyteller...) English teacher Students retold the text
	- type of stories: traditional / personal / literary ... Literary
	- technology used (if any) Camera, Laptop
Benefits (expected and unexpected)	The students remembered the language memorized They enjoyed this way of learning They wanted to repeat a similar exercise They were motivated to learn English Unexpected: Even reluctant students took part in the performance.
Evaluation	- impact Students enjoyed taking part in the project, they expressed the eagerness of repeating a similar experience in future, They were proud of themselves. They learned how to work in a team and improved their English.
	- strengths
	- weaknesses
Stories? (books / articles: what trainers refer to...)	'We're going on a Bear Hunt' by Michael Rosen and Helen Oxenbury
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: <u>Katarzyna Kozak</u>
	Address Szkoła Podstawowa w Czuryłach Czuryły 44 08-106 Zbuczyn Poland
	Mail address (ask for permission !): kasia1359@tlen.pl



Title of the 'project', 'group' or 'learning activity'	European Tales Day
Background: target group – needs - context	The primary School in Czuryły took part in Multilateral School Partnership Comenius (years 2011-2013). One part of the project was to present a folktale that is popular in a given country or known and liked by children there. The Polish school chose to present "Little Red Riding Hood". After five months, the results of work of all partner schools (from Spain, Turkey, the UK, Bulgaria and Romania) were summed up during "European Tales Day".
Subject matter	Telling European folktales in English and Polish
Special attention to the role of the storytelling activity in the Good Practice	<p>Why did you use storytelling in the teaching/learning process?</p> <p>The presentation of European traditional stories not only helped in the development of children's imagination but made them more open to other cultures. Students could notice that apart from all differences, children around Europe have things in common – for instance they like tales. Children like tales and stories and prefer them to conventional texts. They have lots of fun and that is a crucial factor that helps in acquiring knowledge. The topic was integrated with the curriculum and satisfied its requirements concerning storytelling. The tales were prepared by all schools in different forms (presentations, movies, printed PDF files) which made it possible to present them to all our students (aged 6-13).</p> <p>During the project English acquisition was one of the goals, however not the primary one. That is why the tales were presented both in English (to older students by their peers) and in Polish (to younger ones by a teacher). Nevertheless, both groups (the team that took part in the project actively and the rest of the students who acted as the audience) benefited from improvement of their English.</p>
Time scale	September 2011- February 2012
Goals & objectives Competences to develop	<ul style="list-style-type: none"> - provide partner schools' educational communities with a variety of traditional tales - show that these deep roots of European culture prove that European countries are different but in fact the same. - develop children's imagination - enable and improve their communication in a foreign language - make them aware of cultural diversity - evoke interests in foreign cultures - enjoy the stories
Implementation: detailed description	<p>- activities (what did you do?)</p> <p>Students who were to take part and perform in the project (12-13 year-olds) were acquainted with the aims concerning tale presentation. They prepared and made a survey aimed at choosing the most popular tale in our local area. Students, teachers and students' families were surveyed and on the base of the answers the most popular tale was chosen (Little red Riding Hood).</p>

