STORY-TELLING

learning handbook

Lifelong Learning Programme

How To Read This Manual

Welcome to the T-Story Learning Handbook!

This manual is meant to support educators/ teachers/trainers in delivering training through the storytelling methodology and it was developed according to the results of the project transnational survey carried out in the seven countries of the consortium.
It is divided in three main chapters: theoretical background on storytelling, technical information on digital technologies and support of the development of digital storytelling. Each chapter is presented in a dynamic way comprising web links to interesting materials (articles, tutorials, videos, etc.), case studies and practical examples to improve the process of teaching and learning based on storytelling and digital storytelling and practical exercises to empower the knowledge in the specific areas.
Throughout the manual, the reader can

access external links by the common hyperlink or QR Codes. The QR Codes consist in a matrix barcode that can be read using a Smartphone or other similar device with a scanner; in any case is necessary an app (available in any app store) that reads the code when pointed the camera and automatically opens the website.

Have a nice reading!

Try it!

Introduction

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Introduction

Once upon a time...

Introduction

As Storytelling, this Learning Handbook was, and still is, a never-ending journey.

It has started some time ago, as an international joint venture that gathered the expertise and creativity of seven European organizations and the support of the European Commission through the Lifelong Learning Programme. The T-Story (Storytelling Applied to Education and Training) project, as we have named it, was a successful adventure and launched new storytellers across Europe!

Our goal at that time was to promote the use of storytelling at all levels of education & training, empowering educators to embed stories in their daily educational practices and to inspire learners to use the elements of a story and the competences of a storyteller as powerful tools.
But T-Story was just a chapter in the story of Storytelling. We are writing new adventures to challenge you and we do expect you to follow your own story once you get through this handbook!

We invite you to start the Hero´s Journey!
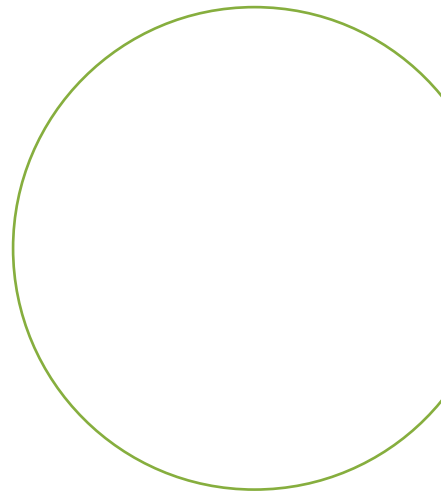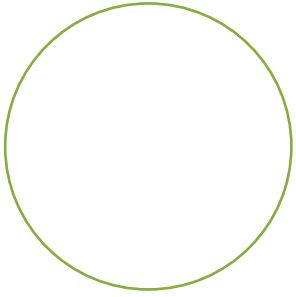
Chapter 1:
Storytelling

Storytelling

Story

"A narrative, true or presumed to be true, relating to important events and celebrated persons of a more or less remote past; a historical relation or anecdote."
in Oxford English Dictionary.

Telling

(Verb tell)
"Communicate information, facts, or news to someone in spoken or written words."
in Oxford English Dictionary.

"A story might be defined as a series of sentences that describe some sequence of actions, events or experiences, usually related to people as actors in the story. People depicted as characters in a story are usually presented in some characteristic human situations to which – together with the factors and changes which affect that situation from outside – they react and change it. With the development of the story, these adaptations and changes both of the situation and characters reveal to the follower of a story hitherto hidden aspects of the original situation and of the characters and expose a certain predicament that calls for an action or a change that would solve it."
- Strahovnik, Mecava (2009)

Roots and Branches

The earliest documented reference to storytelling dates to 4000 B.C. and the Egyptian tales entitled *"The Tales of the Magicians" (1)*. Later, the Sumerian *"Epic of Gilgamesh" (2)* has been written down about 1800 B.C. but has been transmitted orally for hundreds of years from a much earlier period (2600 B.C.).

The famous frame story of Sheherazade - *"One thousand and one nights" (3)* - probably consists of stories that go way back to old Indian Sanskrit stories and later Persian, Syrian and Arabic tales. Indeed in this eminent narrative we can find many more embedded stories. Scheherazade was a woman who had to devise new stories perpetually in order to stay alive and at the same time she had to be a great storyteller. Life and storytelling merged in a symbolic way.

In western history, stories have played an important role in Greek, Roman, German and Scandinavian cultures. Homer, the epic poet of the 800 B.C., is the first storyteller in western culture. His stories were written on papyrus and stayed alive through oral tradition for years after his death; they were interpreted by many listeners and readers as the ideal literary texts. Think of the *Iliad (4)* (the battle for Troy), the Odyssey... These stories are still read and performed up until today.

1

2

3

4

Four centuries later Plato and especially his student Aristotle philosophically investigated storytelling and its structure and Aristotle gave us the first theoretical texts about stories and narrative techniques. Aristotle's Poetics is an account of creative practices that tell us what to seek and what to avoid in the composition of poetic dramas, the outcome at which such stories aim…Aristotle was concerned with the effect of human conduct through story.

Celtic tribes were among the people who carried tales from the eastern planes to the northwest of Europe and incorporated tales of other cultures in theirs. The nomadic Gypsies also carried tales far and wide, as far as from India to the west of Europe.

During the Medieval period, stories were told (and sung) by troubadours who were welcomed in the courts and were in great demand at inns, where storytelling was used as a means of bringing news (and gossip) from other parts of the country and the world, connecting the lives of people, thus creating a sense of community, shared understanding and last but not least, providing entertainment.

Therefore, telling a story is one of the oldest methods of communication.

We can imagine the first storytellers – combining gestures and expressions to transmit moral and vivid experiences to "learners" – at that time the only way to keep experiences alive, but also sustaining tribes' values and rules for centuries. Oral tradition and painting were the available tools then to spread the word.

But then, something extraordinary happened: the invention of the printing press in 1450. After that, stories became more easily available in print, which of course required the ability to read and thus proper literacy education. For a long time this was limited to the wealthy class.

> _"After the invention of the printing press in 1450, stories became more available in print. In the 19th century, Jakob and Wilhelm Grimm collected folk stories, researching ancient manuscripts and gathering stories from peasant storytellers. Followers of this tradition included Peter Christian Asbjornsen, Jorgen Moe, Joseph Jacobs, Andrew Lang, and Hans Christian Andersen (Baker, 1979)."_
> Abrahmson (1998)

We can now conclude that, since the earliest of times, storytelling was the only tool available by which individuals within their communities could preserve and share their heritage.

However, stories not only explained life and preserved history, but also ensured the continuity of experiences from one generation to the next. Which make them crucial in the education of others, recording historical facts, teaching cultural values, bridging generations, setting standards and values, and sharing common experiences.

And what about nowadays? We live in a digital era, where technology makes sense in every human choice including education.

Technological progress is such that communication and interactivity are easier to facilitate (Jenkins, 2006), high-fidelity and media rich learning environments are becoming more and more common (Gee, 2007), and this contributes to the belief that life and learning in the Information Age will differ significantly from that of the Industrial Age (Reigeluth, 1999).

Changing framework conditions brought about by economic, ecological, sociodemographic and technological developments are presenting providers of learning services with new challenges and opportunities.

And that's why we'll speak about Digital Storytelling later…

Education is changing…
Check out the video introducing Sir Ken Robinson
– The paradigm change in education.

Using Storytelling: Potential and Impact

Potential

Learning by listening to stories has several important advantages over other forms of learning methods. This includes:

- Auditory processing skills and listening skills are supported and practiced
- Memory is enhanced and attention spans are stretched. (van den Broek, 1997) Not all pieces of a story are equally salient and recalled (Stein & Glenn, 1975) and by constructing a story we can direct attention to particular parts of it.
- Factual and conceptual curriculum material is effectively and efficiently taught.

Indeed, narratives and stories can play a crucial role in learning processes.

Stories were and are still used by many cultures to:

- Convey knowledge to future generations
- Stimulate questions about the world around us.
- Excite debates.
- Show us how to live.

Therefore storytelling and following a story are important educational processes.

Once, depending on the nature and purpose of a story one can depict or employ the same sequence differently and by this create new meaning of the story. - Strahovnik, Mecava (2009)

Storytelling is, nowadays, deeply used as a medium in education and training of all types.

We see evidence of this in several areas from different authors' references:

- Dentistry - Whipp, Ferguson, Wells & Iacopino (2000).
- Military - Cianciolo, Prevou, Cianciolo & Morris (2007).
- Aviation – Cohn (1994).
- General medicine - Churchill & Churchill (1989); Hunter (2008).
- Law – Dorf (2004); Rhode & Luban (2005).
- Business – Ellet (2007); Forbes Magazine Staff & Gross (1997); Swap et. al. (2001); Sole (2002).

These are just a few groups which apply storytelling as a method for teaching key principles of their discipline, and to help build analytical prowess in students and trainees. But, thinking about how storytelling can be used across the Curriculum, there are a variety of resources that could be applied for social studies, sciences, reading/languages, mathematics, art/music, and also considering different grades.

Being creative, the use of storytelling has no limits and its potential is enlarged as the number of listeners increases.

Educational resources, using storytelling

Tes Connect

The Guardian

International Reading Association

Impact

"If one could code the knowledge to be passed on and embed it in a story form, then it could be made more faithfully memorable than by any other means."
– Egan (1989)

As a main direct consequence of storytelling, as an important technique in the process of learning and understanding, we may think about intervenient – the teller, the listener.

Therefore, individuals **gain a better understanding of one another** through the use of concrete examples rather than through vague abstractions and generalizations.

This occurs as the real value of storytelling, from a cognitive perspective, is that it becomes a mutual creation involving interaction and understanding between teller and listener.

So, we can explore a set of impacts for both listener and teller:

- Expressive language development in both speech and written composition, and receptive language development both in reading and listening.
- Retention of knowledge as stories are memorable so that the information gained is preserved for a longer period of time.
- Critical thinking skills, once stories are open for interpretation and invite the listener to be creative in the process of listening to them or reading them.
- Research, understanding, presentation, interpersonal and assessment skills are improved working on a story, reacting and replying to a gained curiosity.
- Knowledge and empathy towards others cultures and races, better understanding of different experiences and values and acting on future individuals' behaviors.
- Social and emotional intelligence are also promoted. A story always connects knowledge with emotions and provides us with the possibility of identification.

- Dedication to work. Motivation and attention increase with a new tool and a new mean for doing and learning.
- Positive classroom climate. The dynamic created around this new tool as well as the interaction with teams' activities construct the best environment to listen and learn. Also the increased capacity to learn and discuss make the intervenient feel safe and more active.
- Final results are positive in terms of satisfaction, learning and effectiveness.

At the end, educators and trainers can ensure results with their students and trainees considering a set of main **skills**:

Listener	Teller
Attention / Concentration	Communication
Interpretation	Creativity / Imagination
Critical Thinking	Critical Thinking
Listening	Writing
	Reading / Vocabulary

Besides, sharing stories and knowledge can equally be applied to a set of areas and professions, emerging specific impacts on each.

Business

Organizations wanting to retain and share essential but less structured information already found that stories can be valuable.

- Share norms and values.
- Develop trust and commitment.
- Share tacit knowledge.
- Facilitate unlearning.
- Generate Emotional Connection

Check out Grant's True Tales

Health

There is much written about the therapeutic benefits of storytelling.

"Taking the time to listen to the patient's story or by offering your own story as a therapeutic intervention, health care providers can extend their helping abilities." – Heiney (1995)

• Morality, as health care providers and patients reflect about each ones situation and role, being able to find a meaning and a strategy to face it.
• Ice breaking, it helps to face some constraints in the contact between both, patients and health care providers.
• Experience and knowledge, with such a practical activity others' stories are an important key to learn from mistakes and opt for a better approach.

Check out Patient Stories

Marketing

Brand stories can attract and engage consumers making products known and reliable. Who doesn't know Apple's story?

• Develop a brand identity.
• Increase sales.
• Decrease distance between the brand and customers.

Check out Coca Cola advertisement

Build A Story: The 4 Elements

Everyone has a story to tell and it's only a matter of time till you or someone else gets inspired to design a great story. But stories can be a true experience or an idea born from a topic – a lesson, a chapter or only a question asked in class.
Yet, all stories follow a common structure combining 4 main elements.

I. Theme | What?

The idea behind the story can emerge from any kind of educational area and age.
This happens because stories are universal as they can bridge cultural, linguistic, and age differences.
Thus, for science, math, art, business or health, the theme will be the concept that is central to the story.
In any single concept to teach, to train, to develop there is a set of events that characterize the whole concept or a character.

So there are no limits choosing the theme, everything can be transformed into an enthusiastic and memorable story.

II. Setting | Where?

The setting of a story is the time and place in which it happens.
Once we have the theme, the events behind it occur in a determined place and time.
The place is described with most important aspects, which can be vital for the story progress.
Except for fictional stories, time is already defined as events happen in determined moments of the history. But time can be generic, the same day, month or year; or can vary during the story with a notable evolution through the story.

III. Character(s) | Who?

Persons, animals, entities, numbers, etc. Characters are anyone or anything that takes part in the action.
Characters can be described by the role they are playing and/or by concrete told characteristics, that define their identity.
Defining their qualities, functions, should be connected to the importance of their actions during the development of the story.

IV. Plot | How?

Most of the stories start with characters finding themselves in a familiar world, with a set of roles and identities.
Then something happens that disturbs the order and characters try to avoid the crisis, but over time they confront bigger aspects of that crisis.

Then they reach a moment of recognition and understanding, they change and a new order arises.
This set of events is identified in the plot of a story – a scheme of several moments that make up a story – with a beginning, middle and the end.

The beginning:
Make the beginning captivate the listener. A question, dilemma or controversy can already get the attention of any audience.

The middle:
Describe the course of events:
What happened?
The turning point of the story, where the main character makes the single big decision that defines the outcome of the story, occurs.

The end:
Reveal the conclusion:
How did the situation turn out?
It's at this moment where can be presented a meaning or point: *What can we learn?*

The
Journey
to resolve

Dilemma   Denouement

The   Lessons
Beginning   learned

Story's Arc

By thinking about the particular aspects of the story that are important or a specific known event shared, it's possible to define the important moments of the story —the opening scene; the crisis; the climax; the denouement.

Story's progress **tension** climax

opening scene

time

beginning   middle   end
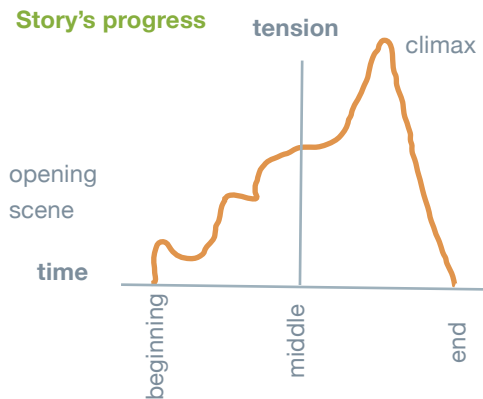
Build A Story: Analogy And Metaphor

Analogy and/or metaphor are indissolubly connected to our cognition and conceptual thinking and therefore are a part of how we experience and explain the world and our lives as well as of how we express ourselves; in daily conversations but also in stories. This is why we think we should give some attention to these inescapable phenomena in language comprehension.

Analogy

Analogy is a cognitive process of transferring information or meaning from a particular subject (the analogue or source) to another particular subject (the target), or a linguistic expression corresponding to such a process. The word analogy can also refer to the relation between the source and the target itself, which is often, though not necessarily, a similarity.
The set that is the foundation for understanding is called "the base" and the second one is commonly referred as "the analogy".

The comparison of "the base" and "the analogy" involves their surface and the deep structure.
Analogy plays a significant role in problem solving, decision-making, perception, memory, creativity, emotion, explanation and communication as well as in psychiatric and pedagogical studies. It lies behind basic tasks such as the identification of places, objects and people, for example, in face perception and facial recognition systems. It has been argued that analogy is "the core of cognition".* Specific analogical language comprises exemplification, comparisons, metaphors, similarities, allegories and parables...

Analogy is important not only in ordinary language and common sense (where proverbs and idioms give many examples of its application), but also in science, philosophy (Plato was the author of a famous essay known as "De analogia"), the humanities and... storytelling.
The concepts of association, comparison, correspondence, mathematical and morphological homology, homomorphism, iconicity, isomorphism, metaphor, resemblance, and similarity are closely related to analogy. In cognitive linguistics, the notion of conceptual metaphor may be equivalent to that of analogy[1] .

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1 Experiential exercises and action learning in general are perceived as valuable tools in education related to decision-making and problem solving in dynamic environments (Devasagayam, 2012).

Metaphor

Metaphors are deeply rooted in our conceptual thinking. Lakoff & Johnson (1980/2003) tried to demonstrate it in their Cognitive (or Conceptual) Metaphor Theory: what we say or write are the verbal metaphors, but inside our minds we are busy with the context we are in – the setting, environment, conversations with others et cetera.

When we tell stories we use – unconsciously and consciously – these intrinsic skills. When we are in a conversation, we use more unconsciously than consciously words or statements that illustrate the context and our feelings within that context.

According to Lakoff & Johnson, a metaphor is the description of an abstract domain (the target domain) in terms of another (concretely appointed) domain – the source domain. Both are conceptual domains. Thus, for example, life, arguments, love, theories, ideas, social organizations and others are target domains, while journeys, war, buildings, food, plants and others are source domains.

The target domain is the domain that we try to understand through the use of the source domain.

Learn more about analogies…

EU Project LEAN – LEarning from Analogies

Check out an example of the application of analogies - in the annexes of this handbook.

Metaphor domains

The classical example that Lakoff & Johnson offer is ARGUMENT < WAR. You attack someone's opinion, you feel pushed into defending yourself, and your opponent has all guns blazing... That's how we apparently experience it in our culture.
If you turned it into ARGUMENT < DANCE you could for instance deliberate who leads when and take elegant turns together. Or take this example: LOVE < JOURNEY. Whenever JOURNEY is mapped onto LOVE, the two domains correspond to each other in a way which enables us to interpret LOVE as a JOURNEY."

Anyhow, we could say that the metaphor – as a cognitive and conceptual skill – can be a powerful tool to stir and inspire imagination.

Next we present five verified and/or often used source domains (there are of course more). You will probably recognize most of them and be able to add some more, also from your own language.

The Human Body	This was a sick joke The head of our organisation He was a pain in the ass The leg of a table The foot of a mountain To open one's heart to others A tropical depression was born
Artefacts	Her home was a prison He is the chairman The wheels of justice Words can be weapons They were glued to their seats Censorship is a barrier
Living Things	He listened to her story with a wooden face George is a sheep My father is a rock Our company is growing The fruit of knowledge
Human Activities	The test was a walk in the park She cut him down with her words Argument is war Marriage is a journey We'll whip inflation He had a battle plan
Environment/ Natural phenomena	A teenage boy's room is a disaster area Waves of spam emails inundated his inbox She had stars in her eyes He is a hurricane Out of the blue, a deadly wall of water It hit me like lightning

So, in short, and once more:

A metaphor organizes, informs the unknown in terms of the known.
It transfers content, scope, logic, and inter-relations. It makes the target (topic) understood as if it were like the source.

