

Eurospectives 2.0: Digital storytelling in school education

Online Summer Teacher
Training 2020



Eurospectives 2.0 preliminaries

**A project that combines the art of telling stories
with the use of a variety of multimedia tools**

Eurospectives 2.0 supports learners in telling their stories and their perspectives as active citizens. As a spin-off to "Digital Natives", the partnership identifies good practices and lifelong approaches in digital learning and digital storytelling.

The project aims to enhance the quality and relevance of digital learning in education and youth work by developing innovative approaches and disseminating best practices.

The approach will enable unskilled learners to share their stories, make their voices heard, and participate as active European citizens.

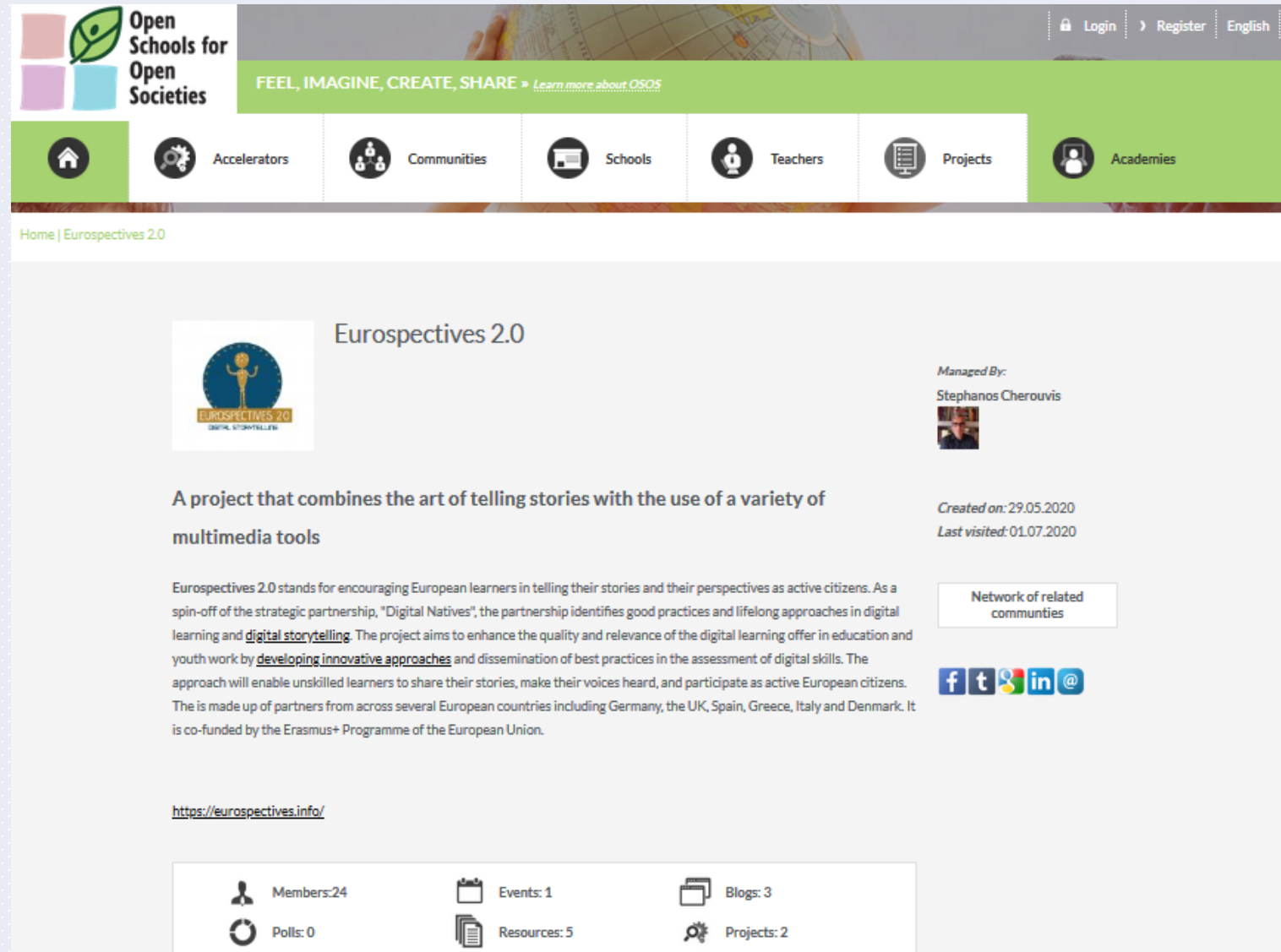
The partnership includes organisations from across several Europe (Germany, the UK, Spain, Greece, Italy and Denmark). It is co-funded by the Erasmus+ Programme of the European Union: <https://eurospectives.info/partners>