	<ul style="list-style-type: none"> - The story was to be prepared in a form of a storybook (PDF file) and theatre play. - During 5 months (September 2011- January 2012), the students (divided into teams) together with a teacher (Katarzyna Kozak) prepared Polish and English texts of the story, illustrations, worked on play scenario, costumes and decorations – as a result all of them according to their interests and skills were involved in the project (17 students). Additionally, a group of 6 students aged 8 were invited to take part in a play as a choir (singing songs in English) - The story was printed in PDF format and spread in the partner schools. - The play was performed several times: for students of our school during European Tales Day, for teachers and students from partner schools visiting the school in Czuryły and for parents. - During European Tales Day, apart from presenting the Polish tale, students could watch the presentations and movies sent by partner schools as well as look at the printed storybooks prepared by them. As all schools prepared their stories both in English and native language, students could see/hear different European languages. - For younger students (6-9 of age) they were told with the help of the English teacher.
	<ul style="list-style-type: none"> - who told the stories? Older Students – to their peers at school and abroad, English teacher – to younger children
	<ul style="list-style-type: none"> - type of stories: folktales
	<ul style="list-style-type: none"> - technology used (if any): Laptop with projector (Power Point Presentation with pictures and text) Camera (movies with the tales performed)
Benefits (expected and unexpected)	<p>For all students</p> <ul style="list-style-type: none"> - Storytelling is a good way of conveying values - Storytelling is an excellent tool to work with in primary school on the cross-curricular level. - Students became acquainted with international folktales - They improved their English - They were interested in general information and culture of partner schools <p>For students taking part in the project:</p> <ul style="list-style-type: none"> -all mentioned above - they learned to be responsible for a task given - they learned to work in a team - they improved receptive and productive skills in English - They enjoyed working on the project
Evaluation	<ul style="list-style-type: none"> - impact <p>Students enjoyed taking part in the project , they expressed the eagerness of repeating a similar experience in future, They were proud of themselves as the workload was high and they managed to complete it. They learned how to work in a team, be responsible and they improved their English.</p>

	<p>- strengths Story-telling became not only a strictly didactic tool but it helped to develop students' language, computer, social and organisational skills.</p> <p>- weaknesses</p>
<p><i>Stories? (books / articles: what trainers refer to...)</i></p>	<p>Little Red Riding Hood (Poland) The Mountain Goat (Spain) He who does not work, neither shall he eat (Bulgaria) Goldilocks (the UK) Help Yourself my Fur Coat (Turkey) The Bear tricked by the Fox (Romania)</p>
<p><i>Tell us an interesting anecdote</i></p>	
<p><i>Data and details of the organizer(s) (if allowed)</i></p>	<p>Name: Katarzyna Kozak (English Teacher)</p> <p>Address: Szkoła Podstawowa w Czuryłach Czuryły 44 08-106 Zbuczyn Poland</p> <p>Mail address (ask for permission !): kasja1359@tlen.pl</p>
	 

**Story House (Casa das Histórias) – Chapitô in a partnership with the Ministry of Justice
Institute for Social Reinsertion - Portugal**

<i>Title of the 'project', 'group' or 'learning activity'</i>	Story House (Casa das Histórias)
<i>Background: target group – needs - context</i>	Young boys between 14 and 18 years old, integrated into the prison system to fulfill an educational guardianship emitted by the Juvenile Court. The project aims to contribute to the process of taking those young individuals out of delinquency.
<i>Subject matter</i>	To listen and to tell stories.
<i>Special attention to the role of the storytelling activity in the Good Practice</i>	The use of storytelling aims to enrich the young man's imagination, cultural references and values by the passive act of listening. It also aims to improve communication skills by actively telling stories. Storytelling as a tool proved to be a spontaneous way of sharing imagination and ideas, providing an easy transition between listening and telling.
<i>Time scale</i>	Between 1992 and 2000. And again since 2007 to the present day. Weekly sessions (1h20m).
<i>Goals & objectives Competences to develop</i>	Communication skills, especially listening (attention capacity) and being able to express imagination and ideas. Social skills, by the ability to listen and accept other ideas and managing the opportunity to speak. Self-empowerment. Cultural awareness (many individuals are second generation immigrants). The enrichment of the imagination by multicultural traditional motifs. Taste for the magical themes of traditional folktales, sometimes rejected by those ages. Narrative skills (sequencing, suspense, point of view, etc.)
<i>Implementation: detailed description</i>	The storyteller/facilitator tells a story in the beginning of the session. After the story he develops other activities, like games, etc. Progressively, the group can work other narrative activities like creating stories or working with books. The project has one storyteller/facilitator. He is the one who works continuously with the groups, although some other storytellers can be invited to join in specific situations.
	<i>Who told the stories?</i> The storyteller/facilitator. The young boys.
	<i>Type of stories:</i> Mostly traditional folktales.