Learn more about metaphor…

An explanation
from Jane Hirshfield

Check out an example of a metaphor story - in the annexes of this handbook.
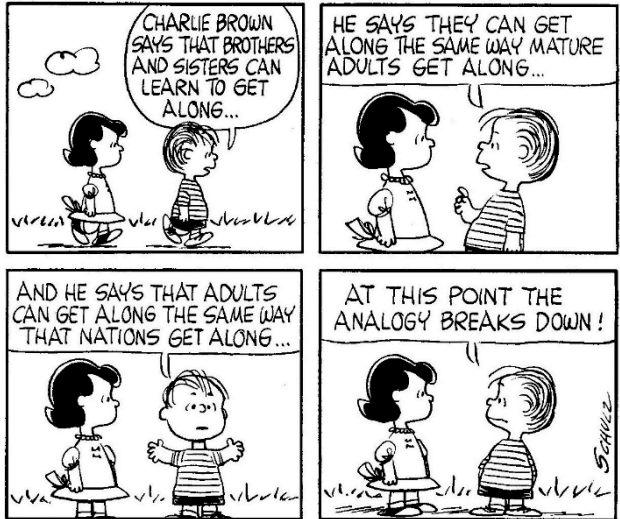
Charlie brown cartoon and an example of analogy

Garfield cartoon and an example of metaphor

Build A Story: Types Of Stories

Although it's not easy to summarize or categorize stories in a group, as different authors classify stories differently, we present below the categorization made by Robin (2006) that considers three main groups of stories:

Personal narratives consider all the stories that "describe events, details, thoughts, feelings, and experience in the writer's life, where these events are presented in an order similar to what actually happened in time" (Smeda, 2010). This type of story serves multiple educational purposes once listeners can learn about the experiences of the teller and apply to their own life or just to bridge the gap between both. For example: to teach students and trainees about different backgrounds and cultures, to teach patients about certain treatments or consequences of their diseases, to teach employees and customers about the origins of the company.

Historical narratives "describe the life of people or institutions (e.g. the log of a patient's medical condition, or even the history of a city)" (Smeda, 2010). In this type of stories, historical information not only place listeners in the context, as can happen in any story, but also includes different characteristics that properly describe a different time. Students and trainees

frequently face historical data regarding different educational areas – math, history, science, etc – why not teach the same matter using storytelling?

Informative or instructive stories intend "to transfer information or send a message to the viewer incorporating knowledge or information of an important subject (e.g. health issues, a change in plans, rules or policies)" (Smeda, 2010). In a certain way, all stories can inform and instruct, but we can create fictional or real stories to teach. Thus, this type of stories presents specific characteristics with the only purpose to teach science, health, law, business, etc.

Build A Story: Useful Tools

We offer two main examples of possible tools to use, in order to organize the idea of the story and create a coherent progress with the story's 4 elements.
Both demand an individual or team brainstorming, bringing all elements together. At the end each tool should offer a crucial base to work the story grammar, structuring sentences and connecting the beginning with the middle and the end of the story.

Timeline

Nowadays, Facebook presents each profile by the form of a timeline - your life story is told through photos, friendships; dates mark different events during your life.
With a timeline it is possible to display a list of events in a chronological order, already describing the progress of the story.
There are many types of timelines as well as software to create them, this is a tool mainly used for project management.
Yet, besides the timeline examples showed along this manual, they can take other different forms.

Theme

- Time, Place
- Description
- Events
- Questions

- Time, Place
- Events
- Conflicts
- Dilemma

- Time, Place
- Events
- Lessons
- Questions
- e.t.c.

- Time, Place
- Events
- Turning Point

Another example can be the following structure totally adapted to the story development.

Tension

Climax
Transformation

Decisive Action

Opening Scene
(state A)

Goal / Plan /Action

Crisis

Desired State / goal
(state B)

Time

Setting	Theme	Plot	Solution	Meaning/Learning

And to construct the story it's possible to include as much details you want above each element – setting, theme, plot and solution.

Tension

Transformation

Decisive Action

Opening Scene

Goal / Plan /Action

Crisis

Desired State/Goal

Ending

Time

Setting	*Theme*	*Plot*	*Solution*	*Meaning/Learning*
Time	Time and place	Time and place	Time and place	Teaching
Place	Complication	Plan	Action of	Lesson(s) learned
Characters	Conflicts that	Decisive action (or	characters	by characters
General Situation/	break balance	attempt)	New situation after	Lesson(s) learned
Condition	Characters	Turning point	decisive action	by listeners
Special Situation in	involved	Towards	Desired state/goal	
which characters	(protagonist,	Transformation	achieved (state B)	
become involved	antagonist, etc)		Specific situations	
	Dilemma's to solve		of the characters	
	Desired state/goal		involved	
	(state B)			

Mind Mapping

Mind map is a diagram used to visually outline information.
Again, it's usually used in management and there are some examples of software able to create this tool.
In this case, after choosing the theme, the story elements can emerge around the central theme. Thus, as in the timeline example above, the time, the place, the characteristics, events and dilemmas are added.

The major categories are highlighted, for example the events, and the following characteristics of each following event appear next.

Event 1

Event 2

Theme

Event 3

Event 4
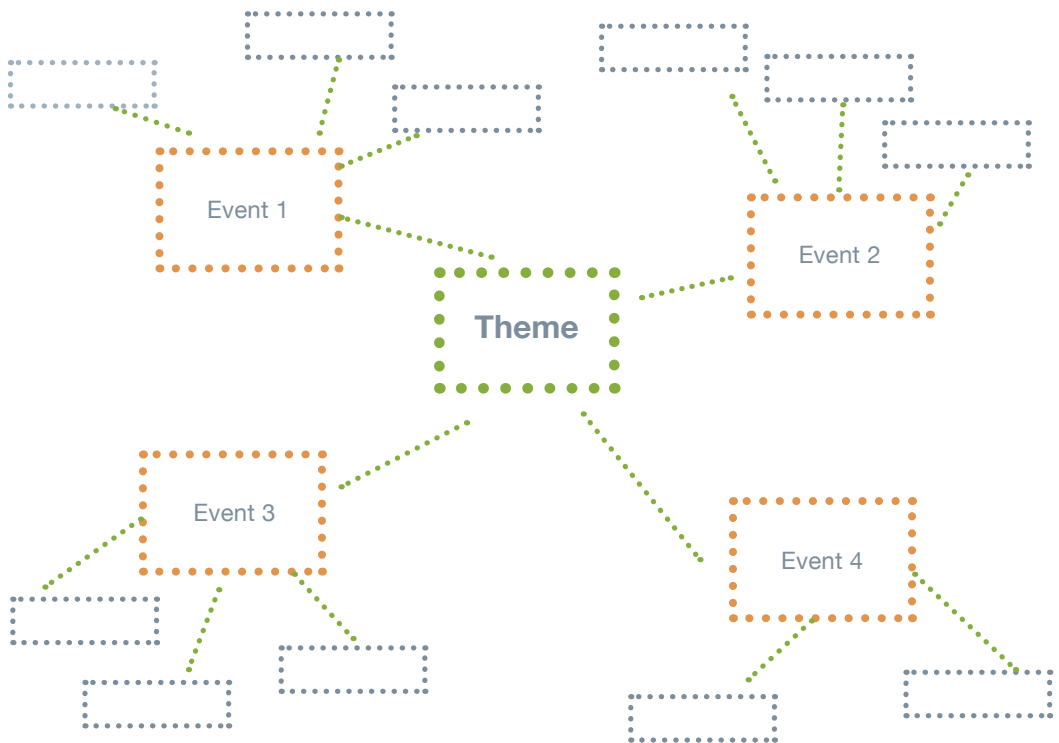
And here you have a list of possible elements
to construct your stories...

Character	Location	Time	Problem/ Question/ Theme	Traits of the main character(s) that cause a problem/ problems
Child Girl/Boy Man/Woman Old man/old woman Family Historical character Mythological character Artist Famous person Spirit Wizard/fairy Animal (existing or not) Idea Machine Thing Plant	House Farm School Museum Village Otherworldly City Park	Olden Modern Future Comparison between past and present	Lost something Has been captured Goes to forbidden place Finds forbidden object Has an enemy / enemies Is undervalued Needs to change Is unrecognized Causes jealousy / is jealous Does not like something Needs something Needs to escape or hide Needs to rescue someone/ something	Dangerously curious Doesn't follow advice Is lazy Is egotistic Is pessimistic Is full of oneself Is blindly in love Is naive & trusting Is untrained Is jealous Lacks confidence Is foolish

Trait(s) of the main character(s) that provide a solution	How the solution is reached	The meaning / teaching / learning. (the main character(s):)
Is courageous Is resourceful Is imaginative Is generous Is clever Is strong Is optimistic accepts to be helped Communicates and reveals his feelings	Through Magical/Non-magical help By being rescued By transformation By discovering skill(s) By self-help: exercises/ cleverness/inner traits By a working group / with helpers / cooperation, collaboration Through a journey undertaken to find a solution	Is rewarded Is wiser Is transformed Lives well Is aware has positive impact on the world Has learned a new way

Remember that you must create your own characters, location, time, theme, situation, solution and meaning without following the examples above. But it's important to include in the diagram what elements are needed to start writing the story.

Build A Story: Writing

While writing the story there are specific expressions used to mark the different moments of the story, as:

- Once upon a time / Once / Long ago - the introduction. Set the stage: where does the story start?; the main character appears: who is he/she?
- Suddenly – story's characters are confronted with a challenge.
- And then – characters take action to address it.
- Happily ever after (not necessarily) – how did it all work out?

But, for each part – the beginning, the middle and the end – there is a set of events marked by questions and crisis that should answer to vital questions. Those help to focus on the important issues to be treated in the progress of a story. A way to detailed character or place, an event without meaning for the final lesson, can make you lose the attention of listeners and, more important, waste the all story.

Questions to consider for getting the focus of the story:

- What is the main question or problem this story will explore?
- What events or experiences occurred that will help to tell this story?
- How does it end? How should audience feel (in the beginning and at the end)?
- How should perspective or point-of-view change?
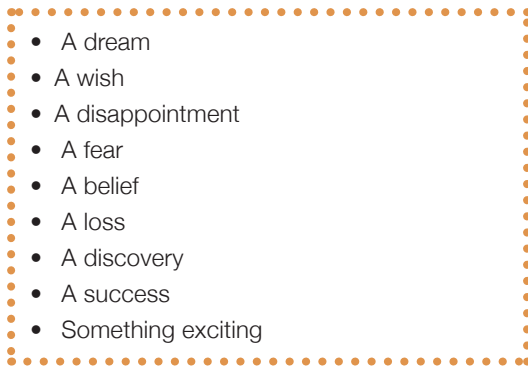
And remember…

Repetition is one of the important elements in a story.
It facilitates retention. It creates familiarity and contributes to make associations, altogether making a message more memorable. You can repeat some concepts or detail more than once, but if, use different words and expressions…dress up the same meaning differently!

However, do not to exaggerate, otherwise you sound like a broken disk! When repetition is excessive, the audience's attention decreases.

Usually, there is some difficulty ending the story, mostly when a meaning, a lesson to learn is considered.

To get into the last part of the story, emotional perspectives can be used. The setting and the characters always have an emotional background that helps to make the story memorable:

• A dream
• A wish
• A disappointment
• A fear
• A belief
• A loss
• A discovery
• A success
• Something exciting

Even creating a story for an extremely analytic theme, there can be an author, a researcher or other character in the story and we can create some curiosity about his life, about how something was discovered, or better, something invented that we use it in daily life. And that makes the story memorable.

See here some practical examples:

Theme	Event / Meaning
Soil erosion	People experiencing the problem personally. The experience of a resident in an effected area.
Pythagorean theorem	Using the theorem in a common student's situation, for example playing a pool game with the friends.
Newton's laws of motion	A soccer player will give an example of how these laws influence his movements.
Language	Similar words with different meanings in a funny story.
Organizational culture	Employees and CEO stories, specific moments and unique characteristics that define a company's identity.
New product	A first positive experience with that product told by customers.
Patient treatment	Other patients' experiences and how they adapt the treatment to the everyday life

Build A Story: Telling

How to tell the story?

Understanding who your audience is, will provide insight into appropriate verbal and nonverbal communication.
Oral storytelling involves much interaction between teller and listener, as the senses are stimulated and reactions signal how to proceed with the story.

Once the story is written or already chosen, training starts.

- Read the story several times.
- Analyze its appeal, the words, the pictures listeners should see and the mood you want to create.
- Research the background and cultural meanings of the characters and the places.
- Visualize it - imagine sounds, tastes, scents, colours.

Using verbal communication - voice

- Create the atmosphere or build tension as the story progresses.
- Work on the tone of your voice to highlight the action in the story and mark the different events.
- Build up the story progress controlling pace and pauses.
- Prepare the end of the story.

Using nonverbal communication

- Use facial expressions, gestures and posture to switch from character to character.
- Use gestures and facial expressions to facilitate the visualization of the story.
- Express feelings.

Depending on the audience, it's possible to use volunteer(s) from the audience in the story as characters or making sound effects, for instance.
It's important to think about the audience while preparing and telling the story, as the teller should be sensitive to the audience's reactions and regain their attention if needed.
On the other hand, members from the audience can interrupt, asking for attention. You can either ignore that or, better, pause until the behavior ends or involve him/her in the continuation of the story to overcome the stop.

And remember…

Linda Anderson, a distinguished voice in literature, said
"Every story is told from a point of view, the perspective of a particular narrator. With each new piece of fiction that you write, you need to ask yourself early on: whose story is it? Who will tell it? Should the story be told by the main character? Or by a secondary character who witnesses the events? Should it be told by an anonymous witness who presents the action without a comment? Or by an all-knowing power who can reveal the innermost thoughts and feelings of all the characters?"

Activities with Story

At this moment, these are the necessary background and important tools to create a full story.

Yet, some of the following exercises will introduce you to the storytelling world and help you gain some experience in how to imagine, organize and end a story.

All the following exercises can also be applied in class to introduce students and trainees to storytelling and motivate them to use this learning and educational tool.

Below, we present some for you to explain. Do you know others?

Exaggeration…
Intentions and feelings of the protagonist…
The turning point…
The use of analogies…
Discontinuity, unexpected interruption…

Exercise - c.

Now that we know all the "bones" that underpin the structure of a story, you still need to answer some questions before you create a story. What type of information you should provide in each one?

What is the topic?...
Why do you want to tell this story?...
Who is your audience?...
What kind of story do I choose for this purpose?...
What are the general events, experiences?...
What changes/has to change?...
How does it end?...
How should the audience feel?...
What will they have learned from the story?...

Exercise - a.

Please find below the main ingredients of a classical story. Can you remember the purpose of each one? Put them in order and describe each one!

The setting…
The theme…
The plot…
The solution…
The meaning…

Exercise - b.

There are some extra spices that make a story even more interesting and compelling!

Please read the following story.

The blue paper (story by Albert Payson Terhune)

John Thane, a successful young American, is sent by his firm to France on a business trip. He has never before been abroad and has no knowledge of French.

Arriving in Paris late in the afternoon, he takes a room in a hotel, then goes out to a sidewalk café. At a nearby table he sees a beautiful young Frenchwoman who smiles repeatedly at him. He makes no move to respond, and in a few moments she takes a piece of blue stationery from her handbag, writes something on it, and drops it at her feet. Then, with a meaningful glance at him, she rises and quickly disappears in the boulevard crowd.

Curious, and now sorry that he has failed to make the acquaintance of so charming a creature, Thane retrieves the paper. On it are a few words in French. Expecting that the young woman has written something for him, he asks the headwaiter to translate the message. After taking one horrified look at the words, the man orders Thane to leave the café.

Back at his hotel, Thane tells the manager of his strange experience and shows him the paper. The manager eyes him in abhorrence and orders him to clear out of the hotel at once, refusing any explanation.

Dazed and miserable, Thane puts the paper in his pocket, determined not to show it to anyone else in that strange country.

Upon his return to America, he tells the story to the president of his firm, a native Frenchman, who has been his father's friend and his friend for years. The president readily agrees that it must be some cruel joke and offers to solve the mystery. But when Thane shows him the blue paper he stares at it with lips contorted, throws it in Thane's face and orders him out of the office and out of the firms employ. Jobless, crushed, Thane stumbles into the street. Not only his peace of mind but also his career is lost – all because of a few words on a little piece of paper!

At last he has an idea. His old childhood nurse, who is devoted to him, is French (what a coincidence). Going to her home, he pours out the tale of his hideous predicament. She swears solemnly that she will translate the mysterious words for him. As he sits down he draws out a pistol and lays it on the table between them. "A simple, correct translation," he reminds her, "or I will never leave this room alive." She nods and holds out her hand for the paper.

Thane digs into the pocket where he has kept it all the time.

Then he fumbles hysterically from pocket to pocket. The paper is gone; Thane never saw it again...

Considering this disturbing story, please fill in the tool presented in the page 38 with its main elements. if you prefer, be free to choose other tool to accomplish this exercise!
After, you'll be able to make a richer story of 'The Blue Paper'. Get inspired and provide an end for the story!

discussion and comprehension; try to extract from your audience the more details and meanings you can.
You can carry out the discussion to the pretended goal; just ask for the main words and meanings.
After that you can play different activities with the audience to develop the acquired concepts and evaluate them in the end.
For this, you can also find in the annexes some exercises from the European project Sheherazade (Project Number: 2011-4676-518365-LLP-1-2011-1-BE-GRUNDTVIG-GMP), already applied by the T-Story partnership with success.
Don't forget to list the needed material and register what kind of preparation you will need for this lesson.
Good luck!

Exercise - e.

Please explore the practical examples in annexes and try to adapt them to your professional purposes and audience.

Note: You can adjust the curriculum/content to new lesson plans. Start to define who your audience is and what the goals of the lesson are. Then you can define the duration of your lesson in days or just hours.
Make an introduction to the general theme that you will present and try to find their background and expectations on it. Then you can tell the story and follow with space for

Annexes

Application Of Analogies: An Example

Analogical Setting:

The concept behind this analogy is that organizations as "gardens" are distinguished by some* as either "Italian gardens" or "English gardens", representing two different paradigms: formal or informal.

The "Italian garden" dates back to the 15th century and originates from a specific architectural philosophy. The basic assumption is to create an environment that integrates gardens and permanent buildings in a common structure, taking the view of 'complete supremacy of man' as the creator of nature. This kind of garden represents the figurative expression of the Renaissance principles of rationalism and anthropocentrism that find their best translation in the geometry of shapes. They represent a tangible demonstration of the creator's rationality. This specific model intends to evoke the idea of a domesticated nature under human control that prevails well-described and geometrical spaces inserted in a net of tree-lined avenues and surrounding pathways.

Socially speaking, this kind of garden represents the atmosphere of an elitist society, where leaders (kings, princes and noblemen) consider themselves as part of a separate and distinct society that appears to be isolated from the rest of the community and that can be only glimpsed behind walls or through hedges and trees.

The "English garden" dates back to the 18th Century and is typically characterized by the refusal of the "natural anthropocentrism" that had transformed woods and moors in geometrical spaces where the human influence was dominantly present. Its aim is rather to express a spontaneous nature, sometimes even wild, that can be regarded as the botanic display of the Romantic theories that were prevailing among the European intellectual elite. Based on these ideas hedges and geometrical boulevards soon disappeared, giving space for the introduction of natural elements as caves, bushes, but also artificial elements as small temples, pagodas and ruins. All this indulged the experience of 'the sublime' of the overwhelming nature. Stretches of meadows, clearings and romantic architecture created a so-called "frame effect", revealing unusual perspectives in the surrounding landscape.

Decoding:

"Italian garden" and "English garden" can be regarded as metaphorical (analogical) concepts that represent two different

organization paradigms: the structures of formal and informal organizations. Considering the formal organization, the control of space and the clear definition of borders evoke the idea of a functional and formalized organization, where tasks, activities and identities are well defined and easily recognizable.

In the case of the informal organization the naturalness of landscapes, bowed lines and the supposed lack of a clear planning can be referred to the typical structure of less formalized organizations. An extreme example could be the lean organization, where tasks are flexible and borders among different areas are just sketched or even do not exist at all.

Italian and English gardens reveal a further analogy when we look at leadership styles.