Eurospectives 2.0 Summer Teacher Training

- **Five sessions**
- **2 sessions delivered by Ellinogermaniki Agogi, 2 by CFR Vigo and one final exchange of ideas, action plans, productions, good practices.**
- **What you need to do: Register to the Eurospectives 2.0 community in OSOS (a), follow the course (b), design an action plan and deliver a basic digital story, using a variety of tools that will be presented throughout the course.**
- **The Action plan should be ready and uploaded by the final (16th of July).**
- **You have till the end of July to produce a digital story.**

Eurospectives 2.0 online community in OSOS



The screenshot shows the OSOS (Open Schools for Open Societies) website interface. At the top left is the OSOS logo, and to its right are navigation links for 'Login', 'Register', and 'English'. Below this is a green banner with the text 'FEEL, IMAGINE, CREATE, SHARE' and a link to 'Learn more about OSOS'. A navigation bar contains icons for Home, Accelerators, Communities, Schools, Teachers, Projects, and Academies. The main content area features the 'Eurospectives 2.0' community profile, including its logo, a description of the project, a list of partners, and a statistics table.

Open Schools for Open Societies

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Eurospectives 2.0

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A project that combines the art of telling stories with the use of a variety of multimedia tools

Eurospectives 2.0 stands for encouraging European learners in telling their stories and their perspectives as active citizens. As a spin-off of the strategic partnership, "Digital Natives", the partnership identifies good practices and lifelong approaches in digital learning and **digital storytelling**. The project aims to enhance the quality and relevance of the digital learning offer in education and youth work by **developing innovative approaches** and dissemination of best practices in the assessment of digital skills. The approach will enable unskilled learners to share their stories, make their voices heard, and participate as active European citizens. The is made up of partners from across several European countries including Germany, the UK, Spain, Greece, Italy and Denmark. It is co-funded by the Erasmus+ Programme of the European Union.