	<p><i>Technology used (if any)</i> No technology used</p>
<p>Benefits (expected and unexpected)</p>	<p><i>Expected:</i> the engagement of the young in the activities and the learning process involved.</p> <p><i>Unexpected:</i> the quality of human relation that sometimes is created in the continuity of the work or the creative/artistic engagement of some individuals.</p>
<p>Evaluation</p>	<p><i>Impact and strengths:</i></p> <ul style="list-style-type: none"> - Visible improvement in terms of social and communication skills. - The work of the facilitator/storyteller is framed in a broad project with other activities and he is supported by a well-prepared team of specialists. - The good relation between the promoter of the project, Chapitô, and the Institute of Social Reinsercion – Justice Ministry, responsible for the facilities of the Educational Centre and for the legal processes of the institutionalised young men. <p><i>Weaknesses:</i></p> <ul style="list-style-type: none"> - The practical limitations (especially time) of the reclusive context of the participants.
<p>Stories? (books / articles: what trainers refer to...)</p>	<p>“Arca dos Contos” (The Story Ark), Card game for creating stories developed by Maria Teresa Meireles.</p> <p><i>Catalogue of Portuguese Folktales</i>, by Isabel Cardigos. Helsinki, Academia Scientiarum Fennica, 2006.</p>
<p>Tell us an interesting anecdote</p>	<p>In 1995, a young man with cognitive deficit only known by a nickname, “Tuchê”, who rarely attended, came to me in the beginning of a session with the persistent request: “Tell that one about the mouse.” I stalled, explaining that the first story was never a repetition, that only after telling first a new story it would be possible to tell a previous story, hoping that meanwhile he would give it up because I didn’t know which story he was talking about. However he did not give up, he heroically listened to the first story, and when I finished it he started asking again: “That one about the mouse!” The first surprise was that he had understood what I had said about telling the story he wanted after the first one... The second surprise was that I really could not remember telling to them any story about a mouse. I knew that when they insist as he was insisting there was some meaning to it, however limited was his cognitive perception. It was true, it was I who was wrong. I asked the others: “Did I tell in recent times a story about a mouse?” Silence. The mystery persisted and he continued to ask repeatedly: “The mouse!” Then another young man, also with cognitive deficit, and a regular frequenter of the storytelling sessions, said: “That about the Queen!” I still did not see what they were talking about, but now I was sure they had some reason. Finally, some light! Oh, I thought to myself, that story of the Pomegranate Tree and the Monkey! and to everybody’s relief, especially mine I told the story. The mouse was a secondary character, a small figure among many other animals in this cumulative Portuguese folktale. That is why I could not remember it. And several times after that “Tuchê” came to the sessions to ask: “That one about the mouse!”. Later, he changed to: “That one</p>

	<p>about the Monkey!"</p> <p>About a year later, during an activity that took place in the gardens of the Educational Center, "Tuchê" grabbed my hand and led me to the entrance of the centre. In front of a tree he said "monkey" repeatedly. I did not realise immediately as I was used to his sometimes incomprehensible behaviour which I had learned to accept as natural, but I found out later, to my astonishment, that in the entrance to the centre was a Pomegranate Tree. I still work in that place and when entering I often remember this young boy who had introduced me to this beautiful tree. Today I have three of them planted in front of my house and two of them already give pomegranates.</p> <p>António Fontinha Storyteller in the project Story House</p>
Data and details of the organiser(s) (if allowed)	<p>Chapitô - NGO (Non-Governmental Organisation). Address: Rua Costa do Castelo, nº1, 1149-079, Lisboa, Portugal. Website: http://chapito.org/?s=page&p=11 In a partnership with the Ministry of Justice – Institute for Social Reinsertion.</p>



1992, in the beginning of the project, still working with a younger target group.