Italian gardens are conceived to create a clear distinction between the ruler's palace, its surrounding garden and the area inhabited by common people. It is a closed space reserved for the ruling class, clearly limited by fences, walls… Typical for absolute monarchies and principalities, a strict hierarchical structure. It resembles the style of highly structured organizations, where leaders sometimes appear to be isolated, enclosed by the borders of their authorities and functions.

The English garden, on the other side, represents the idea of a more democratic style, where the borders of power are not so clearly defined. Palaces, gardens and neighbouring nature appear like a continuum that creates a bridge between the area of power and that of the common people. It does not come by surprise that this kind of garden appears in a period of growing democratization. Equally, informal organizations reveal an open leadership model, where the hierarchical approach is replaced by a more horizontal approach that creates viable (communication) paths between leader and organization.

This analogy was first conceived by Pasquale Gagliardi in: Gagliardi, P. (1992) 'Designing Organizational Settings: The Interplay between Physical, Symbolic and Social Structures' in R. Eisendle & E. Miklautz (eds.) Produktkulturen. Dynamik und Bedeutungswandel des Konsums, New York, Campus Verlag, pp. 67-78.

Metaphor Story: An Example

Entropy is a room*

When we live in a room, our activities will replace objects and even give them another shape: we take books off the shelf and stack them elsewhere, specks appear on a mirror, clothes become dirty, dust whirls down on objects... Physically spoken it is a mere rearrangement of molecules or things across available space. But the number of rearrangements that we experience as disorderly or untidy is many times bigger than the number we experience as orderly.
When we say 'a large entropy' we point out that the number of disorderly conditions is bigger than the number of orderly conditions.
Through our life activities the chance is bigger that our room changes from order to disorder, from tidy to untidy, not so much because it is a natural process but because it is a more likely (or probable) process.
And finally, when we become bored living in this mess, we put some energy into the matter and we clean up the room until it's tidy. And thanks to our effort the entropy will have dropped.

A metaphorical explanation by a physics teacher in a secondary school. There is some order in the universe; the universe is not chaos. At the very most it is more or less entropic.

Storytelling In... Kindergartens

"A Sailor, bound on a long voyage, took with him a Monkey to amuse him while on shipboard. As he sailed off the coast of Greece, a violent tempest arose, in which the ship was wrecked, and he, his Monkey and all the crew were obliged to swim for their lives. A Dolphin saw the Monkey contending with the waves, and supposing him to be a man (whom he is always said to be friend), came and placed himself under him, to convey him on his back in safety to the shore. When the Dolphin arrived with his burden in sight of land not far from Athens, he demanded of the Monkey if he were an Athenian, who answered that he was, and that he was descended from one of the noblest families in that city.
The Dolphin then inquired if he knew the Piræus (the famous harbour of Athens). The Monkey, supposing that a man was meant, and being obliged to support his previous lie, answered that he knew him very well, and that he was an intimate friend, who would, no doubt, be very glad to see him. The Dolphin, indignant at these falsehoods, dipped the Monkey under the water, and drowned him."

An Aesop's Fable

Example of a lesson plan:

Objective: Children must demonstrate that they understood the story through the use of comprehension, illustration and dramatization.

Materials: Map or globe, pencil, paper, scissors, crayons or markers, selection of typical Greek ingredients, plastic knives, napkins, and plates.

Introduction: The teacher presents the story to the students and discusses the meaning of the word lie. She/he explains that the story started in Greece and uses a map or a globe as a visual aid. Many considerations about Greece can be made considering different subjects like geography, history, philosophy, etc.
Before reading the story, the teacher explains that some of the stories teach a lesson and so they have to listen carefully to know what lesson this story teaches.

Discussion: Questions to assess comprehension and interpretation of the story.

- Who are the two characters in the story?
- What did the dolphin find?
- What were the dolphin and the monkey talking about?
- What did the monkey say he was?

- How did the dolphin find out that the
  monkey was lying?
- What did the dolphin then do?
- How did the story end?
- Why was the monkey lying?
- What lesson does the story teach?

Activity 1: Students are divided into groups
of two. The teacher provides for each group
illustrations of the story. Each group should
place illustrations in chronological order and
write the number 1 under the first picture,
2 under the second picture and so on.
Students practice retelling the story to the
partner, while using these pictures as a guide.
Illustrations can also be painted in the end.

Activity 2: The teacher presents a selection
of Greek ingredients in plastic plates. The
class should taste them all and vote on their
favorite. Class creates a bar graph to show
how well the students liked each ingredient.

"In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?"

"I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same."

"Why bother about winter?" said the Grasshopper; "we have got plenty of food at present."

But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer."

An Aesop's Fable

Example of a lesson plan:

Objective:
Students will learn about proverbs and demonstrate their understanding by creating proverbs to describe the story.
Materials:
List of proverbs, pencil, paper.
Introduction:
The teacher explains what a proverb is and gives an example; the teacher asks class to figure out the meaning of this proverb. Then teacher asks if students know any other proverbs and discuss which are and which are not proverbs.

Activity 1: The teacher presents a list of proverbs. Students write what they think each proverb means and discuss answers.

Activity 2: Teacher tells students to listen for the proverbs in the story as he/she reads. Considering the list of proverbs he/she gave, the teacher asks students to identify which of the proverbs fit the story. Students explain what the proverbs mean and create other proverbs to suit the story.

Activity 3: Children write their own story to correspond with a proverb.

Note: Other activities can be developed considering different educational purposes. The teacher can present the main characteristics of ants, such as development and reproduction, behavior and ecology, relationship with humans, etc.

Storytelling In... Secondary School

Example of a lesson plan:

Objective:
Students will learn about the causes of
2nd world war and demonstrate their
understanding by presenting their opinion
about how the 2nd world war began.

Materials:
Guide for storytelling, pencil, paper, other
materials asked by students.

Introduction:
The teacher introduces the theme concerning
the 2nd world war and main actors.

Activity 1:
Students are divided in groups of 4. The
teacher introduces the elements and tools
for constructing a story distributing a guide
for storytelling and guidelines of research

regarding the 2nd world war that will support
students' work. Each team should search for
the causes that underpinned the start of this
war and write the story about it. The teacher
will continuously support students during
their research and development of the story.
In the end each team should tell their story to
the class.

Discussion:
The class discusses about the causes
that were presented by each team and the
teacher points out which were the real causes
and why.

Assessment:
Each team receives a list of topics for self
evaluation and evaluation of the other
teams. In the end, the teacher can access
all evaluations and make a final evaluation
individually and by team.

Storytelling In... High School & Adult Training

The following example presents a successful case studied by Jill Eck in 2006 - An analysis of the effectiveness of storytelling with adult learners in supervisory management.

"A series of four short stories were told by the researcher that related to the course lesson. Each of the four stories had one or more specific lessons contained within them that were relevant to the subject of employee selection and interviewing. The first story entitled 'Grocery Store Rob' related the concept of not overlooking employees for future positions of responsibility that have made mistakes on the job. The second story entitled 'Bad Hire Brenda' emphasized the importance of making hiring decisions based upon factual information and specific procedures versus making decisions based upon emotions. This story also conveyed the risks of hiring overqualified candidates for entry level positions. The third story was a fable entitled 'Gregory the Goose' taken from Tales for Change (Parkin, 2004).

This story related a tale of how leaders can come from many places within an organization and the potential risk employers have of losing potentially effective leaders to other organizations when their skills go unrecognized. The last story was an actual news story the researcher entitled 'The Basketball Player' that underscored the importance of not discriminating against people who have disabilities and how easily employers unknowingly do this. Once these stories were told, students were divided into four small groups to share their own stories relevant to the course lesson. Subsequent to the storytelling activities, students were encouraged to participate in a class discussion about the content of this learning activity."

Note: This case can be applied for different themes in different educational areas. Just apply and/or construct the perfect story to teach.

Storytelling In... Health

The following description on how using storytelling in healthcare is part of an article written in 2009 by Vivian Day.

"Support groups allow for the sharing of information through storytelling in a way that helps all group members learn how to better care for their specific condition. These groups also provide the support needed as patients and families realize the implications of the disease.

(...)

Support groups can help new diabetic patients learn to cope with these needed lifestyle changes and the feelings of despair that can arise when they realize the implications of this life-long illness. The newly diagnosed diabetic patient can learn from the stories told by other group members regarding what they found helpful in making the best food selections both in the grocery store and at local restaurants. Sample menus can show what entrees would be good choices when eating out, and the grocery store flyer can be used to tell how others have decided what foods to purchase. There might also be stories of how to locate needed resources or supplies that would make dealing with diabetes much simpler and perhaps even less expensive. Hearing the stories of others, reflecting on these stories, and determining how these stories can be applicable to one's life may be more beneficial than simply reading written information or watching an educational video. The interaction with the storyteller, who is a more experienced diabetic patient or a family member, can also provide encouragement and support. Encouragement from group members can bring about a change in thinking from a negative perspective to a more positive and productive outlook, helping the patient to think "I can do this."

Storytelling In... Business

An example for implementing and improving the organisational values.

Previous work:

Select five stories from staff experiences, events and other important moments occurred since the beginning of the company that illustrated one or more of the values assigned by the organisation. Each story has to be emotionally powerful and we suggest them to be anonymous as far as possible. Create a storybook which explains the values and then present the stories; add blank pages for staff to share their own story.

The storybook is then distributed and available to all staff and top managers and after a week groups of 12 employees are called to participate in an in-class session. In this moment, the values are discussed and oriented through the examples gave by each story.

In the end, other stories are added to the storybook and presented to the top managers that can also add their own experiences and stories.

Storytelling Exercises

Exercises from the European project
Sheherazade (Project Number:
2011-4676-518365-LLP-1-2011-1-BE-
GRUNDTVIG-GMP).

Exercise "Tell the story from another point of view"

Target group:
Advanced language learners
Objectives:
Imagination; re-telling the story adapting it a
little and adding new elements
Material: None
Shape: Sitting in pairs
Duration: 10 minutes
Content and procedure:
10 minutes: The storyteller gives an example
of alternative view¬point from another
character of the story. It could be a person,
but also an animal or even an object, or an
element of nature such as a river, a tree... The
learners prepare their story.
10 minutes: The learners share their story
with the group.

Exercise "Name 5 actions, 3 descriptions, 3 objects, 3 feelings"

Target group:
Language learners from A2 +
Objectives:
Define actions, objects, feelings and take d
escriptions from the story
Material: Pen and paper
Shape: In pairs
Duration: 10 minutes
Content and procedure:
7 minutes: The storyteller asks learners
to write down 5 actions, 3 descriptions, 3
objects and 3 feelings from the story they
have just heard. The storyteller can give an
example to clarify the dif¬ference between
them.
3 minutes: The learners bring their
presentation for the group.

Exercise "Mood Mapping"

Target group:
Beginners to advanced
Objectives:
Discover the structure and progression of a particular story
Material:
Paper and colour pencils or pastels
Shape: On the floor or on tables
Duration: 10 - 15 minutes
Content and procedure:
This exercise works well once students have singled out one particular story to work on in depth. Real life story or fairy tale, it does not matter. Have people sit by themselves with paper and coloured pens. Instructions: Draw the moods and emotions that appear in your story, in an abstract way (not drawing figures). From the be¬ginning to the end, when is your story happy, sad, full of fear, loneliness etc. Then sit in pairs and share: describe your paint¬ing, the emotions that the story evokes for you. Later, put all the paintings in the middle and have students walk around and see them all. Finish with a plenary session in a circle sharing the learners' observations.

Exercise "Object Exercise"

Target group:
Migrant adults
Objectives:
Stimulation of the emotional memory and promotion of speaking by encouraging imagination
Material:
Different small objects with a variety of shapes and textures, a bag to place all objects in
Shape:
Chairs placed in a semi-circle with one chair in the front facing the semi-circle
Duration: 30 minutes
Content and procedure:
Participants sit in a semicircle facing the storyteller. One by one, a volunteer is chosen to sit in a chair in front of the other participants. The volunteer places her/his hands behind her/his back so that the storyteller can give her/him a small object, which nei¬ther she/he nor the other participants can see. Based on touch alone, the volunteer must tell the story of a memory that the ob¬ject evokes and the other participants guess what the object is.
For the following session of the course, the participants are in¬vited to bring their own object and to tell a story about it.

Exercise "There's a street in Rome"

Target group:
Beginners to advanced

Objectives:
Promotes visual memory and listening skills

Material: None

Shape: Sitting in a circle

Duration: 10 minutes

Content and procedure:
This is similar to the game 'I go on holiday and in my bag I put…' where one has to remember all the items that were said, but in this case, it is a street scene, which makes it much more interesting. As a group, we are describing a photograph of a street in Rome, each person starts by saying 'there is a street in Rome' and lists all of the cars, trees, buildings and people that others have mentioned, finishing with the new element they bring to the picture.

Example:
'There's a street in Rome, and on it there is...'
Person 1: a row of big trees on the left side pavement
Person 2: big trees on the pavement on the left and there's a cat sitting in the first tree
Person 3: a row of big trees on the left, a cat sitting in the first tree and there's a man crossing the road in the foreground, he's carrying a ladder and he's looking up at the cat…

Depending on group size, you can go round the circle one or three times, accumulating up to 20 elements in the picture. You do not need to repeat elements in the order in which they were said in the circle, so you could start with the man and the ladder….

Exercise "Everyday story"

Target group:
Beginners, native speakers, at least level A2 +

Objectives:
Monologues, Using modal verbs, Combining imagination and everyday life, Applying own vocabular, Experiencing collective creativity

Material:
Cards (2 colours) and pencils

Shape:
Circle of chairs, without tables, partly a group exercise

Duration: 15 - 30 minutes

Content and procedure:

1. The participants are provided with two cards (one of each colour) - on the first card they shall write a person or an animal, as well as something that it is good at. On the second card the participants write a person/an animal, as well as something that it likes a lot or does not like at all (e.g. grandpa is good at telling stories / the dog does not like cries of children)

2. The cards are being collected and small groups are formed of 3 - 5 participants depending on group size. Each group receives two cards of each colour. Now they shall develop a joint story. One card is raised to the protagonist, the other persons/animals and their skills or needs shall be imple¬mented in the course of the story.

3. Back in plenary, the cards not yet used are revealed one after the other. In the circle a story is being developed spontaneously, in which the persons/animals which have been noted on the cards appear. This exercise is suited for advanced participants or must be strongly guided by the moderator.

Exercise "The house you grew up in"

Target group:
Beginners, native speakers or language learners

Objectives:
Creating room for creative thinking and concentration, Telling from internal images, memories, Sharing a memory and getting to know each other

Material: None

Shape: Chairs in pairs, opposite each other

Duration: 20 - 30 minutes

Content and procedure:

Exercise in pairs: Think about the house you grew up in. Search your memories and think about a special event during your youth in that house. Then your partner opposite you asks ques¬tions to make the inner images appear more clearly. Go to the place you liked best. A door opens and a story comes out. Eyes closed. The partner helps you when you are telling and trying to make the image clear. What did you see, hear, feel, smell? What was beautiful, what moved you? Afterwards share only the story in the group (no guided tour in the house).

Help/assistance: Pick one place. If this is easier, you can close your eyes while trying to remember it. Was it a house in a town or in a village, a big house with many rooms or just a small house? In which period in your life did you live in this house? When was it? Was there a garden? Was there a fence? What was the facade like? What did the front door look like? What was the colour of the house? Do you also see specific details? Go inside the house now, walk through the door (or walk round the back like the way you used to). Look what the house is like and see what you re¬member of it. Was there a corridor? A small hall? What rooms were in the house? Take a look in the kitchen: do you still know the way it was arranged? In your thoughts you walk through the house and try to pick up the atmosphere, the scents, the noises, the images. Also pay attention to interesting details in the house. Perhaps you don't remember exactly the way it was, but you might still remember the front doorknob, the string in the letterbox to open up the door…are there also people in your favourite place?

Exercise "The story journey with fire"

Target group:
Beginners, native speakers or language learners

Objectives:
Tell a story by means of images
Learn that a story often starts by where, who, what and when (WWWW).

Material: Candle

Shape:
Sitting in a circle, candle in the middle. Work individually first, then in pairs and finally in a group

Duration: 60 minutes, depending on group size

Content and procedure:
1. First storytelling experience by means of imagination. How does our imagination work? We think in images and not in words.

2. How? Candle in the middle, everyone looks at the candle. Close your eyes and still try to see the candle. The candle is like a flame our ancestors looked at while sitting around the fire and telling stories. The flame becomes a guide to imagination, search for a memory of fire. Go back in your life and remember a time in which something happened with fire. See what happened then. Your mind is creating a sort of film, as a camera in your head, you watch this film through images, not through words. Film the story and put it into your memory.
3. Then tell the story to your partner, the way you tell it is not important yet. You see your partner and the image in your mind.
4. Start with: where, who, what and when? Afterwards share the story with the group.

Exercise "Memory Map"

Target group:
Mixed background adult, some experience
Objectives:
Finding stories in your own background
Material: Chairs, paper and pens
Shape:
Working alone, then participants sit in pairs to complete the exercise
Duration: 30 minutes
Content and procedure:
1. On a sheet, draw a circle in the middle of the page, and in this circle write the first thing you think about when you remember your childhood. It might be a place, an animal, a family member, a friend or the like. This word provides a number of associations that you put in circles around and with lines drawn from the middle word. The new words give new associations. Continue until the entire sheet is covered with associations. Each circle is a seed of a story.
2. Working in pairs, tell each other a story starting with the word in the centre of your page. Follow a line, do not tell everything on the sheet, only one way.

Exercise "Improvised stories"

Target group: Beginners to advanced
Objectives:
Acquiring confidence to make things up
Material: None
Shape: In plenary circle or small groups
Duration: 10 minutes
Content and procedure:
Option 1: "Fortunately/Unfortunately" - Tell a story in a circle, each person speaking for 1 to 2 minutes and finishing with ei¬ther 'fortunately' or 'unfortunately' as they pass the word to their neighbour.

Option 2: "Interruptor' - Demonstrate this in plenary circle first, before breaking up into pairs. Start an improvised story. Some-body shouts out a random and unrelated word and you as the storyteller have to integrate this word into your story (as quickly as possible). Then, and only then, somebody else can say anoth¬er word that you have to weave in as well. Keep going with your story until everybody has thrown in a word, then say 'no more words' and wrap up the story. Have students do this in pairs.

Option 3: "New choice" – working in pairs; Person A starts an improvised story, at any point, Person B can say 'New choice' and Person A needs to change the last thing they said.

Example:
A: … and the prince went into the forest to look for the young girl; B: New choice!;
A: ...and the prince went up the highest mountain from where to oversee the whole kingdom and from there see his love…;
B: New choice!; A: ...and the prince decided to sit down on the market place and not move until he would have heard news from her… [continue story]

Exercise "Storytelling Mingle"

Target group: Adult learners
Objectives:
Boosts the flow of life stories by inspiring each other. Awakens the urge to tell and shows how many stories you have in your own life. Strengthens group cohesion
Material: Paper, pencils, tape
Shape: Free space, no tables
Duration: 30 - 60 minutes
Content and procedure:
1. The storyteller tells an unassuming anecdote from his/her own life, as an example.
2. All participants get a paper and a piece of tape. Everyone divides their own paper into four sections. On each one, they write a title referring to an event in their own life. No one should be forced to find a story for all four, but conversely if someone has more than four stories they may have more pieces of paper for all the titles.
3. Participants tape the titles to their chest. Then they start mingling. Everyone moves slowly around the room. They greet each other in pairs, read each other's titles, select one and ask to hear the story. When both have told their stories, they thank each other, without commenting on the story and find new partners.
4. If someone is asked to tell the same story too often, they can put their hand over that one when a new partner is browsing their titles.