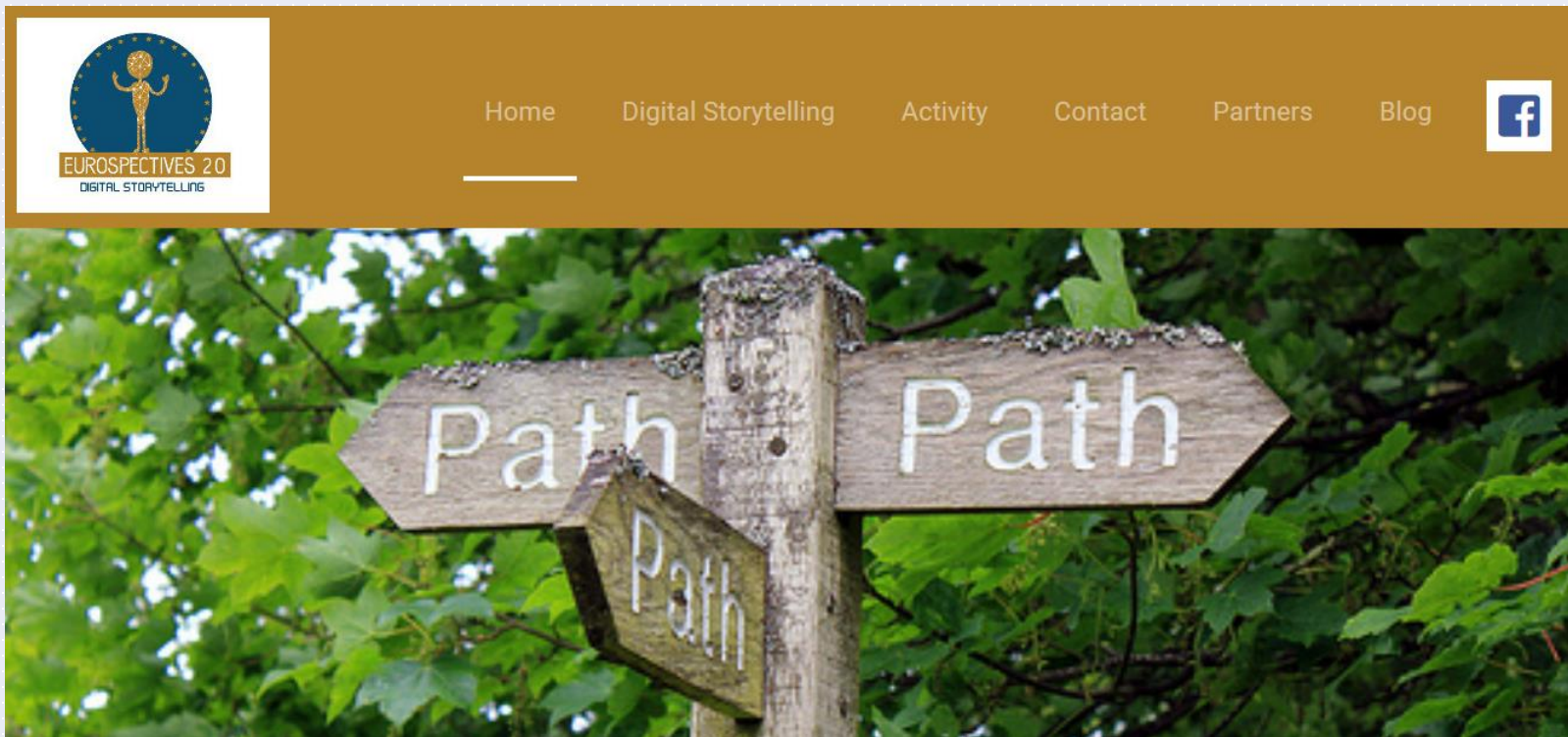
<https://eurospectives.info/>

Members:24	Events: 1	Blogs: 3
Polls: 0	Resources: 5	Projects: 2

Network of related communities

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Eurospectives 2.0 webpage and FB



<https://eurospectives.info/>

<https://www.facebook.com/euroso/>



Introducing storytelling I

Storytelling with an emphasis on working with students towards building a story. It contains 5 activities that focus on the fundamentals of storytelling such as:

- **Building a story-world**
- **Creating characters to populate the story world**
- **Giving characters something difficult to strive for**
- **Finding a good place and an interesting way to begin the story**
- **Advancing the story by getting characters to act within the story-world in pursuit of their goals**

There is also the option of working without characters.

Introducing storytelling II

The ES 2.0 approach aims at supporting students understand the value and role of storytelling in learning and experiment with aspects of it in their work in projects (for example). It also aims at facilitating critical thinking, collaboration, problem solving creativity, etc.