2012

The Collection Bag - Portugal

<i>Title of the 'project', 'group' or 'learning activity'</i>	The Collection Bag - Portugal
<i>Background: target group – needs - context</i>	Children between 3 to 10 years. Schools in rural parishes in Beja district, Alentejo, a region geographically isolated and socially lacking, with high levels of school abandonment and emigration.
<i>Subject matter</i>	
<i>Special attention to the role of the storytelling activity in the Good Practice</i>	The project is developed by a team from the public library that have been using storytelling in several other projects since the nineties. They acknowledge the efficiencies of a methodology that includes oral storytelling in the work with the school community, and not only. Storytelling has a central role in this project, but is not the only methodology involved.
<i>Time scale</i>	January to June 2014/ October 2014 to March 2015.
<i>Goals & objectives Competences to develop</i>	<p>The sessions have different specific objectives according to the age group.</p> <p>Reading competences are at the centre, but the work aims to develop other communication skills such as:</p> <ul style="list-style-type: none"> - phonology and metalinguistic awareness. - progressive comprehension of more complex narrative structures. - mnemonics. - lexical improvement. - abstract and symbolic thinking. - logic thinking and reading anticipation. - Improvement of verbal and written enunciation. - listening skills. - literary references.
<i>Implementation: detailed description</i>	<p>Activities (what did you do?)</p> <p>The project works from the libraries collection. Part of that collection is traveling inside a bag. Biweekly sessions of 60 minutes are developed in the schools around the content of the bag (objects, games, illustrations, books). The facilitator engages the group into stories, verse, singing, reading, writing, etc. The group reflects and discusses the narratives, the characters, the actions, the outcomes, social and moral values of the stories.</p>

	<ul style="list-style-type: none"> - who told the stories? The librarians, the students, and sometimes the parents. - type of stories: traditional tongue twisters and enigmas, folktales and literary short tales. - technology used (if any)
Benefits (expected and unexpected)	<ul style="list-style-type: none"> - increase of book requisitions from the mobile library that goes to those parishes. - improvement of the students attentiveness, dialogue and expression. - general improvement in behavior.
Evaluation	<ul style="list-style-type: none"> - impact and strengths: <ul style="list-style-type: none"> - the library team engagement. - the coordination with some of the teachers. - the work in continuity that establishes relations with the students, teacher and the community, essential to the work on some strategic competences - weaknesses: <ul style="list-style-type: none"> - little involvement of the teachers. - difficulty to involve the families. - difficulty to monitor and evaluate the sessions.
Stories? (books / articles: what trainers refer to...)	<p>Each bag contains different sort of objects, images and books by theme, target age and competences. This material is part of the Children and Young Library Department.</p>
Tell us an interesting anecdote	<p>In one session in a small village (it's worthwhile to remember Alentejo is an historically underprivileged region) the group worked around literary texts about the "father". At the end a child expressed his feeling about it, saying that his father was nothing like that, as he was always beating him.</p> <p>It is important to this project that through storytelling the children have the opportunity to express their feelings and thoughts and that they can evolve in terms of verbal expression. It is also important to the project to show these children that there are other models of child-parent relations, and at the end, ways to relate to others than the violence they know.</p>
Data and details of the organizer(s) (if allowed)	<p>Biblioteca Municipal de Beja, José Saramago (Public Library of Beja)</p> <p>Rua Luís de Camões , S/N, Beja, Portugal.</p> <p>bibliotecamunicipaldebeja@cm-beja.pt</p>