Exercise "Visualisation"

Target group: Adult learners
Objectives: Deeper knowledge of telling of the story, Listening skills, Develop the imagination.
Material: None
Shape: Chairs in a circle, no tables
*Duration:* 30 minutes
Content and procedure:
1. The group sits in a circle. Everyone has their own separate story that they work with. The storyteller chooses a charac¬ter from a story in his repertoire and describes the character for the group. He begins with the words: "I see…"
2. The character is described as vividly as possible, but only through what we can perceive with our senses, not through explanations or events. Use their height, hair colour, voice, smell, clothes, the way they move, etc. The task is to get the group to see the character in their mind as clearly as possible. The events in the story should not be brought into the exercise.
3. Continue around the circle. You can repeat the exercise with a place, or an object, etc… all the elements of each person's story.
4. In another version of this exercise, instead of descriptions, each person in turn makes a sound, a gesture, or says a line of dialogue that belongs to their story.
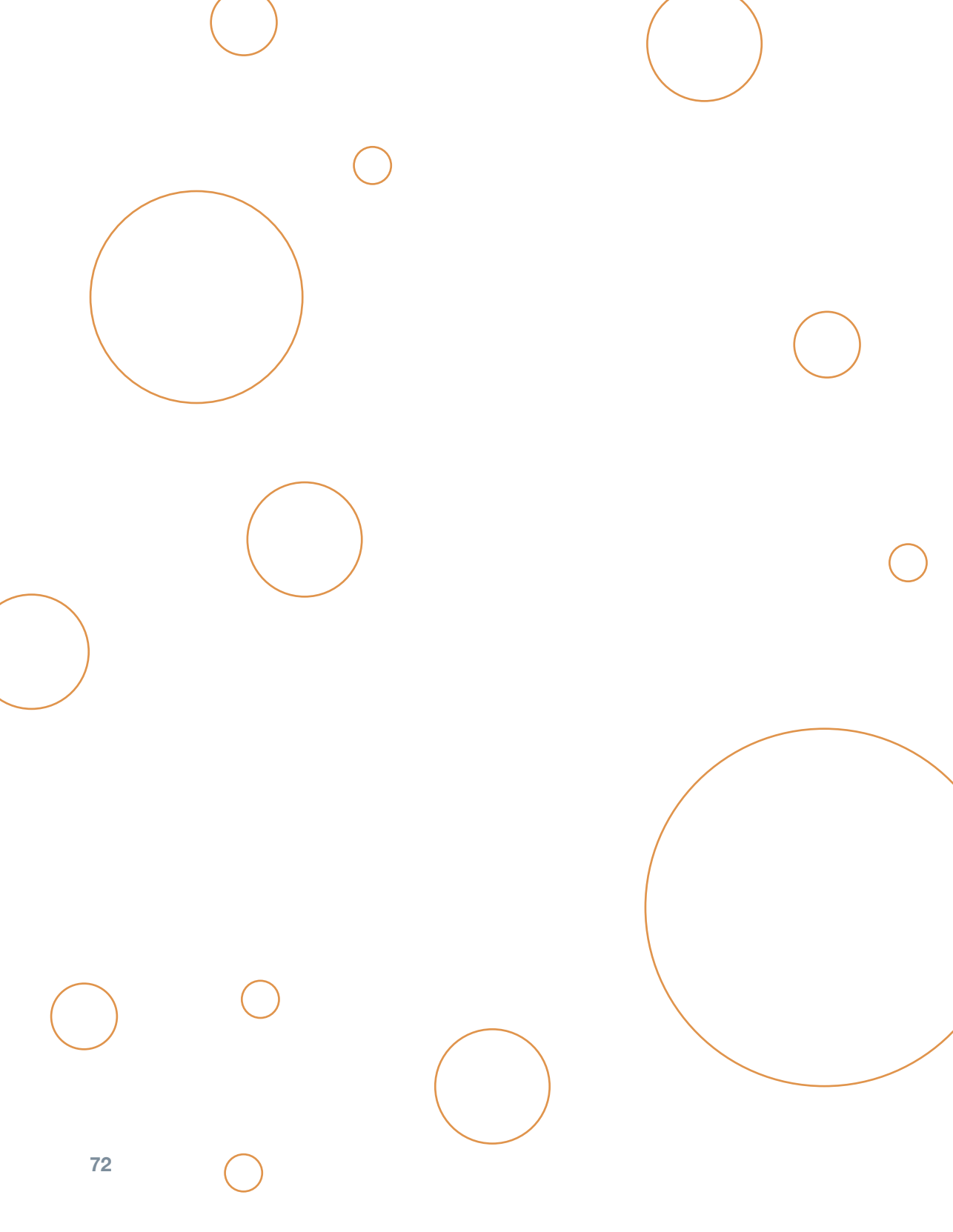
Chapter 2:
Digital and Information +
Communication Technologies

Story Of ICT
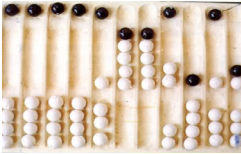
Abacus, Babylonia
3000 BC

Da Vinci adding machine
1500

Pascaline 1642

Herman Holerith
(IBM)
Census Machine
1889

Antikythera Mechanism
(Astrolavos) Babylonia
150-63 BC
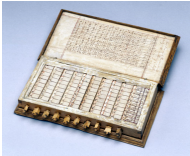
John Napier 'Bones'
1610

Differential
Machine
Charles
Babbage
1832
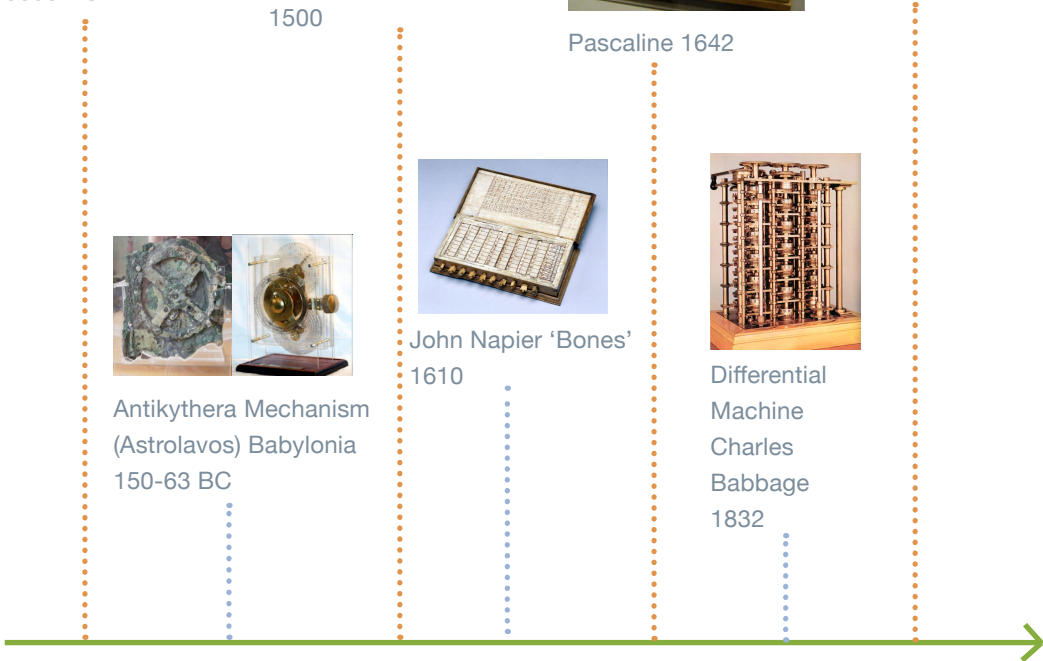
Premechanical And Mechanical Age (3000 Bc – 1900)

MARC 1

CRAY
Programming Languages

Disc 1967

Apple
1976

ENIAC
EDVAC
EDSAC
UNIVAC

Mouse
1963

Present

PC
1981
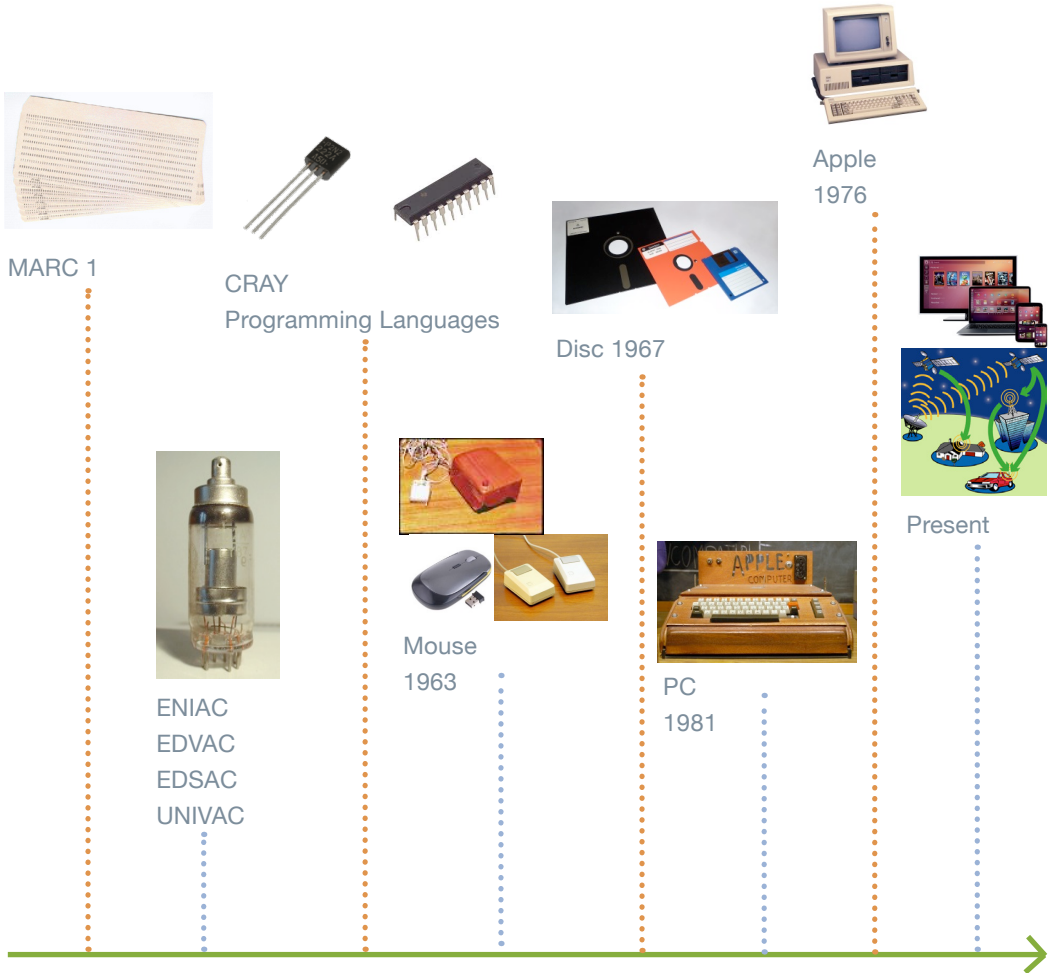
Electromechanical And Electronic Age (1900 – Present)

Go to annexes for more!

ICT:

It refers to all the technologies, more often to computers and presently also devices like tablets or Smartphones that allow the exchange, dissemination and sharing of information as well as the communication between individuals or groups of people. Often it is used as a synonym for Information Technology - IT - but it is more specific when we highlight it in its role of unified communication.

Communication
Over distance and/or time, through some kind of network.

ICT

Information
Anything with meaning and/or description. Anything that can be stored, retrieved, manipulated, transmitted or received.

Technology
The exploitation of scientific knowledge and artefacts in order to fulfil human needs.
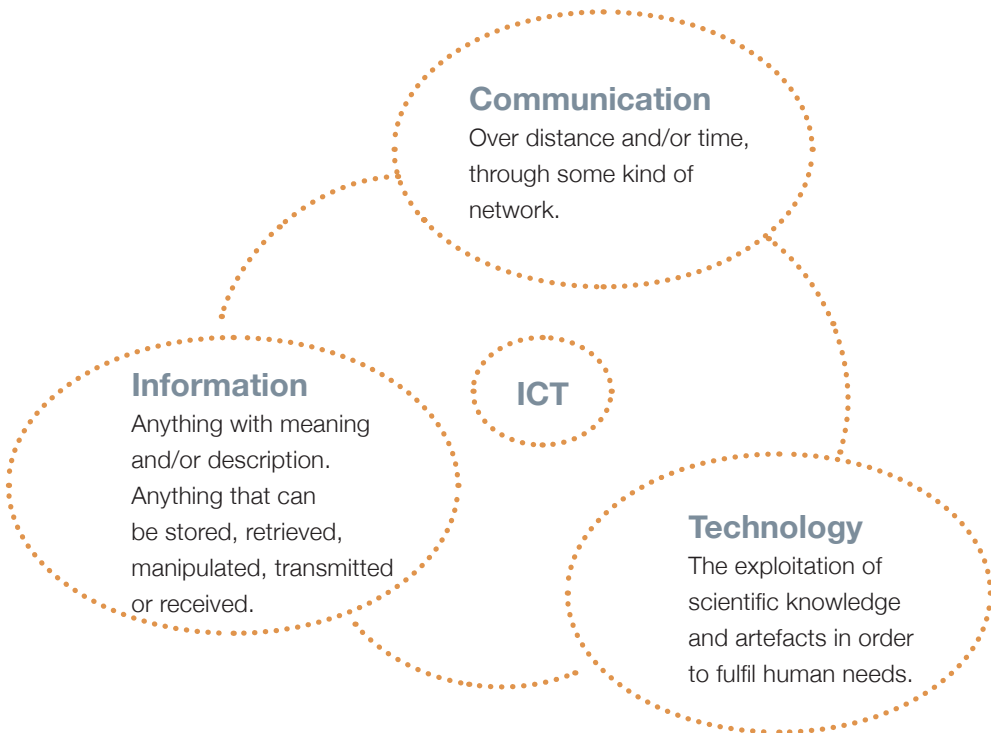
Digital And Ic Technology Tools: Accessibility And Usage

"Teachers and learners now have unprecedented access to online resources and materials from all over the world. The Internet has no borders, but original content published on the Internet is subject to national copyright laws."
in **Open Education Europa**

Open and flexible learning is about fully exploring the potential of ICT to improve education and training systems, aligning them with the current digital world.
ICT tools, Open Educational Resources, and open practices allow for an increase in the effectiveness of education, allowing for more personalised learning, a better learning experience, and an improved use of resources. Such measures also promote equity by increasing the availability of knowledge.
Ultimately, opening up education may lead to a situation where all individuals may learn anytime, anywhere,without the support of anyone, using any device.

The idea of having access to an ocean of digital resources – images, music, videos – leaves us in the context of the so-called *Oer: Open Educational Resources.*
With OER we mean free access to openly licensed documents and media, useful for educational purposes.

Find more about opening up education through new technologies

For teachers and learners, OER give the opportunity to access quality education as it has access to several education institutions in a worldwide structure of free access.

One successful example from Europe is available on the website **Open Education Europa** working since September 2013 as the gateway to European innovative learning, and supported by the European Commission. The European Commission under the Opening Up Education initiative, intends

"(…) to stimulate ways of learning and teaching through ICT and digital content, mainly through the development and availability of OER."
Beware, when talking about free resources that can be found in the public domain, like courses, course materials, modules, textbooks, videos, tests, software, we stress the importance of *intellectual property rights*, as these resources, tools and

techniques are usually protected under copyrights terms. Nevertheless, there are other ways to consider copyrights licenses more flexible.

An example…

Creative Commons (CC) presents licenses that give authors the possibility to allow public permission to share and use his/her work on conditions of his/her choice. This nonprofit organization provides a list of companies and organizations for potential users, offering Creative Commons licenses with free and legal use of content. There are uncountable resources *(songs, videos, scientific and academic material)* available to the public for free and legal use under the terms of their copyright licenses.

Thus, except were elsewhere noted, content on this website is licensed under a Creative Commons Attribution 3.0 Unported License – this license lets others distribute, remix, tweak and build upon the work available in the website, even commercially, as long as users credit the author for the original creation.

Plus, there are more successful examples across the world regarding educational materials, techniques and tools, and also regarding more flexible copyrights licenses.

In any case, please check first the license behind each website and be alert for exceptions! If in any doubt, contact the author to obtain Permission to use their material.

Find out more about copyright, intellectual properties and licenses

Web2Rights

Educational uses of Digital Storytelling – Copyright and educational fair use

JISC Legal Information – Legal guidance for ICT use in education, research and External Engagement

And go to annexes for more!

Working With... Image

"Illustrations have been part of our learning mechanism since our childhood, as images are used in storybooks to stimulate our imaginations." (Keegan, 2007)

In a story…
Images make stories especially appealing as they transport us to a different scene.

Several authors studied the importance of visual images used as a learning method. Haber (1970), Standing (1973) and Paivio (1975) are authors from the 1970s who studied the capacity of our brain to store and recall images as opposed to text. Later, in 1986, Paivio presented the dual coding theory stating that "words and sentences are usually processed and encoded only in the verbal system, whereas pictures are processed and encoded both in the imagery system and in the verbal system" (Schnotz, 2002:107); therefore, "it is easier for the learner to make cross connections between the two different codes and later retrieve information" (Schnotz, 2002: 107).

An image can say a thousand words… although, it can say nothing when has no meaning.

• Adding too many images of varying sizes, qualities, and colours can diminish effectiveness for learners.
• Think about the kind of attention you want to attract; an image can stand out and attract more attention, but it might not be the kind of attention you want.

Though it's not easy to find the right image for the purpose of each lesson, there are plenty of images available worldwide. Find royalty free images or, as advised, limit yourself to educational websites to have access to free and legal material to download and use for educational purposes.

An example of free, copyright friendly images for education and find out more in annexes…

Pics4Learning - For use by students and teachers in an educational setting. The original photographers retain the copyright to those images but have allowed their use in print, multimedia, and video productions.

Raster images

Raster images (also called bitmaps) are the most common category. It has the form of an array where the value of each element that is called a pixel, corresponds to the colour of that portion of the image.

Vector images

They are resolution-independent, endlessly scalable and composed of individual objects made up using position and size of geometric forms and shapes like lines, curves, rectangles and circle. Instead of being displayed, imagine them as being drawn each time from the beginning.

7x Magnification

Vector

er ice
nts

Ice Cream

Bitmap

r ice
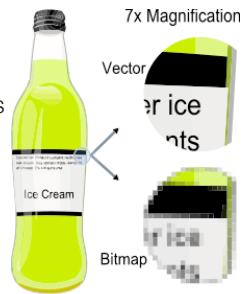
Image attributes

• Dimension - Size of the image in number of pixels. For example, 3621 pixels wide by 2438 pixels high.

Check out different dimensions

• Orientation

vertical

landscape
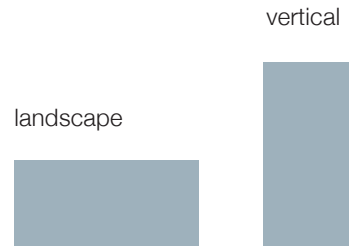
• Resolution

This is a reference to the size of the actual pixel and usually it is measured as dpi (dots per inch) or ppi (pixels per inch). Also, it provides the relationship between the digital and the natural dimensions of the image. So, for instance, 72 dpi would be a low resolution and 300 dpi a high resolution. High resolution is used for high quality printing.

• Color Depth

It refers to the range of each pixel's value. The larger this range is, the greater detail there is in representing colours and brightness level.