Standard self and group **evaluation tools** should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Suggested questions:

- **What have I learned?**
- **What new ideas and/or insights will I bring home?**
- **What has helped me to think about my practice/life?**
- **What might be improved or discussed further?**
- **What do I want to learn more about the matter?**
- **Any other observations or ideas?**

Building a story I

To begin building the story-world:

- **have each group of students gather around their dedicated table and provide them with a large drawing paper and a set of colour markers.**
- **Give each group a short description of a setting. Invite the students to draw the setting. Guide them to read carefully as a group the written description, define and draw the main areas of the setting and then continue adding details.**
- **Ask them to move beyond the description and use their knowledge to imagine what else might be there: objects, landscape elements, equipment etc.**
- **Encourage students to keep asking themselves “what else is there?” and adding expected and unexpected details.**

A richer setting will make for a better story! (A rich “setting” can also be captured by a camera).

Building a story II

Suggested materials:

- **sturdy drawing paper**
- **box of colour markers**
- **printed slips of setting descriptions**
- **index cards**
- **small metal clips**
- **notebook**

Suggested time: **1 hour**

Suggested Outcomes:

- **Drawing objects**
- **Creating Maps**

Skills addressed:

- **Creativity**
- **Collaboration**
- **Critical thinking**

Creating characters to populate the story world I

Having built the story-world, it is now time to populate it, by creating the main characters who will be the protagonists:

To create their characters, students may:

- **draw a picture of their character and also choose a name for her.**
- **(students may) be guided to start with a few key attributes (age, gender, profession etc.) and keep expanding their list, by asking themselves questions (what does my character like to do for fun? what is my character's greatest fear?) to spark their imagination.**
- **add as many attributes as they like. Richer characters make for better stories. To complete character creation, invite students to add two more details: important items of clothing their character should have and a very personal object the character would always have with them, wherever they go.**

Creating characters to populate the story world II

Suggested materials:

- **Index cards**
- **color markers**
- **pens**
- **pencils**
- **storyboard**

Suggested time: **1 hour**

Suggested Outcomes:

- **Drawing characters**
- **Creating characters**

Skills addressed:

- **Creativity**
- **Collaboration**
- **Critical thinking**

Students may be evaluated on their ability to identify:

- **Social relations**
- **Personal traits**
- **Norms**



Giving characters tasks I

Supporting students to articulate the goals that will spur characters into action.

With the protagonists placed in the setting, the next step is to articulate the goals that will spur them into action:

- **Let your students discuss in their group the goals of their protagonists, taking into account the setting and the character attributes: what are these characters doing here? why did they come? what do they want? what are they trying to achieve?**
- **Allow for enough discussion and then ask the students to select the most important goal for their characters and to write it down as a goal statement. This is the main goal that will drive the story in this episode.**
- **Ask students to identify and write down at least three obstacles to the main goal: problems the protagonists will need to solve or difficulties they will need to overcome. Placing obstacles in the course of the protagonists, makes for a more interesting story, because the attainment of the goal is no longer a straight line: it involves setbacks, failure, problem-solving, trial and error, struggle and risk.**

Giving characters tasks II

Suggested materials:

- **pens**
- **pencils**
- **notebooks**

Suggested time: **1 hour**

Suggested Outcomes:

- **Understanding journeys (hero's journey)**

Skills addressed:

- **Creativity**
- **Collaboration**
- **Critical thinking**
- **Problem solving**

Students may be evaluated on their ability to identify:

- **The role of failure**
- **The role of trial and error (Inquiry learning)**

Finding an interesting way to begin I

In this activity students are introduced to how to start writing a story, in a collaborative writing, it is easier to begin at the beginning

There are many ways to start writing a story:

- **First, convey to your students how important the opening of the story is: it is what catches the readers' attention and makes them want to read the story.**
- **Explain that to make the opening of their story engaging they have to find both an alluring starting point and an appealing form (be it narration, description, dialog, verse, message etc.).**
- **Have students look at existing stories and see how their authors crafted a good beginning. Or you may have them recall how some of their favorite stories begin. In crafting the opening of the story, combine individual and collaborative writing.**
- **Ask students to write individually the best opening sentence they can think for the story. Then, ask them to share their opening sentences in the group, and use them as inspiration to compose together the story opening (e.g. an opening paragraph, a short dialog, etc.)**