Dragons and monsters –Sweden

Title of the 'project', 'group' or 'learning activity'	Dragons and monsters is a still ongoing project led by Sagomuseet (folk tale museum) in Sweden.
Background: target group – needs - context	<p>The project is aimed at children of primary school aged 9-12 years old. The background of project is that findings shows that children's reading falls in Sweden.</p> <p>The project will be conducted with students in grades 4,5 and 6 on Astradskolan in Ljungby. Calculated at about 25 students each in each course, this will be approximately 100 students participating in the project.</p>
Subject matter	To give love of reading through folklore and fantasy
Special attention to the role of the storytelling activity in the Good Practice	<p>Why did you use storytelling in the teaching/learning process?</p> <p>Through telling, using digital technology and the role-play as a tool, the project want to bring a literary interest in students, even among those students who have difficulty with reading and motivation. The storytelling creates tranquility and provides a positive experience to get into the stories and literature. Digital games and role playing games are tools that do not always have a place in regular activities, although its purpose goes hand in hand with the curriculum. The teachers/the storyteller in the project experience shows that the stories like folklore and fantasy world often attracts a group of students who have low motivation to learn. These language development activities will aim to continue reading.</p> <p>They begin by telling stories from the folklore. Based on the popular stories they are then working on the game and reading related to folklore</p> <p>They believe that oral storytelling helps children with little love of reading to understand the joy of a story</p>
Time scale	One year
Goals & objectives Competences to develop	To work long term for one year to provide children and young people of different ages increased desire to read
Implementation: detailed description	<p>- The project consists of four steps:</p> <ol style="list-style-type: none"> 1. Storytelling Storytelling Educators tells traditional material and literature on the topic of the project. The students will then have the knowledge of folktales and legends. Which means they can draw parallels between the folklore of the world and what is in fantasy literature such as in Harry Potter and Tolkien and others 2. digital game The Folktale Museum's own computer games, based on folklore, is introduced by an adult, and as a class they play the game. Then, the students try it themselves. 3. role play The folktale Museum has developed a role play based on legends and

	<p>folklore. The game will be played in smaller groups, one adult per group participates. Together you create a frame story, a sequence of events with the problem to be solved. Children train their creativity, their oral language. It includes reading, storytelling, conversation and argument.</p> <p>4 Library - the written word The school library is active in the finding of literature that corresponds to the theme in steps 1-3. Library picks continuously up books related, taking into account the students' interests.</p> <p>- who told the stories? (add options: students, teacher, storyteller...) Storytellers (Siw Svensson and Mikael Thomasson) and children</p> <p>- type of stories: traditional / personal / literary ... Folktales and legends about dragons and monsters.</p> <p>- technology used (if any)</p>
Benefits (expected and unexpected)	Still going on, no evaluation yet.
Evaluation	<p>- impact</p> <p>- strengths</p> <p>- weaknesses</p>
Stories? (books / articles: what trainers refer to...)	
Tell us an interesting anecdote	
Data and details of the organizer(s) (if allowed)	Name: <u>Mikael Thomasson</u>
	Address:
	Mail address (ask for permission !):
	1 or 2 pictures if possible (copyrights !):

Multi Lingual Digital Story telling – Peace School London - United Kingdom

<i>Title of the 'project', 'group' or 'learning activity'</i>	Multi Lingual Digital Story telling
<i>Background: target group – needs - context</i>	11-17 year olds girls and boys from an Arabic and non-Arabic background, preparing for GCSE and A Levels examinations, focusing in improving the 4 learning skills. Context: 1 st term - Thematic approach to studying. Students given a range of titles and given a vote. 2 nd term – Incorporating Film/Media studies and cultural awareness by working with a partner school in Algeria
<i>Subject matter</i>	To create films and tell stories in the Arabic language using Digital media
<i>Special attention to the role of the storytelling activity in the Good Practice</i>	<i>Why did you use storytelling in the teaching/learning process?</i> Our aim at the school is to steer away from traditional teaching methods which focus heavily on text books that come from 'back home' countries. Such books have little relevance to the culture and creativity of students brought up in western societies. Increasingly, many young adults are refusing to take the Arabic language further. We decided to try digital story telling as an alternative learning method and link it with mainstream subjects like History and film studies to develop not only the language skills but also enhance creativity, instill cultural awareness and critical thinking.
<i>Time scale</i>	Initial start 2012-2013 Repeated introduction to film/media studies in Arabic 2013-2014
<i>Goals & objectives Competences to develop</i>	The main goal in both years is an improvement in the language skills of the students (4 skills). In the 1 st term the thematic approach made students independent learners thus personalising their learning. As there is concentrated use of digital modals, it will increase their digital literacy skills. The approach provides personally relevant contexts to use the language There is cross over with other mainstream subjects e.g. film studies, history It involves Self and peer assessment