**Check this article by
Andrew Gibson**

Flower 300 dpi

Flower 72 dpi
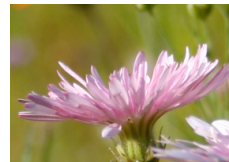
Flower 24 bit color

Flower 256 color

Flower 64 color

Flower 10 color

Flower 256 grey shades

Flower 32 grey shades

Flower 10 grey shades

Flower 2 color (black/white)

Food For Thought

Please have a look at the following web pages for more information about the attributes of the digital images.
Feel free to use the terms and search in Google and Wikipedia. You will find more useful information.

University of Southern Australia: Useful information about image attributes. Follow the links.

Raster vs Vector

Image files' sizes

Image and display resolution

Cornell University Library presents a complete tutorial about digital imaging helping to move from theory into practice.

Storing Digital Images

Digital images can be stored in many file formats. Image file formats are standardized means of organizing and storing digital images.
The most common image file formats, the most important for cameras, printing, scanning, and internet use, are JPG, TIF, PNG and GIF.
Part of the reason for the plethora of file types is the need for compression. Image files can be quite large and larger files types means more disk usage and slower downloads. Compression is a term used to describe ways of cutting the size of the file. Compression schemes can by lossy or lossless. Another reason for the many file types is that images differ in the number of colors they contain. If an image has few colors, a file type can be designed to exploit this as a way of reducing file size.

There are many files types, but the most common are 5:

- JPG is used when small file size is more important than maximum image quality (web pages, email, memory cards, etc). Digital cameras, smartphones and web pages normally use JPG files.
- TIF or TIFF is lossless and considered to be the highest quality format for commercial work, mainly when it involves high color printing

- BMP is a file format (Windows bitmap) handles graphics files within the Microsoft Windows OS. Typically, BMP files are uncompressed, and therefore large; their advantage is their simple structure and wide acceptance in Windows programs
- GIF uses up to 256 colors to store images. So if the image has more than 256 colors, (quality) information is lost. It supports transparent and animated images.
- PNG also supports transparent images. Today it can replace GIF completely. It supports a full color range and it is designed to work very well with computer related displays (monitors & projectors).

Image File Types explained!

New digital-, information- and communication technologies have made it possible for anyone to create and share visual media.

Thus, considering any kind of images, there are free programs that help users resize, reshape and alter them to any final shape.

For example...

- *Adobe Photoshop* –The website offers tutorials to learn how to work with any Adobe Photoshop products, all available in a trial version.
- *GNU Image Manipulation Program* (GIMP) - It is a freely distributed program for such tasks as photo retouching, image composition and image authoring and it works on many operating systems and in many languages.
- *Corel Photo-Paint* - The website offers tutorials to learn how to work with Corel Photo-Paint also available in a trial version.
- *PIXLR* – Free online image editor that allows users to access a host of powerful image editing features from any computer with an internet connection.
- *Resizr* - is a free online image resizer and picture crop website with lots of extras! It is easy to edit images stored in a computer device or the internet and requires no technical knowledge, as all the functions are available via a 'click & select' menu. Try and if you are happy with the result then save, email or share.
- *Lunapic* – is a free online, full image editor which integrates many filters and sophisticated processing tools. Additionally, many video tutorials are available for the user in order to understand how the service is used.
- *iPiccy* – is a free online tool for basic image editing, including a few retouching filters for photographs. It is very easy to use and no technical knowledge is required.
- *FotoFlexer* – is another easy to use free online tool for basic image editing, including a set of add-ons and filters.
- *Online Image Editor* – is also an online image editor for those who just want to correct minor details of digital images

and add some exiting touches.

- *Picasa* – Directly connected to Google+, Picasa presents a selection of free editing tools.
- *Photo Gallery* – From Microsoft, allows to edit, organize, and share your photos and videos through a free download.
- *PhotoJoiner* – A very simple and easy to use online tool for joining images together in multiple ways, even if they are not the same size.
- *Quick Picture Tools* – A set of easy online tool for manipulating images. Just follow the guides and instructions.

Manipulating Digital Images

Please have a look at the following web pages for more information about the how to work on the digital images and edit them.

Look for Gimp Tutorials, Gimp Effects, Gimp Filters, Photoshop Tutorials, Photoshop plugins & filters and Photoshop Effects on the internet and you will find tons of step-by-step examples and video demonstrations.

Follow them and you will be able to create some really impressive images.

Remember: Practice makes you better!

Serif PhotoPlus X5 provides a complete tutorial with examples on how to resize or crop images, change file types and perform many impressive tasks. See the'Adjusting Pgotographs' tutorial set if you are a beginner.

Ken W. Watson has collected very interesting information about Digital Photos. Get ready to master them.

Digital Light & Color contains many interesting technical articles and tutorials for you to understand all about digital images.

E-Activities: Images

Exercise - a.

Image resize:
Scan the code to download an image of a flower field. Use Gimp and any other 2 of the online tools we proposed in order to resize the image to:

1. Fit your smartphone screen
2. Fit your computer screen as a background
3. Fit a tablet with a resolution of 1200x800
4. Print it on paper having a width of 3 cm
5. Print it on paper having a height of 5 cm

Exercise - b.

Image Crop:
Using the same image you resized, crop it in order to:

1. Have a vertical orientation
2. Have an aspect ratio of 5:2
3. Zoom into the yellow flower, in the middle
4. Remove the dark part of the upper right side
5. Make the 2 white flowers on the upper left side the main theme of the image.

Exercise - c.

Image Join:
1. Try to join any 4 images using the PhotoJoiner tool
2. Take 3 photos with your camera or phone and join them in order to create a panoramic picture
3. Take a photo of yourself. Flip it in order to create a mirrored copy. Join them and see what a photo of you and your twin sibling would look like

Exercise - d.

Image Editing:
1. Using the same image you resized and cropped:
a. Use any of the proposed tools and add some graphics in it
b. Create 3 photo frames around it
2. Find a picture of yourself with red-eyes and fix it
3. Select any image you wish and make it:
c. Darker
d. Illuminate it
e. Blur
f. Flip or rotate it and create 4 new images

Exercise - e.

Advanced Image Editing:

If you wish to become an expert, study the tutorials that are available on the internet. Here are some complementary exercises for you, if you wish:

1. Add yourself in an existing picture. How about having an instance of you in front of the Eifel tower. Never been there? But you can **create** the evidence.
2. Find any image related to the sea and try to delete/add a boat from/to it.
3. Create a round logo of your company with your face in the middle and your name written around it.

These are more advanced exercises which you need software like Gimp or Photoshop to complete.

Working With... Sound

To use a sound, a voice, a music is to awake the sense of hearing.

Hearing is related to sound perception, which involves brain functions related to areas responsible for motor actions, emotions, and creativity.

When telling a story (even digitally) there is a musicality in the author's voice, a sound that will keep listeners awake and guide them through the story.

- *Voice* – The author's / narrator's voice in the story. When writing the story you can choose to include narrative (telling) in the Digital Story. Considering all the tips referred before of the power of the voice, you can record and edit the voice to include in the final Digital Story.
- *Sound effects* – Sometimes it is not so easy to describe where the story takes place, sometimes you want to stress the situation. Taking some sounds as characteristic to a specific place or situation helps to guide listeners through the story setting.
- *Music* – Not only lyrics are part of the music; we can also use instruments to change the pace of the story and/or elicit emotions.

Recording and/or editing sounds...

- *SoundCloud* – To record music and audio. Available as a free premium account for trial.
- *CC Mixter* – Remixes licensed under Creative Commons where users can listen to, sample or mash-up audio files.
- *Audacity* – Allows users to record directly into the computer using a microphone. Available for Mac and PC, allows to record, edit and mix narration and music. It is for free and you can learn more about it at their wiki page *here*.

Check out for a list of interesting, free audio editing tools.

"25 Free Digital Audio Editors You Should Know", by Kay Tan.

Finding free and legal audio files...

- *SoundBible* – Offers free sound clips for download in either wav or mp3 format. Many sound effect files in many categories are available.

There are many online tools and digital resources (see the Annex) for recording and editing audio files and for downloading free to use audio files. Audacity is free, very famous and a complete audio editing suite. Before you try the examples below, remember to download and install Audacity and LAME MP3 Encoder.

Understanding Digital Sounds and Audio Files

Download, Installation and user guide.

Cut, Copy & Paste sounds

Split and Remix Audio files

Official user guide

E-Activities: Sound

Download &
Installation guide
(video

Scan the codes and download these sounds:

Sound 1:
Running water

Silence, Duplicate
and Split audio files

Sound 2:
Footsteps

Audio Recording

Sound 3: Frogs

Exercise - a.

Audio Recording
Record yourself describing "that time when you were walking on a path next to the small river and you saw a group of frogs singing happy birthday to their friend". Use Audacity.

Exercise - b.

Import sound
Import the sounds into your project. You should have 4 waveforms in total.

Exercise - c.

Time shifting
Try to shift Sound files 1,2 and 3 in order to adjust them to your narration. Sound 2 should be heard when "you were walking". Sound 1 should be heard when you say "near the small river".
Sounds 1 and 2 should be heard simultaneously for a while "walking next to the river"
Sound 3 should be heard "when the frogs were singing happy birthday".

Exercise - d.

Audio mixing
Press play and hear all the sounds. Is the narration ok, with the sound effects?

Exercise - e.

Audio save
Save your project as WAV and as MP3 file.

Exercise - f.

Audio Enhancement
Now, try to add some mystery. Search for a creepy music clip to add at the beginning. Add some more gaps in your narration in order to increase the tension.
Try to add some effects. For example, add some fade in effect at the beginning of your walk, some echo for the frogs and a fade out at the end of the narration, for both the footsteps and the water sound.

Remember: Practice makes you better. Search the internet for Audacity exercises

Working With... Video

"Because video combines many kinds of data (images, motion, sounds, text) in a complementary fashion, learning can be adjusted more easily than with other tools to the diverse learning styles and individual learning pace of students." (Greenberg and Zanetis, 2012)

Video has played an important role in education since the 1960s. However, the impact of video and multimedia technologies in educational outcomes is still a field of ongoing research.

Following the path of visual literacy we can now agree upon the fact that adding visuals to verbal (text or auditory) education can result in significant gains in learning. Thus, the pedagogical impact of video in education relies on two main aspects such as the interactivity with content and the knowledge transfer and memory.

As in the case of images, also videos can also be produced or copied but all can be edited and reshaped for different educational purposes.

The many possibilities offered by open video resources for audiovisual creation and production are actually an exponent of a broader cultural movement that is characterized by providing greater autonomy to independent artists, as well as the interaction and participation of users in multiple and varied ways (Ornellas et. al., 2011)

Pay attention that all the well-known video modes are in LANDSCAPE mode. So collect, record and create accordingly!

To search and freely and legally download videos try the following websites.

- *Vimeo* – Includes videos that have a Creative Commons license applied to them. Permits to browse videos available for download and copy, distribute, edit, remix, and build upon them while giving credit to the original video's creator.
- *YouTube* - YouTube allows users to mark their videos with a Creative Commons CC BY licence. These videos are then accessible to YouTube users for use, even commercially, in their own videos via the YouTube Video Editor.

Video Attributes

• **_Resolution_** - It is the number of distinct pixels in each dimension, Width and Height.

Check here for details

• **_Aspect ratio_** - It describes the proportional relationship between width and height.
Known Aspect Ratios:
- 4:3
- 16:9
- 16:10

See this **_video_** for the History of Aspect Ratio and find out more information below.

• **_Video modes (definition)_** - When combining Resolution and Aspect Ratio, we get different standards of video files, called video modes. The most common are:
- Standard Definition
- High Definition
- Ultra High Definition

Check here for details

• **Devices' display resolution** - All electronic display (e.g. monitors, projectors) and recording devices (e.g. cameras, phones) are build following a certain video mode, and thus aspect ratio and resolution. All three elements are interconnected. We have: VGA, XGA, 720p, 1080p, 2K, 4K and so on.

For more details:

To edit, remix and build upon videos try the following programs.

• **YouTube Video Editor** – YouTube has introduced a new free way to edit videos without installing software packages. Allows users to create videos and edit downloaded clips of existing YouTube video uploads to your library. It is mandatory to have an account and a channel.

• **Windows Movie Maker** - Enables you to create home movies and slide shows on your computer, complete with professional-looking titles, transitions, effects, music, and even narration. Free to download.
• **Adobe Premiere Pro CC** – Available in a 30 days trial version, allows users to import and freely combine virtually any type of media.
• **AVS4YOU Video Editor** – Available with a limited trial version, allows users to import and freely combine virtually any type of media. It is part of a great editing suite with many possibilities.
• **WeVideo** – Online video editor with a free personal plan.
• **Magisto** – Online video editor, also available of handheld devices.
• **LunaPic**– This is also a video editor (we saw this one in the images' section).
• **Animoto** – Online video editor, free for videos up to 30 sec.

For creating a video-slideshow from a group of photographs try some of the following programs:

• **slideEmotion** – Online, free and easy to use. Make a vacation video!
• **Roxio PhotoShow** – Online and free. Create Photostories in a minute.
• **Slidely** - Create and share Photostories.
• **iMageToVeideo** - Create Photostories with up to 15 images and an audio

background with just a few mouse clicks.
- *Stupeflix* - Mix photos, videos, music and create stunning videos in seconds.
- *Microsoft PhotoStory* – A free, earlier and easier version of Moviemaker. Great if you just want to join images in a row and add some music in the back.

Tutorials for video editing

The internet today is full of video tutorials which can help you learn how to use the software you would like to use. Even the online tools provide complete instructions. If you want to study more and explore the possibilities, scan the following code and see a great list of tutorial links:

There is even more

Scan the code to see a list of more software. Try searching for "video editing software". You will be amazed with the number of available options. Experiment and decide which is the best for you.

Food for thought
Please have a look at the following web pages for more information on working with videos.

University of Leeds presents tutorials lo help users to use video and other tools in a digital age.

Edutopia presents 10 tips for creating compelling video content

And why not trying other tools?

Create Comic Strips...

- *Pixton* – Online tool for creating comic strips with many possibilities. It is available in many languages.
- *Bitstrips* – A more simple approach to comic strips, following typical page templates.
- *MakeBeliefsComix* – MakeBeliefsComix. com is easy enough for children to use, but there are enough options for adults to get a message across, too. Users can choose from 25 characters to fill a two-, three-, or four-paneled comic strip.
- *Chogger* – Online comic builder which allows you to draw your own comics, caption photos, take webcam pictures and add speech balloons.
- *ReadWriteThink*– Online tool for basic comic creation.
- *TooDoo*– One of the most complete online comic creators.

- *ComicStripCreator*– Comic Strip Creator is self publishing software that allows you to create and export your own comic strips in jpg format.
- *ComicLab* – It is a multilingual authoring tool for interactive comic books, exported also in PDF format and including links. It supports a 10-day trial version.

Video Scribe Tools...

- *Sparkol VideoScribe* – VideoScribe is a unique way to create engaging animated videos quickly and easily. You are empowered to bring impact to your message without technical or design knowledge. A trial version is available.
- *Adobe After Effects* – It is a professional software which allows you to create handwriting on a whiteboard effect for videos. Have a look at the *tutorial*.

Infographics...

An infographic is a poster-like creation which "tells a story". There are many free tools for creating infographichs, which contain plenty of examples and tutorials:

- *infogr.am*– Online tool for creating interactive infographics. It supports also charts' integration and now video creation based on infographics.
- *visual.ly*– Create and share visual content easily.
- *easelly*– it is a free online infographic editor with many possibilities and available templates.

Animations:

If you want to 'become a professional', you might also explore the following possibilities:

- *goanimate*– Online tool for creating interactive infographics. It supports also charts' integration and now video creation based on infographics.
- *video*– Wideo is an online video tool, that allows you to easily make animation videos for your product demo, presentations, teaching lessons, or just to have some fun.
- *Voki*– It is aimed only at creating a hero by tuning his or her hair, clothing, accessories. By "give him a voice" you can make the character speak. It is also possible to change the background. So, all the animated video will consist of a head, making a speech.
- *gifmaker.me*– It allows you to create animated gif images online freely and easily, no registration required.

Sophisticated solution:

You can also create animated digital stories with simple programming languages, which are really easy to use.

Scratch, created by MIT is one example. Scan the codes to find out more:

E-Activities: Video

Exercise - a.

Decide video theme

Remember the audio recording you made about your walk next to the river? There, where you saw the frogs. Let's make a video out of it and use that recording and the sounds you worked with.

Collect images

Open Google and select the "Images" search. Use the keywords: 'path', 'riverside', 'free'. Choose and save 3-5 of the images in the results' page.

Now use the keywords: 'street frog crossing'. Choose and save 1-2 of the images on the results' page

Create Video 1

Using Microsoft PhotoStory, create a small video with the images you just saved and the sounds you already have. Alternatively, you can record your narration using PhotoStory. Save it as a video file in your computer, using 2 resolutions (320x240 and 640x480).

Read the tutorials at *http://www. jakesonline.org/photostory.htm* for assistance on installing and using PhotoStory. Also use "photostory video tutorial" as keywords in Google search in order to find more tutorials.

Create Video 2

Using the same material, create another video. This time use Microsoft MovieMaker. Use "moviemaker video tutorial" as keywords in Google search in order to find many tutorials.

Exercise - b.

Use the videos you created in Exercise 1. Edit them with MovieMaker again. This time add text to accompany your narration, throughout the video.

Exercise - c.

Repeat exercises 1 and 2, using at least 2 more of the proposed software.

Exercise - d.

Open *https://www.youtube.com/editor*
and login with your account. If you don't
have one, create it. Press on the Creative
Commons tab (CC) and use the following
keywords for search: "funny cats". Select
4 of the videos that show up on the results
and join them to create a new movie. Use
a different transition (>< tab) between each
couple of original movies and a different filter
for each one of the original movies.
Add a title for your new video, by pressing on
the 'a' tab. Find a nice audio file and use it
as a background for your audio movie. Find a
photo of a cat and use it as a background for
your video title. Publish your video.

Exercise - e.