Finding an interesting way to begin II

Suggested materials:

- pens
- pencils
- notebooks

Suggested time: **1 hour**

Skills addressed:

- **Creativity**
- **Collaboration**
- **Critical thinking**
- **Writing skills**

Students may be evaluated on their ability to identify:

- **Marginalization**
- **Conflict**
- **Social stratification**
- **Justice**
- **Equal opportunities**
- **Access**

Write your story I

Students can now begin to develop their story, by alternating between actual writing and exploring the plot possibilities present in their tangible story-world, i.e. possible moves for their characters in accordance with their goal and their personal traits, using everything in the setting: environment, landscape, material, buildings, equipment, objects etc.

First, assign a group scribe, who will be responsible for writing down the story. The role should rotate every 15'-20' minutes. The scribe first writes down the story opening from the previous step and then keeps recording the story as it develops.

Invite students to look carefully at their tabletop story-world and to take turns proposing: characters actions that can drive towards the goal events that occur as a consequence of character actions occasional random events (e.g. weather events).

The scribe writes down what is being proposed. Every time the scribe changes, they group may read and review the story.

Write your story II

Tips:

Consider how to balance between allowing students enough leeway to develop an interesting story and ensuring that they bring it to a closure. Overall, reminding them to have their goal and obstacles in mind, will help keep the story from diverging more than it is manageable. It is also useful to impose time constraints, i.e. a specific time period for story development, followed by a period for editing and completing the story.

Story development presents opportunities for deeper learning similar to the drawing of the story-world:

- fact-checking the scientific accuracy of proposed story-moves
- working into the plot knowledge gained from experiments and other inquiry activities
- teachable moments arising from the need to know something that is important for the story.

Working without (fictional) characters I

Students may opt to work on a digital story that does focus on fictional characters (although, obviously, action will be involved). Here is an alternative way of doing just that:

- **Building a story-world; alternative 'non-fiction' activity:** Participants could either produce a mindmap of what their world is or go out and photograph it from their perspective and bring the digital photographs back and describe their world (from their perspective to the group). This task can focus on particulars in their world!
- **Creating characters to populate the story world; alternative 'non-fiction' activity:** Participants could produce a spider-diagram (with them at the centre) that identifies things like – people or issues (climate change for example) that are important to them such as interests, feelings, goals, fears etc.
- **Giving characters something difficult to strive for alternative 'non-fiction' activity:** Ask participants to think about a journey they've been on - either a physical one or an emotional/personal one and ask them to map it out - why did the journey start (catalyst), where did it take you, etc. ?

Working without (fictional) characters II

Students may opt to work on a digital story that does not focus on fictional characters (although, obviously, action will be involved). Here is an alternative way of doing just that:

- **Finding a good place and an interesting way to begin the story; alternative 'non-fiction' activity:** Ask participants to look at the journey they've mapped out in the previous session and identify the different key events. Ask them to put each key event on a post-it note/flashcard and arrange them into an order that they'd like to tell them -i.e. chronological, non-chronological, using flashbacks etc.
- **Advancing the story by getting characters to act within the story-world in pursuit of their goals; alternative 'non-fiction' activity:** Using the order of key events from the previous activity, ask participants to flesh them out in terms of their own internal monologue - i.e. how did they feel at each stage, what did they learn, etc.? This could act as sort of a voiceover for them telling their story.

References

The approach to digital storytelling has been adapted from a workshop on storytelling, designed Dr Lilia Dimaraki in the context of the Stories of Tomorrow initiative (<http://www.storiesoftomorrow.eu/>)

Dimaraki, L. (2018). *Building the story together*. Stories of Tomorrow. Retrieved July 17, 2020, from <http://www.storiesoftomorrow.eu/?q=node/44>



Thank you for your time

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