<p>Implementation: detailed description</p>	<p>- <i>Activities (what did you do?)</i></p> <p>In the initial year, students were given freedom to produce a digital story on any topic they liked. This ranged from favourite hobbies to trips aboard.</p> <p>In 2013-2014 we progressed to a thematic approach. Students could vote on a subject and a story had to be made about that. 'Journeys' and 'A day in my life' were chosen. In the 2nd term, we took into account the curriculum needs of GCSE students and progressed to making a film series.</p> <hr/> <p>- <i>Who told the stories?</i></p> <p>Students</p> <hr/> <p>- <i>Type of stories:</i></p> <p>Personal stories and also literary/historic stories of Ibn Battuta and James Cooke. The Peace School in London researched and produced a video story about Ibn Battuta, the famous Arab explorer. The Algerian school produced a story about James Cooke.</p> <hr/> <p>- <i>Technology used (if any)</i></p> <p>Hardware: Laptop, camera, speakers, microphones Software: Movies maker, Photo story 3, Voicethread</p>
<p>Benefits (expected and unexpected)</p>	<p><i>Expected:</i> Creativity, improvement of 4 skills, improvement in collaborative skills, intercultural awareness</p> <p><i>Unexpected:</i> Students taking the lead and teacher becoming a guide, broader vocabulary (learning film terms in Arabic)</p>
<p>Evaluation</p>	<p>- <i>Impact</i></p> <p>Improvement of 4 skills Using the language in a real context Peer assessment and positive critiquing Assessment of target language in relation to the National Curriculum (every student became aware of their level and how to improve) Improved digital literacy skills in relation to use of digital cameras, editing software and other web 2.0 tools to create, edit and evaluate films</p> <hr/>

	<p>- <i>Weaknesses:</i></p> <p>Limitation of time – only meet once a week for 1.5 hours ICT limitations as no constant access to equipment at the school</p>
<i>Stories? (books / articles: what trainers refer to...)</i>	<p>Students personal stories and photos. Story of Ibn Battuta and film from YouTube 'I Can do' guide National curriculum for target language learning</p>
<i>Tell us an interesting anecdote</i>	<p>This is the link to what the students have chosen to say about their reflection on the use of digital storytelling.</p> <p>Take a look at this video on YouTube:</p> <p>http://youtu.be/frVvHyNMX1M</p> <p>This is a version made completely spontaneously by the students without help or interference</p> <p>https://voicethread.com/myvoice/#q.b4763299.i24316537</p>
<i>Data and details of the organizer(s) (if allowed)</i>	<p>Fatima Khaled Peace School London NW2 7LL</p>

Here is a video example of the Ibn Battuta tale:
<http://voicethread.com/myvoice/#q.b5863701.i30061252>

Primary Languages Storybox Project with Goldsmiths PGCE Primary Course
The Language Company - UK

<i>Title of the 'project', 'group' or 'learning activity'</i>	Primary Languages Storybox Project with Goldsmiths PGCE Primary Course
<i>Background: target group – needs - context</i>	Before embarking upon a Primary PGCE with a specialism in Modern Foreign Languages, I trained as a dancer and actress in my native Northern Ireland. I taught Performing Arts to young people aged from 2 to 21, and this interest in teaching led me to work as a teaching assistant in an Early Years Foundation Stage (EYFS) setting at a primary school in East London, supporting children aged four to five in their learning through play. After three years at this school, I commenced Initial Teacher Education at Goldsmiths College, where I learned how to teach Primary-aged children the subjects of the National Curriculum, including Math, English, Science, Computing, History and Geography, as well as specialising in my chosen language, French. I kept contact with the school as part of the PGCE Enrichment Project, where I spent every Friday from September 2013 to May 2014 working with the children in the Reception class.
<i>Subject matter</i>	Teaching Modern Languages (in this case, French) in Primary schools, with a particular focus on introducing Modern Languages to the EYFS setting.
<i>Special attention to the role of the storytelling activity in the Good Practice</i>	Why did you use storytelling in the teaching/learning process? Storytelling was an integral element of the Modern Languages (ML) aspect of the Primary PGCE. Our tutors inspired us to begin embedding languages in Primary classrooms through a narrative, recognising that stories were a powerful tool for developing the strands of the Primary languages framework. We could help to develop oracy and literacy skills through reading stories with the children, as well as introducing them to intercultural understanding through effective choices of storybooks.
<i>Time scale</i>	September 2013 – June 2014: 9 months During this time period I developed a scheme of work based on a storybook as part of a Masters-level assignment set by the ML team at Goldsmiths College.
<i>Goals & objectives Competences to develop</i>	The Storybox project began with teaching input from the ML team during my initial teacher education. After choosing an appropriate storybook, I prepared a micro-teaching activity based on the story and practiced teaching the activity to a group of peers. My peers gave me valuable feedback, which I used to amend the activity before including it in my scheme of work. I further trialed the activity in the Enrichment Project with a class of four-five year old children. The project required us to reflect on our practice and to act on feedback, and at the end of the year, we presented our Storyboxes to PGCE Secondary Languages teachers, sharing our ideas and teaching strategies.