Use the video you created in exercise 4. By
pressing on the 'scissors' image, cut the file
into:
1. 10 second intervals
2. The original video files.
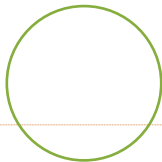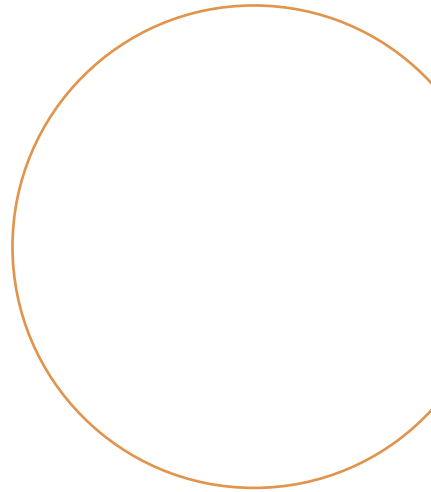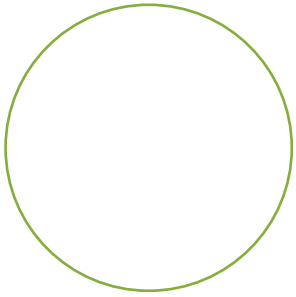
Annexes

The History Of Information Technology

To read

A timeline

In slides

In video

In wikipedia

Digital Resources

Image sites:

- Pics4Learning: *http://pics.tech4learning.com/*
- Bigfoto.com: *http://www.bigfoto.com/*
- Visual Arts Data Service: *http:// http://www.vads.ac.uk/*
- New York Public Library: *http://digitalgallery.nypl.org/*
- Dreamstime: *http://www.dreamstime.com/free-photos*
- Everystockphoto: *http://www.everystockphoto.com/*
- FlickrCC: *http://flickrcc.bluemountains.net/*
- Flickr Creative Commons: *http://www.flickr.com/creativecommons/*
- Free Images: *http://www.freeimages.com/photos/*
- Image After: *http://www.imageafter.com/*
- istockphoto: *http://www.istockphoto.com/index.php*
- morgueFile: *http://www.morguefile.com/*
- Openphoto: *http://www.openphoto.net/*
- Pixel Perfect Digital: *http://www.pixelperfectdigital.com/free_stock_photos/*
- Stock.XNHNG: *http://www.sxc.hu/*
- ClipArtBest: http://www.clipartbest.com/

Various resources:

- Creative Commons *http://www.creativecommons.org/*
- Open Educational Resources *http://www.oercommons.org/*
- Wikimedia Commons *http://commons.wikimedia.org/wiki/Main_Page*
- University of Houston: *http://digitalstorytelling.coe.uh.edu/page.cfm?id=24&cid=24&sublinkid=46*

Audio sites:

- Free Play: *http://www.freeplaymusic.com/*
- The Freesound Project: *http://www.freesound.org/*
- Ghost Note: *http://ghostnotes.blogspot.com/*
- Jamendo: *http://www.jamendo.com/en/*
- Opsound: *http://www.opsound.org/*
- Partners in Rhyme: *http://www.partnersinrhyme.com/*
- Free Music Archive: *http://freemusicarchive.org/*
- dig CC Mixter: *http://dig.ccmixter.org/*
- OpSound: *http://opsound.org/*

Video sites:

- Youtube: *http://www.youtube.com/*
- Vimeo: *http://vimeo.com/groups/freehd*
- Videezy: *http://www.videezy.com/*
- Neo's Clip Archive: *http://thecliparchive.com/*
- Videoblocks: *http://www.videoblocks.com/videos/*
- Free Footage: *http://www.free-hd-footage.com/*
- Free Motion Backgrounds: *http://www.motionbackgroundsforfree.com/*
- MotionElements: *http://www.motionelements.com/free/stock-footage/*
- IgniteMotion: *http://www.ignitemotion.com/*

Free Video Footage: *http://www.free-video-footage.com/*

- Videvo: *http://www.videvo.net/*
- OpenFotage.Net: *http://www.openfootage.net/*

Chapter 3:
Digital Storytelling
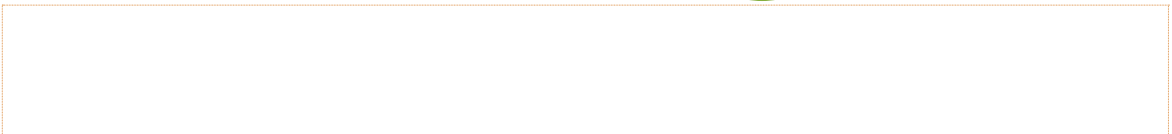
The Story Of D-Storytelling

Digital

"Involving or relating to the use of computer technology."
in *Oxford English Dictionary*

Storytelling

(Derivates from the noun Storyteller)
"A person who tells stories."
in *Oxford English Dictionary*

Digital storytelling involves combining narrative with digital content to create a short movie. Digital stories can include interactive movies with highly produced audio and visual effects or presentation slides with narration or music.

The combination of powerful, yet affordable, technology hardware and software matches perfectly the needs of many of today's classrooms, where the focus is on providing students with the skills they will need to *"thrive in increasingly media-varied environments"* (Riesland, 2005).

"Over recent years a lot has changed in how stories are created, how media is used to facilitate the dissemination of stories and how these stories are consumed by the intended audiences" (Smeda, 2010).

And this happens because life and learning in the Information Age differ significantly from that of the Industrial Age (Reigeluth, 1999). Also, research into learning continues to indicate the value and effectiveness of the methods of storytelling in general.

Nowadays we can therefore combine narrative with digital content and create different outputs, which can include interactive movies with highly produced audio and visual effects or presentation slides with narration or music. In fact, there are no limits

to present a story interactively.

The result is an innovative pedagogical approach that has the potential to engage learners, providing them with a learning environment conductive for communication, reflection, construction, and collaboration.

"Digital storytelling is a more modern incarnation of the traditional art of oral storytelling; it allows almost anyone to use off-the-shelf hardware and software to weave personal stories with the help of still/ moving images, music and sound, combined with the author's creativity and innovativeness." (Smeda, 2010)

Food For Thought...

Every year IBM makes predictions about five technology innovations that might change the way we live within the next 5 years. Check out what they suggest to education...

Using D-Storytelling: Potential And Impact

Potential

"Digital Storytelling is an innovative pedagogical approach that has the potential to engage learners in student-centered learning, and enhance learning outcomes across the curriculum." (Smeda, 2010)

- Following the same path of Storytelling as a learning method, Digital Storytelling can be applied to all educational levels, for all the possible subjects of study and discipline, as well as different management areas, such as marketing, human resources, healthcare, etc. It provides a vehicle for combining digital media with an innovative teaching and learning method, teachers and learners can work on technology skills.
- Digital Storytelling can be used to facilitate integrated approaches to curriculum development.
- It encourages learners to tell their own stories, thus deepening their educational experience.

According to park & seo (2009) digital storytelling encompasses four main characteristics.

Flexibility
Creation of a non-linear story using digital media technology.

Universability
Anyone can become the producer of digital stories, due to the wide availability of computers and easy-to-use software.

Comunity Formation

Interactivity
Participation of users in the development of the stories using media characteristics that can be mutually exchanged.
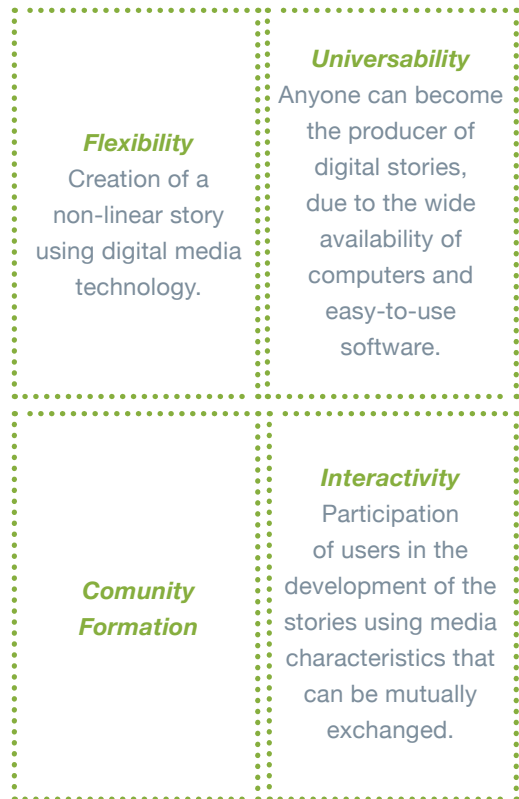
Adapted from Xu, Y., Park, H., & Baek, Y. (2011).

Impact

"Digital story and storytelling is more than just a technology or an art form, it is about engaging community, promoting intergenerational communication, as well as providing an innovative method of historical research." (Cho, 2009)

Adding technology to the art of telling a story results in positive impacts on teachers' and learners' competence in both technology and literacy. Thus, a long list of positive impacts can be constructed.

For teachers:

It deals with visible improvements within the teaching methods and tools.
- Presenting contents in a more attractive way.
- Building constructivist learning environments.
- Providing a creative and open-ended environment

For learners:
- Leading to learners' active participation.
- Enhancing learners' motivation.
- Encouraging creative problem solving based on collaboration and peer-to-peer communication.
- Engaging learners in higher order thinking and deep learning.
- Helping students to develop their creativity to solve important problems in innovative ways.
- Gaining learners' attention.
- Providing learners with a learning environment conductive for story construction through collaboration, reflection and interpersonal communication.

"Learners of all ages are more motivated when they can see usefulness of what they are learning and use that information to do something that has an impact on others." (Bransford, 2000)

Synchronizing: Stories + Technology

> *"Technology serves a story, not the other way around."* (Ohler, 2008)

The art of telling a story and the potentiality of the method of storytelling connected to education purposes now has technological structures at its disposal to enhance the impact on learners. However, we should have in mind the main role of the story in this process, while media appears as a vehicle to present contents in an innovative and creative way.

Following this premise, we can connect both – technology and literacy – for different goals within the educational objective.

- *Tell and share stories online* – There are several sites in Internet to present and get (digital) stories, such as community sites, blogs and wikis. These websites can also be used as worldwide structures to share specific information with learners to develop team projects linked with specific contents; the result is an attractive way to keep learners connected to contents inside and outside the class.

- *In-class sessions* – When adapting Digital Storytelling to a curriculum, contents can be presented in a constructive way, inspiring team work and active participation from educators and learners.

- *Distance education* – Separated by time and/or distance, educators and learners can follow the contents appealing to an e-learning software which enables the inclusion of storytelling and results in a flexible learning environment that can be used in connection with face-to-face teaching.

Yet, constructing a digital story is not a simple process that follows a recipe or prescribed formula, there are seven elements defined for creating effective and interesting multimedia stories. The *Center for Digital Storytelling* (CDS) developed the concept of 7 elements useful as a starting point for the creation of digital stories.

The 7 elements of Digital Storytelling

1. Point of view

- Define the premise of the story so that all parts can serve to make the point. - What's the point of view?
- Consider the audience and direct the point to them. - Why is it important to tell this story to them? What is it hoped that audience will understand?

2. A dramatic question

- Capture audience's attention at the beginning of the piece and hold their interest throughout.
- Define a key question that keeps learner's attention. Pose the dramatic question in the opening lines and resolve it in the closing lines.

3. Emotional content

- Include an aspect of emotional content that connects to its learners' feelings and evokes a response: humor, empathy, fear, anxiety, solitude, etc.
- Consider the perpectives of learners in order to truly evoke an emotion from the audience.
- Define a consistent set of variables to enhance the emotional content with images, effects, music and tone of voice, for example.

4. The gift of your voice

- Personalize the story with your voice to help the audience understand the context. Strive for natural conversational tones and patterns.
- Practice the script so you can speak in a conversational voice, including room to stop, pause and think while you're telling the story.

5. The power of soundtrack

• Add sound effects to set the story in time and convey emotion. Play music behind an image, change the music behind the same image to generate different emotions.
• Consider the possibility of being a factor of distraction as it can coincide with the recorded voice or it can be a popular song that add an additional layer of information.

6. Economy

• Contain only those elements necessary to move the audience from beginning to end.
• Make a balance between narrative, sound and visual media without overloading learners with too much information.

7. Pacing

• Change pace within the story to facilitate moving the audience from one emotion to the another.
• Define music tempo, speech rate, image duration and panning and zooming speed to keep your audience interested in the story.

For the first two elements, the work behind is connected with the topics covered in the first chapter of this handbook. Considering the third to seventh element, there is an indispensable role from media. To deal with learners' emotions, attention and motivation, technology emerges as a crucial tool to overcome the absence of the learners and facilitates learning and participation in new, creative and powerful learning environments. Please find out more about pacing in the annexes…

Build A D- Story

A 4 steps process to create a Digital Story

> *"A digitally delivered story must be well-structured so that its point isn't obliterated, and it must be relevant to the topic and setting. Although these dicta seem obvious, it is important to recall that a keen sense of discipline is essential when preparing online stories. Temptations continuously beckon to include stories that have non-pedagogic appeal-narratives that perhaps reveal what storytellers endured but that do not advance conceptual understanding."* (Neal, 2001)

To help constructing a Digital Story, various authors defend different types of processes. The process presented in this handbook is, in our opinion, the one that adapts better – according to recent research - to educational purposes and reflects the educators' needs better.

However, it's important to keep the steps in mind that we explained in the first chapter of this handbook (Storytelling) as well as the tips presented in the second chapter (Digital and Information + Communication Technologies) and finally, the 7 elements described in this present chapter. It's only possible to create a Digital Story if there is a clear understanding of all the topics described in this handbook until now.

Write the Script

▼

Create the Storyboard

▼

Record, Edit and Organize Media Files

▼

Produce your Digital Story

Build A D- Story: Script

Write the Script

The first step to develop a Digital Story is about writing your story.
Following all the tips presented in the first chapter of this handbook, it will result in a story with a theme, a place, a character(s), a plot and considering the first two elements of a Digital Story remarked, a point of view and a dramatic question. Keep the educational purpose of your story in mind and to which audience you want it to convey.

Also, use mind mapping and timelines to work on the story and to perform the final script, divided by events in different times and places. Include the different characters, the possible emotions... The mentioned tools are just two of possible examples: sticky notes, maps or simple tables are also good aids to work on the script of your story.

A script is, literally, *"the written text of a play, film, or broadcast"* (in *Oxford Dictionaries*), which means that when you're writing the story you are simultaneously thinking in the final outcome: an active and creative presentation. Thus, keep in mind:

- Always, the purpose of the story.
- Necessary pauses and variation of pace.
- Writing in the first or in the third person, depending on a personal story or not.
- The script should be written in colloquial language.

Build A D- Story: Storyboard

Create the Storyboard

This step is still developed without the use of technology tools; although it requires time and attention to details.

A storyboard is a plan for all pieces to fit together in the final presentation; the result is a sequence with all the visual elements (images, text, video, etc). A storyboard may look like a cartoon/sketch once the scenes are mapped with all the details and show how all the media are aligned with each other. In the end, it's important to have all events organized containing the following information:

Narration script by events

Sequence of images and/ or videos (aligned with each event)

Timing for visual images

Plans for transitions

Notes in sounds and sound effects

The author can freely create the template used to organize all the details from each event. He/she can follow along the already described tools, such as timeline, mind mapping, maybe supported by sticky notes and sketches, in short, everything needed to add the last information.

As example the following template can be used.

Clip 1	Audio	Video	Duration
	narration		
	sound effects	effects	
	transition	transition	

Clip n	Audio	Video	Duration
	narration		
	sound effects	effects	
	transition	transition	

- **Clip** – Identify each event by a number.
- Narration - Write the voice-over(s) following the story and make it correspond with the visual media. **Video** - Add an image/video to be used.
- **Duration** – Decide/compute how long this clip will last.
- **Sound effects** - Add information about sound effects, music or other audio file to be used.
- **Effects** - Add notes describing the effects or special shots to be used.
- **Transition (audio)** – Define how the transition will be from one sound to the next (cut, fade, etc.).
- **Transition (video)** – Define how will be the transition from one video to the next (cut, fade, etc.).

Or you can try this one, a template from
Jason Ohler - educator and writer.

Page/Date	Project Name Frame/Event Description	Author Media List
Here you do a quick sketch of what will appear at this point in your digital story…you can also paste a graphic or photo here… do whatever works to remind you of what 's going on…	*Here* you describe: • what will appear on the screen (picture, clip, graphic or other kind of visual) • what listeners will hear (music, narrative, sounds) • your director's comments about what you are trying to achieve and communicate…	*Here* you list the specifics of every piece of media you will need; this will help you gather materials before beginning story construction; it also serves as a "works cited list" for copyright purposes… • Music, songs, sounds, voice recordings • Pictures, graphics, diagrams • Video clip • Text, titles, transitions
Narration: Here you write out or describe the narrative…		

Build A D- Story: Media

This is the step where the planned use of technology begins.

Recording...

Using one of the examples of audio-editing software (e. g. Audacity), we can now record audio files keeping in mind the narration in each sketch.

If we take the pauses and pacing into account during recording, it is advised to repeat the recording process some times until reach the perfect result, fitting images, videos and, also important, the emotional content of the story. The success of the recording process depends mainly on the quality of the audio software and the author's voice.

Organizing Files...

Gathering all files is an important task before creating the Digital Story. Text, images, sound, music, videos should be categorized in different folders. It is necessary to make it easy to access each file. Thus, you can name a folder with the story title and divide this folder into as many folders you need for each type of media - videos; images; sounds; voice; musics, etc.

Editing...

The recorded voices, the images, the videos, the soundtracks (music or other sound effects) need to be edited to remove mistakes, to adapt colours and duration. This is only a technical process, but in this step it is already possible to check the quality of the script and the storyboard. In this phase all the elements start to fit like pieces in a puzzle.

Finally, it's possible to put it all together and create the Digital Story. It's time to choose the best suitable way to present your story, considering purpose and audience.

There are several free examples available, mainly in the following areas:

• Gamification (using game-design elements in non-gaming contexts) and virtual lives
• Learning Management System (LMS) platforms
• Presentation programs
• Storytelling software
• Mobile Apps

Gamification And Virtual Lives
Different authors recognize the multiple formats in which Digital Stories can be presented, including an online game or a virtual reality world. In the latter case, virtual reality learning environments have the potential to provide rich and engaging learning experiences for students that include investigation, discovery, and creation (Dickey, 2005; Park & Baek, 2009; Robin, 2008). Educators can work out a Digital Story to challenge learners to apply certain details in a virtual life with virtual goals to evaluate.

• *Second Life* - Second Life is a 3D world where everyone is a real person and every place is built by users. "Participants write their stories dynamically through interactive communication when they meet, visit the land, work, and talk to other residents of Second Life." (Xu et. al., 2011).
• *Adventure Maker* - Free innovative toolkit to create point-and-click games and multimedia software. Allows to create the game through uploading pictures and drawings. Users can create a new framework with the application CreativePainter in this software. Tutorials are available.
• *Quest* - Lets users make interactive story games through free software. Tutorials are available. Can add pictures, music and sound effects to the game and also embed video, from YouTube and Vimeo.
• *Adventure Game Studio* - The AGS Editor is a Windows-based IDE for creating games. Allows importing graphics and writing game scripts.

Find Out Available Serious Games For Education

Serious Games Directory -
A directory that lists games
created for use in schools
and universities at home
learning and vocational
training.

Eurosis – presents a page
with serious games that are
either free to use or at least
very inexpensive to acquire.

Lms Platforms

Learning Management System (LMS) is a
software application that allows sharing online
specific contents or an entire course with
learners (e-learning). It considers a range of
formats such as videos, presentations, audio
files, etc.

- *CourseSites* – Free online learning
  platform.
- *Moodle* - Free web application that
  educators can use to create effective
  online learning sites.
- *LAMS* – Tool for designing, managing and
  delivering collaborative learning activities.
  A tool for creating sequences of learning
  activities.

Presentation Programs

- *Prezi* – Free web based tool that creates
  a presentation without slides. Users can
  create a presentation on one big canvas
  and move around and zoom into different
  parts to give a presentation. Allows
  adding videos, audio, text and images.
  Tutorials are available.
- *SlideShare* – A community for sharing
  presentations, supporting different
  formats to upload as documents, PDFs,
  videos and webinars. Presentations can
  be uploaded privately or publicly and can
  be embedded on other websites.

- **Microsoft PowerPoint** – Presentation program part of Microsoft Office. Allows to work on slides editing colours, text, images, audio files, and to create a presentation connecting all slides with different transition effects. Tutorials are available.

Storytelling Programs

- **PhotoStory3** - Free, easy-to-use software application from Microsoft that lets users create slideshows using their own digital photos and images. Users can touch-up, crop, or rotate pictures, add special effects, music and their own narration to photo stories.
- **iMovie** - Apple's alternative to Photo Story 3. This digital movie creation and editing program has most of the same features as Photo Story 3, however, it also supports the use of full-motion video clips.

Mobile Apps

- **Videolicious** – Free app to make video creation combining videos, photos, music and stories into a movie.
- **StoryRobe** - Tool for creative self-expression with users' digital media: allows adding photos and narration and send to YouTube. Paid service.
- **StoryKit** - Creates an electronic storybook. Write some text, illustrate by drawing on the screen, take a photograph, or draw on paper and then photograph or scan the paper, or attach photos from users' album; sounds can be recorded for telling the story or as sound effects. For free.
- **Story Creator** – Free app to create beautiful story books containing photos, videos, text, and audio all in one.
- **Blurb** – Free app that sequences photos, captions, audio and video.

D- Story Activities

Exercise - a.

Do you remember the exercises you did in the first chapter? And in the second? Then, now we invite you to take the story of 'The Blue Paper' or one of your own stories and think about the elements of media that will tell the digital story. Choose one of the presented storyboards or create your own start filling out!

Remember that you have to consider the following:
• What will appear on the screen (picture, clip, graphic or other kind of visual)
• What will the listener hear (music, narrative, sounds)
• What you want to achieve and communicate
• Music, songs, sounds, voice recordings
• Pictures, graphics, diagrams
• Video clip(s)
• Text-/title transitions

Exercise - b.

Now it's time to select what tool you prefer to use in your digital story, e. g. gamification, mobile apps, storytelling or presentation programs, LMS. Explore it, try it and connect your storyboard with technology!

Exercise - c.

Following the same example of the exercise in the first chapter, please find practical examples of D-Stories in annexes and try to adapt them to your professional purposes and audience.
Have a nice trip!

Annexes
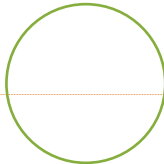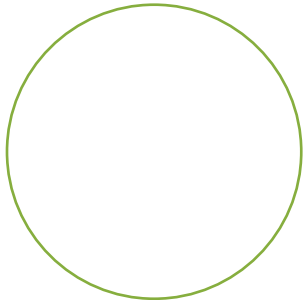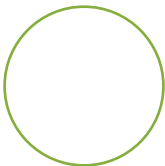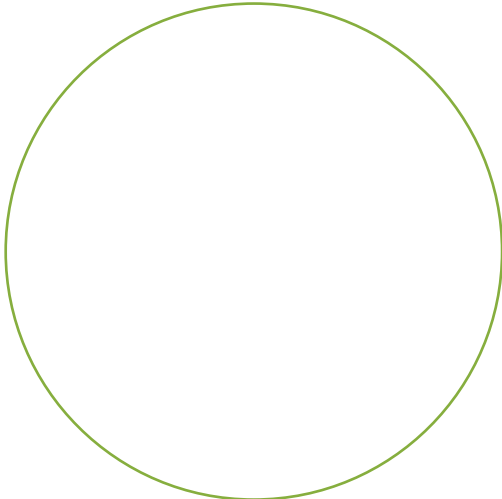
Element Of D-Storytelling - Pacing

Two kinds of pacing

"First, pacing refers to how fast your story unfolds. Do you spend more time on some parts of the story and less time on other parts? You may want to spend more time on one episode, piece or interaction in your story than another. Your audience will help you determine this. Although you may be telling the same story, the differences in your audience will help you to know when to focus more on part A or part B.

There is a second way to describe pacing in storytelling. How fast you speak while telling the story? Mastering intentional pacing can help you create nuances in your story. When you speak with a slower pace, you might be conveying the ideas of fear, anger, disbelief, astonishment, or awe. When you speak very quickly you may also be sharing the emotions of fear, anger, excitement, energy, joy, surprise.

You will notice that I listed the words fear and anger for both slow and quick pacing. Think about the following questions. What (or WHO) makes the difference in how those emotions are conveyed? Does it make a difference in

who is being addressed? Does it make a difference in where the action is taking place? Overall, most new tellers don't think about the ideas of pacing. They simply tell their story, with their pacing based on whether they are having trouble remembering the episodes (slow pacing) or just trying to get all the words out of their brain (fast pacing).

Rather than just let your words fall randomly from your mouth, make intentional choices about how fast your characters speak."

A text from Sean Buvala, storyteller.

D-Stories In... Kindergartens

Case Study 1

Storytelling Approach
The approach includes a learning activity within a formal classroom setting. A web 2.0 service, Tikatok (*http://www.tikatok.com/*) was used.

Background / Context
This was a pilot case study carried out by the University of Western Macedonia, aiming at investigating if the use of Internet and the provision of a booklet format would facilitate the storytelling abilities of Kindergarten children and thus, their overall writing ability. The case study was implemented within the context of an undergraduate thesis.

Short description
Eight kindergarten children formed four dyads. They were all presented with the initiation of a story and were asked to continue the story. Group A wrote their story using the Tikatok service and illustrated it with images from the internet. Group B was provided with an empty booklet for writing their story and could illustrate it with images from the internet. Group C was provided with the same booklet, but they had to draw

their illustrations. Group D was provided with empty paper sheets and asked to complete the story and illustrate it with drawings.

Elements that potentially qualify the case as "good practice"
The empirical results indicate that the digital medium facilitated the children's writing ability, enhanced their creativity and supported their expression of imagination. The measurements included language errors, the use of more sophisticated vocabulary, the complexity of the plot, the number of characters appearing in the stories, the interchanging of scenes, the effectiveness of the illustrations and their complimentarily to the manuscript. Also, the size of the story and the overall structure were evaluated, along with the collaboration of the children during the authoring process (common consensus reaching).

Key points for effective practice
A familiar issue for the children as the story core axis and a carefully selected, open-ended story initiation approach (e.g. an image, a poem, a character and a setting, etc.).

Additional references

Bratitsis, T., Kotopoulos, T. Mandila, K. (2012). Kindergarten children's motivation and collaboration being triggered via computers while creating digital stories: a case study. International Journal of Knowledge and Learning. Special Issue: "Advanced Knowledge-intensive Approaches in Support for Social Networks and Learning Systems", 8 (3-4), Inderscience Publishers, 239-258.

Bratitsis, T., Kotopoulos, T., Mandila, K. (2011). Kindergarten Children as Story Makers. The Effect of the Digital Medium. In F., Xhafa, L., Barolli, M., Köppen (Eds.), Proceedings of the IEEE 3rd International Conference On Intelligent Networking and Collaborative Systems - INCoS 2011 (pp. 84-91). Fukuoka, Japan, November 30 - December 2, 2011.

Case Study 2

Storytelling Approach

The approach includes a learning activity within a formal classroom setting.
An interactive fairy tale was implemented using the Scratch programming platform (*http://scratch.mit.edu/*). A blended learning approach was followed, combining the ICT based activity with in-class experiments.

Background / Context

This was a pilot case study carried out by the University of Western Macedonia, aiming at investigating if the use of interactive stories can enhance children's perception and understanding physical phenomena. The case study focused on the "floating – sinking" phenomena.
The case study was implemented within the context of a Master's thesis.

Short description

An interactive story, based on an Aesop's myth was implemented using the Scratch platform. The original myth involved an ant and a pigeon. The ant walks in the woods and faces the danger of drowning, when trying to drink water by leaning towards a stream. A passing pigeon throws a leave at the rescue of the ant. Then, the ant returns the favour by biting a hunter who tries to shoot the pigeon.

In the implemented story, the child-user can select the item which the pigeon throws, out of 4 choices. The items are selected based on the perceptions of the children for the corresponding phenomenon, as recorded in the literature. Each choice leads to a different evolvement of the story, thus providing audio-visual feedback to the children, so as to understand which items float and why, through a reflective session.

Moreover, experiments with the same objects were implemented in class, in order to evaluate the constructed knowledge.

Elements that potentially qualify the case as "good practice"

The empirical results indicate that the story assisted the children in better understanding the attributes of the several items which are crucial for floating (e.g. material, size, shape, etc.).

Key points for effective practice

A common fairy tale, which the children are familiar with. It must have an exciting and plausible plot, so that the children can directly relate to the described situation and immerse themselves in the setting. The digital storytelling approach should be combined with in class experiments and/or other forms of experiential learning in order to be fully effective.

Additional references

Bratitsis, T. Margariti, A. (2012). Interactive applications with Scratch for teaching physical phenomena in Kindergarten. 7th Panhellenic conference "Physical Sciences in Kindergarten: Going beyond the limits of forman and informal education of children for Physical Sciences and Environmental training", 19-21 October 2012, Florina (only in Greek).

Case Study 3

Storytelling Approach
The approach includes learning activities in formal learning contexts.
A web 2.0 tool, Comic Life (*http://comiclife. com/*) was used for creating a comic.

Background / Context
This project aimed to investigate the potential use of ICT tools (such as comic life, video-conferencing, email, etc) for enhancing kindergartners' collaborative storytelling skills.

Short description
Children of two kindergartens (29th Kindergarten of Piraeus, Kindergarten of Evropos, Greece) in distance collaborated in creating a story about the concept of peace. Group A wrote the beginning of the story and Group B ended it. Part of the children of Group A dramatised the story while the rest of the class took pictures with a digital camera. Pictures were emailed to the other class. Group B wrote the dialogues for the pictures. Both texts and pictures were imported to comic life and a comic book was created.

Elements that potentially qualify the case as "good practice"
The final product was a collaborative effort of story's characters, actions and points of view. The results indicate that children made a multi-level transition from fantasy to creativity combining storytelling, drama and technology. In this way both narrative and technology skills were reinforced resulting to new multimodal text. Technology offered an added value to the whole process. All ICT tools facilitated both teacher and children to connect, communicate and collaborate easily in distance.

Key points for effective practice
An issue that appeals to children (a painting, a book, a hero, etc) and could give free rein to their imagination.

Additional references
Moutafidou, A., & Melliou, K. (2012). Creating collaboratively digital comic in kindergarten. Proceedings of the SUPR-DICT 9th Conference on Education in the age of ICT. Athens: Scientific Association of Primary Teachers for the dissemination of ICT in education.

D-Stories In... Primary School

Case Study 1

Storytelling Approach
The project involves two primary schools from two different Italian Regions, the primary school "Nicola Scarano" of Campobasso and the primary school of Medolla, and activities are embedded into a formal learning context. The subject of the project is digital storytelling, as an innovative way to communicate and share experiences among children, through ICT instruments.

Background / Context
In 2012, Emilia Romagna, a Northern Italian Region, was seriously damaged by a strong earthquake which caused the destruction of towns and many buildings. Among the buildings, several schools were strongly damaged and became unfit and useless. Children were particularly shocked from this tragedy, and many efforts have been done to help them to face the event. Some years before, the same event damaged Molise. According to the Assessor of the Educational Department of Emilia Romagna, children need to share this experience with other children from different Regions, in order to transform their emotions into a value and an opportunity to strengthen themselves.

As Molise lived the same dramatic situation and was the first Region which intervened in Emilia Romagna after the earthquake and allowed to set up a school-camp, this project intends to reinforce the cooperation between the two Regions.

Short description
The project intends to promote digital storytelling as a positive instrument of communication and sharing of experiences among distant classrooms from different places. In particular, the earthquake represents the common experience between the two involved schools. The parallel activities will be related to writing and reading about the earthquake and its prevention, using the digital platform *https://sistemamolise.it* (only in Italian).
The experimental project, for the actual in progress first edition, involves two primary schools, but, for the following edition, it will be extended to other realities.

Elements that potentially qualify the case as "good practice"
In a particularly difficult situation like an earthquake, this form of cooperation is an opportunity for children to live an experience of cooperation, exchange of ideas and

comparison with students from another place, using their creativity to express themselves, opening up, taking advantages from new technologies. At the same time, the realization of a specific web portal, allows to give to pupils the necessary protection from the risk of using internet without a guide.

Key points for effective practice
The project has been thought as an experimentation to be reproduced addressed to other schools but also to other realities. Digital storytelling and ICT technologies allow quite easily to reduce geographic distances and, with the appropriate guide and protection, they represent the right way to reach the objective of cooperation, understanding of event, acceptance of differences.

D-Stories In... Secondary School

Case Study 1

Storytelling Approach

This practice of Digital Storytelling (DS) applied into a geography class was used as part of the national geography curriculum defined for 10th grade classes, in Languages and Humanities area. Students had to construct two Digital Stories under two different and defined themes.

For support, the teacher responsible for the class created a blog with suggestions, definitions, tutorials, examples and free applications which made easy for students the access to DS information.

Students were the key actors of this project once they had to create the DS and present into class for evaluation. For video edition, recording and special effects, they appealed to different free applications, suggested by teacher, such as Windows Live Movie Maker, Audacity, Pixlr.

For the phase of storyboard creation, students followed the "Annotated Visual Portrait of a Story (VPS)" model which was replaced for the model available in **www.educationworld.com**

Background / Context

This DS practice was implemented in order to explore and study the use of DS in education, specifically in the geography national curriculum for 10th grade classes, once there was no registration of this practice in Portuguese national public education. The school that received this initiative was the Arq. Oliveira Ferreira Secondary School. The study results of a master theses and was presented in the II International Congress on ICT and Education.

The author continues applying this technique following the successful results of the first use.

Short description

The 10th grade students of a geography class were proposed to construct 2 DS related to 2 different themes. The class was composed by 21 students which were divided into groups with a minimum of 3 and a maximum of 5 elements, resulting into 8 groups. The 1st DS was related with the theme "The main socio demographic questions: an aging population" and the 2nd theme was related to "The use of the maritime coast and the maritime resources". In beginning, teacher introduced the theme of DS in class and gave a script / storyboard with the definition of each step to construct a story, based on the "Annotated Visual Portrait of a Story (VPS)" model. Following, teacher explained the seven elements of a DS according with the defined by the Center for Digital Storytelling (CDS). Then, teacher showed how to use several applications for

video edition and special effects, such as Windows Live Movie Maker, Audacity, Pixlr. This first step took 2 sessions of 45 minutes. Thus, students initiated their work following different defined phases, namely those suggested by Bull & Kajder (2004):

1. write an initial script – each group wrote a story under each theme and presented to teacher who made some suggestions and corrections (took 2 sessions of 45 minutes);
2. plan an accompanying storyboard – students adapted the text into a storyboard beginning to search for the first images (took a session of 90 minutes);
3. discuss and revise the script – made in each group and under the attendance of the teacher;
4. sequence the images in the video editor; add the narrative track; add special effects and transitions; add a soundtrack – students used the school library, a room and their own homes to tape the narrative and add music (took 2 sessions with a total of 135 minutes).

In the end, each group presented into class their DS, following a space for auto and hetero evaluation.

In the second DS theme, students changed the first storyboard model to the one available in www.educationworld.com, once they concluded that the first used wasn't functional. Another change was the new creative use of images by students, such as self made illustrations and movies once the school is located next to the sea.

Elements that potentially qualify the case as "good practice"

There was quantitative and qualitative evaluation of the described DS practice using anonymous questionnaires and a focus group session through anonymous written records. As conclusions, students were very motivated working with this technique once they were responsible for search, select and organize all the information, making this learning process a different way for learn and explore a theme. They recognized that now they were aware of the importance of the themes as they acquire a set of different new competences.

It was also perceived that making students organize themselves in groups and explore unknown themes, from geography and ICT areas, improved teamwork in each and between the different groups, as enhanced their creativity and engagement.

Key points for effective practice

There were some points which conducted this first in class experience as a good practice, namely:

- The creation of a blog by the teacher - with suggestions, definitions, tutorials, examples and free applications which made easy for

students the access to DS information;

- The final auto and hetero evaluation – from the groups and the teacher which made students responsible for their work and aware of the consequences, but also improved their teamwork and engagement making the class a learning community;

- The main role of the students – once the DS was created and presented by them and not by the teacher;

- The first phase of DS introduction – imperative for the knowledge and first contact with storytelling and DS from students and guidance through DS phases.

Additional references

Alves, A., & Coutinho, C. (2012). Digital storytelling nas aulas de geografia: um estudo com alunos do 10.º ano. Proceedings of the II International Congress - ICT and Education – ticEduca 2012. Lisbon: Institute of Education of the University of Lisbon. Available at
http://ticeduca.ie.ul.pt/atas/pdf/130.pdf

Case Study 2

Storytelling Approach

Imagine, it is 1940, you are 13 and you live in Rotterdam. The city is in ruins after bombardments and you don't know where your father is. You will have to look for him… This is the starting point of '13 in de oorlog', a cross medial package that teaches children about the events of WW II.

Background / Context

The project consists of a 13-episode television history-series (produced and broadcasted in 2009 by NPS (now NTR – national television), an online game and an education kit. In each episode the life of a different Dutch child during WW II is the central story. Through looking at WW II through the eyes of a child, the series is in line with the experience world of children of our times.

Short description

In the corresponding game children are able to walk in the shoes of a child who lived during WW II. During the game the children are confronted with choices and dilemmas that wartimes offer. The player will start to think: what does it mean to live during war, how do you know when and why making choices? By letting children think themselves

and letting the make choices, the game offers a better insight to the events during that war, but also raises questions (to discuss) and curiosity (how would war feel for other children in these this time and age).

Elements that potentially qualify the case as "good practice"

The website has been visited 150.000 times in three months and the online game 90.000 times.
The game had been nominated for the Prix Jeunesse International, the Japan Prize and the SpinAward. The television series has been nominated for the EMMY award in 2010.

Key points for effective practice

The series has been published on DVD and a teacher's education kit and handbook have been developed additionally and thus the project can be reused for years to come.

Web link(s) (only in dutch)

http://13indeoorlog.nps.nl/
http://13indeoorlog.nps.nl/game13.html

Case Study 3

Storytelling Approach

The inevitability of using new media in education is generally endorsed. One of the efforts of the Government to the introduction of ICT in education go smoothly, is the creation of a centre of Expertise.
Waag Society is appointed as a centre of Expertise for Cultural Subjects and ICT. The Waag Society Expertise Centre's aim is to investigate what innovations can mean for the culture education. Waag Society has experience with teaching in schools and the use of digital media and has developed its own media-based formats of digital storytelling.

Background / Context

To stimulate the skills in storytelling with pupils, Teleac/NOT developed the Storytelling lessons on school-tv (for the first and second classes of the vmbo secondary schools). As a modern extension the new branch of Digital Storytelling has been added in 2003. The project resulted in a large number of short online videos, in which pupils tell their own story and illustrate this with sound and vision.

Waag Society worked closely together with Teleac/NOT and the Educational Faculty Amsterdam. The Center for Digital Storytelling in Berkeley was the advisor for this project.

Short description

To stimulate the storytelling skills of students in the first two years of VMBO secondary schools a tv series 'Storytelling' for Dutch classes had been developed by Teleac/NOT. Digital storytelling was added by Waag Society as a contemporary extension for VMBO and basic learning.
Duration of the project: 31-12-2003 to 30-12-2005, website available at
http://digitaalvertellen.waag.org/
(only in dutch).

Elements that potentially qualify the case as "good practice"

The project resulted in a large number of short online movies wherein VMBO students not only told their own story but also illustrated it with sound and vision.
Software provided (and developed) by Waag Society was: ScratchWorx, de Verhalentafel, de AnimatieMachine and Nine.

Key points for effective practice

Lessons learned from this project:
- Pupils are highly motivated
- Personal and truly happened is the key combination that works for the younger age groups.
- The group process is positively reinforced by the intimacy of the process.
- Older pupils will make more use of abstract images then the younger ones do.
- Re-education of teachers is necessary to use the Digital Storytelling method.

D-Stories In... Higher Education & Adult Training

Case Study 1

Storytelling Approach

The average age of documentary watchers in The Netherlands is 55 years or older. The Dutch public television channel VPRO was looking broader audience to get the message of a documentary ('Energy Risk' – about the threatening energy crisis) across.

Background / Context

'Energy Risk' zoomed in on the events that might change the energy safety throughout the next two decades. Project COLLAPSUS implements all the theories and predictions of the documentary into a fictive setting in the near future. It is 2012 and the world is on the verge of a collapse. All over the world there are energy blackouts, there is social unrest, political discord: chaos rules. A group of young audacious people reports from different places around the globe about the threatening situation and exposes a world full of conspiracies and problems concerning the energy supply.

'Energy Risk' (the documentary) and COLLAPSUS (*http://www.collapsus.com/*) were developed simultaneously in 2010.