**Implementation:
detailed description**

- Activities (what did you do?):

- Combined theories of learning researched at Goldsmiths College and reflections on my own experiences as a teaching assistant and then trainee teacher to develop a medium term scheme of work based on a picture-book, designed to introduce Reception-aged children(aged 4 – 5 years) to French. The medium term scheme of work was intended to run over six weeks, with one language lesson per week, however to fit in with the more holistic environment of the EYFS, I amended the plan to include short daily sessions in French over a period of five days, with activities designed to inspire spontaneous and independent learning throughout the week.
- During the Goldsmiths Enrichment Project, I spent one day per week in the Reception class. I introduced children to the picture-book, *Pop mange de toutes les couleurs* (Bisinski and Sanders 2008 [2005]) and began to teach some French language based on the story. Children learned how to greet each other and introduce themselves in French. They also began to acquire some colour vocabulary through joining in with reading the story. After one reading of the picture-book and one short French session of songs and games, some four-year-olds were already attempting to use the French language, saying 'Bonjour!' to every person who entered the classroom or pointing to colours around the room and trying to remember the new vocabulary they had learned.

-Who told the stories? (add options: students, teacher, storyteller...):

- As the trainee teacher, I read the French storybook to the Reception children one day per week over a period of around five/six weeks. Through repetition of the story, children were able to start joining in with the readings. This signaled the start of the process of transferring control of the language over to the children. The EYFS is a fantastic setting for spontaneous storytelling and very often the children would tell me stories that they had made up, or would ask for a story about a princess, dolphin, wizard or anything else which took their fancy! This really illustrated the power of storytelling and the important role it plays in young children's social, cognitive and linguistic development.

-Type of stories: traditional/personal/literary:

- The story I chose for the Storybox project was *Pop mange de toutes les couleurs* (Bisinski and Sanders 2008 [2005]). The choice was made based on research which showed that themes of food and animals have a 'universal frequency in child language samples' (Ferguson, 1974), and are therefore topics of interest to children. As well as this, the story had beautiful, brightly coloured illustrations and an easy-to-follow, repetitive language structure.