Short description

The story is told through COLLAPSUS in a revolutionary way, namely by the mix of fiction, documentary and interactive components: archive material, excerpts of the documentary, animation and interactive techniques from gaming. While the players can follow the characters of the story (who not only communicate with each other but also produce mini-blogs) they can ask extra information on energy issues and – thanks to gaming techniques - can make choices on the basis of the acquired knowledge and their own perspective.

Elements that potentially qualify the case as "good practice"

VPRO hired an interactive producer - transmedia company Submarine - for COLLAPSUS to write a script, film, animate, design and build this transmedial event. It was designed and directed by experience expert Tommy Pallotta. The team consisted of 60 members. COLLAPSUS has won different prestigious awards and is often exposed as a perfect example of interactive and transmedia storytelling.

The production had been sponsored by VSBfonds, SNS REAAL Fonds, Stimuleringsfonds Nederlandse Culturele Mediaproducties en GasTerra.

Key points for effective practice

The hybrid (multi- and transmedia) approach (without the usual talking heads) reflects the current time and (education) trends. VPRO managed to generate awareness among a much wider audience and has set a landmark in public education.

Case Study 2

Storytelling Approach

The project has been embedded into a university course (Cinematography Engineering – Polytechnic of Torino-IT), in a formal educational context, and has used tools specific for Storytelling, in particular, many ICT instruments have been exploited: forum, wikies, video sharing, Moodle, Second Life.

Background / Context

Nowadays, we live in a world full of stories, using the power of the emotions to communicate. For youngers, also, landscapes more and more engaging, socializing, creative, through web 2.0 tools, allow everyone not only to acknowledge stories, but also to tell the own story (a post on a blog, a video on Youtube, messages on Facebook…). There is a new symbolic space, named as "mass communication".

As the gap between traditional learning processes and new way of learning is becoming bigger and bigger, new didactic methods are required.

The project StoryLab has had the purpose to concretely experiment the engaging, collaborative and user generated dynamics into a traditional educational context.

Short description

The experimentation of the digital laboratory StoryLab was been carried out during the academic year 2010-2011, addressed to 55 university students of the Cinematography Engineering Course. The laboratory was structured in 20 hours, shared between 10 hours face to face and 10 hours with an online activity.

The objective of the project was to experiment digital storytelling through an engaging process of writing, sharing and creation of a community starting from stories.

During the first phase, students were supplied with some contents on different materials: conceptual maps, notes, video, news on the subject of privacy. Students had to re-organize all the material and build a personal logical interpretation.

The second phase was more creative and dedicated to storytelling, creating a story on the specific topic. For the story, students had to choose among four characters and two background of reference. Through digital platforms like Sloodle, Moodle and Second Life, stories were created and reported as video.

The evaluation phase has been a shared moment; through a forum, each student voted the stories.

Elements that potentially qualify the case as "good practice"

In this activity, a new role for teacher is required, because the teacher has to become like an "orchestra leader", guiding students during all the phases of the project. The students' role is quite new as well, based on a more creative and transversal approach than usually. Students revealed very interested in the digital techniques and in the creative process and had to acquire new specific competences to use digital programs.

Moreover, students, through stories, revealed their values and ideas, not only their knowledge about the specific topics. This proves that Storytelling is useful to reveal a more interior interpretation of issues and themes.

Key points for effective practice

The project can be reproduced also addressed to other levels of school and considered as a model of digital instrument used to efficiently engage students into the learning process.
Digital techniques and creative tools are more and more considered interesting for youngers.

As suggested by the researchers involved in the projects, some modifications on the methodology can be done to improve the outcomes.

Additional references

Taddeo, G. & Testaceni, G. (2011). Un'esperienza di digital storytelling, mash-up e cultura partecipativa per la didattica. DIDAMATICA (Informatica per la Didattica). Milan: AICA - Associazione Italiana per l'Informatica ed il Calcolo Automatico. Available at didamatica2011.polito.it/content/download/318/1249/version/1/ (only in Italian).
Taddeo, G. (2010). Storytelling e mash up culturale: nuovi strumenti per il LifeLongLearning. Politecnico di Torino. Available at *http://pt.scribd.com/doc/27584136/Storytelling-e-Mash-Up-Culturale* (only in italian).

D-Stories In... Health

Case Study 1

Storytelling Approach

The project refers to the Narrative Medicine methodology. In particular, the instrument selected for the collection of stories is the semi-structured fairy-tale, and the template, created together with the Italian Association of Obesity (Obeses' Friends), follows the Vladimir Propp's scheme (1926).

The activity has been used in an informal setting and has been created under ICT instruments, through the online diffusion and collection of stories on the website *www.amiciobesi.it.*

Background / Context

Obesity is considered by WHO (World Health Organization) a healthcare emergency, as data of the last years show (more than 300 million people in the world), mostly caused by wrong style of life and nutrition. But the psychological component is important as well as other aspects, contributing to the worsening of the problem. For that reason, beside the medical therapy and food diet, the psychological and social help for people with obesity is important, because interior factors can determine the success of a therapy.

To reach the right way of communication, it is necessary to consider them as the centre of the pathway, through listening and understanding their experiences with obesity.

Narrative Medicine allows to give to patients the opportunity to tell their story and their point of view, and physicians can listen to them and tell their feelings too, creating a real dialogue, which during the ordinary visits usually has not the right space.

Short description

The objective of the project, carried out by ISTUD, was to promote, through Narrative Medicine, a culture of good practices applied to obesity, valuing the stories collected from people with obesity, in order to create an opportunity of exchange of experiences.

The project was carried out in 2011 and 149 people with obesity were involved through the collection of their story. In particular, they were asked to fill in a semi-structured fairy tale, put online on the website of the most important Italian association of people with obesity (Obeses' Friends). Through fairy tales, they told their pathway and their living with obesity following a structured scheme and in an anonymous way. Furthermore, 25 physicians were involved in an interview, to tell their experience as well.

Through these stories, a very complex world has been revealed, made of success, failures, attempts, therapies, waits, discriminations, new beginnings, life.

The results of the project were presented at the Barilla Centre for Food and Nutrition in September 2012.

Elements that potentially qualify the case as "good practice"

The digital instrument used for the diffusion and collection of the stories, together with the innovative bottom-up approach of the activity, contributed to the success of the initiative. 100 stories were expected, 149 were collected in a 2 months period; this proves that the digital tool combined with the Narrative Medicine methodology are the right way to reach people and create a real constructive dialogue with them.
Also, the specific instrument of the fairy tale allowed people to stay in a "protected environment", telling their true story without expose themselves and being judged.

Key points for effective practice

The project can be reproduced and considered as a model of digital instrument used to reach people and efficiently communicate with them.
The online diffusion of the activity, through an important reference website like http://www.amiciobesi.it , allows to give the project a large visibility and to intercept the website visitors.
With a well-structured methodology and an appropriate activity of interpretation and analysis, the activity can be successfully carried out.

Case Study 2

Storytelling Approach

The project refers to a specific research procedure, prepared by the scientific committee of the "Italian Narrative Medicine Experimental Laboratory", composed of Italian experts in Narrative Medicine, with the collaboration of the European Society for Health and Medical Sociology.
The activity has been used in an informal setting and it has been created under ICT instruments, through the online diffusion and collection of stories on the websites *www.repubblica.it* and *http://www. viverlatutta.it.*

Background / Context

In the current society, disease is considered as a combination of symptoms, causes and cures. There is a few attention to listening people's experiences of illness. But stories, with their emotional components, have many potentialities and represent the opportunity to transmit useful information. If properly interpreted and analysed with Narrative Medicine techniques, stories give important elements on the illness perception and the ways to face the disease, which contribute to improve patient-centred health care pathways and services.

Short description

"VIVERLA TUTTA" ("LIVING TOTALLY") is an open digital space created into one of the most important Italian newspaper, La Repubblica (Repubblica.it), to collect stories from citizens who suffer from a disease, or caregivers who take care of an ill person. The objective of the project is to tell experiences of illness and pathways, in order to obtain the people's point of view regarding the way of living a disease and the health care services.

For this purpose, a digital semi-structured template has been arranged, according to the Narrative Medicine methodology, to guide people in their storytelling activity.

All the collected stories have been analysed by the scientific committee.

In the first edition (2011-2012), more than 4000 stories were collected and the experience was presented at the 2013 International Narrative Medicine Conference that was held at the King's College London in June 19th-21st 2013. The second edition 2013 is in progress.

Elements that potentially qualify the case as "good practice"

The innovative tool used for the diffusion of the project, together with the bottom-up approach of the activity (innovative also in Italian health care management) and the unexpectedly great people's participation (more than 4000 collected stories) prove that new digital technologies are ready to be used as key instruments to communicate with people, listening them in a constructive way.

Key points for effective practice

The project can be reproduced and considered as a model of digital instrument used to reach people and efficiently communicate with them.

The online diffusion of the activity, through an important website like http://www.repubblica.it/ allows to give the project a large visibility and to reach many people.

With a well-structured methodology and an expert scientific committee, the activity can be easily carried out, without many economic efforts.

Case Study 3

Storytelling Approach

The project was carried out into a formal learning context, the Higher Education Academy Health Science and Practice Subject Centre (UK), addressed to student nurses. To ensure that the module and assessment were delivered within departmental standards, guidance and approval were sought from Teaching and Learning Quality Committee, Pre-Registration Nursing Examination Sub Panel and Research Governance Committee.
None ICT instrument was used.

Background / Context

Supporting student nurses to appreciate ageing and the needs of older people is particularly challenging, but an increasing priority. Nurse education, and more generally the caring professions, often focuses on reflective practice to promote engagement and insight into the experiences of others. Whilst reflective approaches to education can go some way in helping student nurses understand the experiences and needs of older people, creative writing is considered an alternative approach that would promote a different level of engagement and insight, and a way of 'transforming' how student nurses think (and feel) about older people. It has been reported that listening to patient stories helps nurses interact, become attentive listeners, gain insights and develop as sensitive and compassionate practitioners. Although nurses have always listened to the stories of patients in their care, storytelling has only recently gained recognition as an appropriate technique for teaching and learning.

Short description

This is a year project carried out in 2011 under mini-project funding programme from Higher Education Academy Health Sciences and Practice Subject Centre based at King's College London.
The multi-disciplinary teaching team included lecturing staff (who bring knowledge and expertise of care for older people), a creative writing tutor and staff who provide technical and editorial support to the course. The new approach involved close collaboration between the university and care home settings, including residents and their families and care home staff.
The aim of the project was to understand the processes, challenges and opportunities associated with designing and delivering a new module to support student nurses to better understand the experiences of older people through storytelling.
The module needed careful planning in order to ensure it contained all the essential components for a successful and enjoyable student experience. The key areas for consideration were the planning of the module content, development of the assessment, meeting Nursing Midwifery Council (NMC) requirements and engagement

with care homes to secure suitable student placements. Varied teaching methods and approaches have been developed to maximize opportunities for student learning. In addition, the module team committed to helping the students to produce a book containing a compilation of the residents' stories retold by the student nurses. The end product of the module was the student-authored book.

Elements that potentially qualify the case as "good practice"

The evaluation of this new approach for student nurse learning about ageing and the needs of older people suggests that a different processes for promoting experiential and deep learning has been provided. Opening up students' creativity through writing, enabled them to gain experience of another person. Creative writing has taken students beyond trying to see the world from the point of view of another person to trying to gain lived experience as another person. This embodiment through writing appears to have enhanced students' empathy for the older people they worked with and increased their confidence for working with older people in the future.

A number of key stakeholders contributed to the process and end product and will continue to benefit from the book, which has been shared amongst the residents and their loved ones and is being used as a resource in the care home. The process of gathering stories from older people appeared to be therapeutic for the older person and beneficial for those who love and care for them. Finally, the highly effective partnership working demonstrated between the teaching team with these external collaborators is a significant achievement.

Key points for effective practice

There are plans to integrate the book into future student learning opportunities. In addition, the production of the book enabled the understanding gained to be shared with a wider audience so the message that older people have meaningful and valuable stories to tell can be acknowledged.

The processes of working together the wider teaching team have made efforts to support the student learning experience in the future.

Additional references

Spilsbury, K.; Brownlow, R.; Linklater, L.; Barr, I. (2011). Promoting the life stories of older people in nursing care homes: A collaborative writing project between student nurses and care home residentes. The University of York. London: Health Sciences and Practice Subject Centre. Available at *http://www.health.heacademy.ac.uk/projects/doc/mp/summaries/kspilsburyabstract.html* (only in english).

D-Stories In... Business

Case Study 1

Storytelling Approach

This example is allied to digital storytelling through the use of video and a set of media networks.

Background / Context

In one hand, we have a known brand of beer, Budweiser, one of the highest selling beers in United States and available in over 80 markets worldwide. As organization, Budweiser always kept an important role for Marketing

In the other hand we have the Super Bowl, an annual event in USA of the National Football League that presents the highest level of professional American football. Since 1967, this event has been the most watched American television broadcast of the year; for example, in 2014 the Super Bowl became the most-watched American television program in history with an average audience of 111.5 million viewers. This means that for advertisement, the minutes before, during and even after the Super Bowl are crucial dissemination moments for big brands able to pay for them.
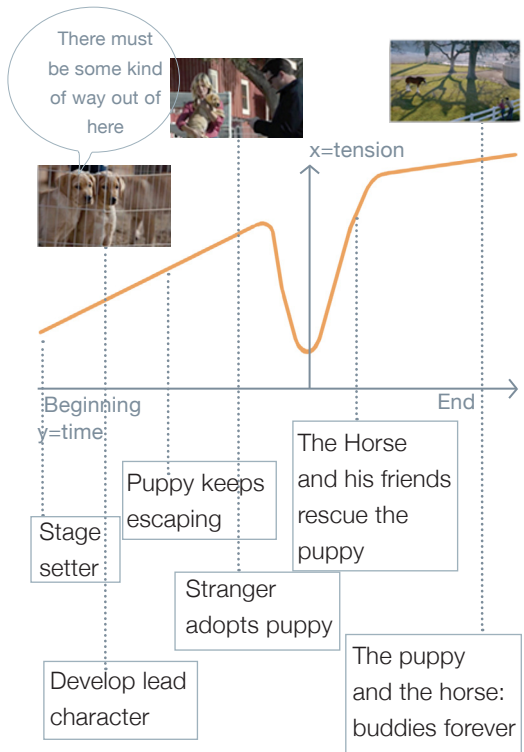
Short description

It was not the first time that Budweiser had the privilege to present advertisement within the Super Bowl, however the video presented in 2014 already counts with almost

50 000 000 views in YouTube (*https://www.youtube.com/watch?v=uQB7QRyF4p4*). It tells the story of a special friendship between a Clydesdale horse and a puppy.

Clydesdales is connected to Budweiser since 1933, so this story is directly related with the Budweiser history and, according to Lou Hoffman (*http://www.ishmaelscorner.com/*), "Even in the 60 seconds devoted to the "puppy love" ad, a classic story arc emerges".

There must be some kind of way out of here

x=tension

Beginning
y=time

End

Stage setter

Puppy keeps escaping

The Horse and his friends rescue the puppy

Stranger adopts puppy

Develop lead character

The puppy and the horse: buddies forever

This graphic presented by Lou Hoffman clearly describes the timeline of the story behind the Budweiser advertisement. It's a story about a puppy, a Clydesdale horse and has also the intervention of humans who take care of these animals. There is a strong connection between the puppy and the horse and once the puppy is taken away for adoption, the horse and go after to rescue the puppy. In the end, the puppy and the horse were friends and linked, we can say, forever.

Elements that potentially qualify the case as "good practice"

Even not talking about the main product of the company; Budweiser gained viewers attention and recognition through a friendship story. After seeing this 60 seconds story, viewers had a positive emotional reaction to it and can start making their own deductions that will justify their buy. In the end, they will connect the Clydesdales with the company and think about the true connection that exists behind.

Key points for effective practice

Following the principles behind this advertisement, companies can apply a real or a fictional story to advertisements in a way that will be distinct of their competitors. In this case, all the popular advertisements in Super Bowl were those that made viewers laugh, so this one clearly broke that line and was distinct gaining more attention.

The story appeals to viewers emotions keeping the advertisement memorable and detaching the Budweiser brand from other beers in the moment of buying. Also, the target audience was extended as generally beer advertisements only focus men or beer lovers. In this case, a story gained the attention of new clients.

Case Study 2

Storytelling Approach

This case embraces storytelling and digital storytelling advantages to answer to communication and brand issues in a big company.

Background / Context

Since the decade of 1960, a regional bank turns into a big enterprise, one of the 10 best in USA, and with a direct presence in China. Already in both countries, this bank becomes a perfect trusted advisor to companies and investors with businesses in the USA and China. At internal level, the structure became bigger and the management hard to control in such different countries and cultures. Thus, some communication issues emerged as human resources and even clients were not so aware of the origin and growth of the bank

in the last 50 years, as well as which kind of impact it has in both countries.

Despite so many positive results year after year, the board confirmed a brand still reflected on the regional community of origin instead of the actual strategic focus.

Short description

A team developed a plan which included different activities with the same final goal: present the company as a whole and its strategic focus to customers, internal and externally, enhancing communication and business.

Thus, they started with a work session that involved 30 top executives from both countries; they had to rethink how to tell their USA-China story considering the involvement of all departments. It took a lot of time to consider all the characters, settings, plots. After, this team presented the new story to the board and advised to make it accessible to all the organization; this led to a different level – a multimedia level. The team started working on a storyboard and produced a multimedia event to introduce the new brand and strategy to the bank's human resources. The video spread and reached all the employees, in a first phase, through intranet or on TVs in each bank office.

Secondly, and after such positive impact, a shorter video was built and presented as advertisement in media.

Elements that potentially qualify the case as "good practice"

Started to answer internal issues and rapidly passed to an external level gathering new clients, engaging actual clients and increasing profits with a known strategy.

At the internal level, human resources were involved and requested to give feedback that was always positive. The communication started flowing between both continents increasing companies and investors trust in the bank.

Key points for effective practice

In any cases it should involve all the employees and gather their attention. Starting with the approval of the board and being developed by internal leaders of the organisation, is the most important step to take. After planned tasks, step by step, the employees will get involved and open to a new brand and story.

All the final products were translated to English and Chinese, to ensure a unified understanding across every market.

Important Websites Dedicated To D-Storytelling

http://storycenter.org/
"To promote the value of story as a means for compassionate community action."

www.digitales.us
"… provides ideas, resources and inspiration for families, individuals, schools, organizations, corporations, churches and everyone else ready to discover the power and magic of merging the art of storytelling with the enchantment of using digital tools."

http://digitalstorytelling.coe.uh.edu/
"… serve as a useful resource for educators and students who are interested in how digital storytelling can be integrated into a variety of educational activities."

www.opencolleges.edu.au
"... delivering highly flexible, accessible and affordable learning opportunities."

http://www.digitalstoryteller.org/
"...an initiative of Primary Access."

http://creativeeducator.tech4learning.com/digital-storytelling
"... effective ideas and strategies to foster creativity and engage students in the curriculum."

http://digitalstorytelling.ci.qut.edu.au/index.php/about
"...for teaching and learning in digital storytelling."

https://pilot.cndls.georgetown.edu/digitalstories//
"… shares the results of a multi-campus study of student learning and digital storytelling in humanities classrooms."

http://stories.umbc.edu/
Digital Stories in the University of Maryland.

http://electronicportfolios.org/digistory/index.html
An electronic portfolio of digital stories.

http://www.jasonohler.com/storytelling/index.cfm
"Art, Storytelling, Technology and Education. Resources for educators, parents, innovators."

http://icids.org/
Provides information related to the ICIDS conference series.

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Note: The additional digital resources used for the development of this handbook are listed throughout each theme .