	<p>-Technology used (if any):</p> <ul style="list-style-type: none"> Interactive whiteboard and Internet clips showing life in Francophone countries e.g. greetings, food. <p>www.espresso.co.uk http://www.bbc.co.uk/schools/primaryfrench/</p>
Benefits (expected and unexpected)	<ul style="list-style-type: none"> Having the opportunity to evaluate my own and my peers' ideas and strategies, and to reflect on what makes effective teaching and learning and how stories can contribute to this. The nature of the Masters-level assignment enabled me to make connections between learning theories and practice, and gave me a deeper understanding of pedagogy. Discovering that young children, even those learning English as an additional language, are capable of adding other languages to their repertoire, and that they are excited to do so! Observing how children began to develop their intercultural understanding through exposure to aspects of another culture and another language, as they asked questions about what sort of people spoke French, why we didn't speak it in England and 'what other languages are in the world?' Observing the impact on parents when children were picked up at the end of the first day and excitedly told their carers they had been learning French. This encouraged discussion of other languages amongst some parents, who tried to remember what French words they had learned at school, and who began talking to their children about modern languages. This was a promising development and could be a valuable way to tap into the school's Parent Partnership programme – perhaps through parent/child language lessons, or parents as occasional co-tutors.
Evaluation	<p>- Impact</p> <ul style="list-style-type: none"> The early stages of the Storybox project in the EYFS were so encouraging that the EYFS Coordinator of the school has given me permission to introduce the project to my class when I take up a role as Reception teacher in September 2014. The research and the practice showed that children are capable of learning and enjoying new languages, even if it is their third or fourth language. In this EYFS setting, over 90% of children spoke Bengali as their first language and English as an additional language. This could make a positive impact on government policy, encouraging policy-makers to think about introducing languages at an earlier age. At the moment, the UK government requires only that children in Key Stage 2, aged seven to eleven years, are taught a modern foreign language. Personally, I enjoyed the project so much and found it to be such a valuable teaching and learning tool that I intend to create more Storyboxes

	<p>and will encourage teachers higher up the school to do so as well.</p> <hr/> <p>- strengths</p> <ul style="list-style-type: none"> • Inspiring children to acquire new knowledge about the wider world and developing intercultural understanding at a young age • Developing children's knowledge about language and language learning strategies • A creative way for teachers to plan lessons – stories provide a ready-made point of interest for both children and adults alike • Can be a great way to engage all adults in the learning environment – for example, teaching assistants could try reading the story when they have built some confidence. Using a story provides a safe and comfortable way for people of any age to begin learning a language. Structures are in place and no one needs to fear having to improvise language output – we develop knowledge about language through the story and the proceeding activities help us to practice independent language use. This strategy could be easily transferred to the home too. Children could take home ML storybooks and transfer their knowledge about language to their parents, reading the stories together. Another benefit of this project could be in families developing their own Storyboxes, either retelling a myth or legend from their culture or a story from their own family history. <hr/> <p>- Weaknesses:</p> <ul style="list-style-type: none"> • Teachers who have not had the opportunity to research the benefits of using stories may be reluctant to take on a storytelling project. Schools need to be made aware of the successes of such projects as the Storybox, and teachers could benefit from Storyboxes being modelled to them. • Subject knowledge of Modern Foreign Languages could be another obstacle for some teachers, who may need refresher courses or some confidence building in teaching a language.
<p>Stories? (books / articles: what trainers refer to...)</p>	<p>Bauer, E.B. and Gort, M. (eds.)(2012) <i>Early Biliteracy Development: Exploring Young Learners' Use of Their Linguistic Resources</i>, Abingdon, Routledge.</p> <p>Drury, R. (2007) <i>Young bilingual learners at home and school: Researching multilingual voices</i>, Staffordshire, Trentham Books Limited.</p> <p>Harris, J. and O'Leary, D., (2009) 'A Third Language at Primary Level in Ireland: An Independent Evaluation of the Modern Languages in Primary Schools Initiative' in Nikolov, M. (ed.), <i>Early Learning of Modern Foreign Languages: Processes and Outcomes</i>, Bristol, Multilingual Matters/Channel View Publications, pp. 1 – 14.</p>

<p><i>Tell us an interesting anecdote</i></p>	<p>After just one French session, I began to see in action the ways children absorb language and begin trying to use it in their play – I would often overhear children playing in the outdoor area with ‘Pop le dinosaure’ or ‘Lili la grenouille’, and observed them saying ‘bonjour’ to each other and then continuing to speak ‘French’ using words they had made up and accents they had practised!</p>
<p><i>Data and details of the organizer(s) (if allowed)</i></p>	<p>PGCE Primary Modern Foreign Languages Department at Goldsmiths, University of London, Lewisham Way, New Cross, London, SE14 6NW</p>



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