



Learning from Intercultural Storytelling

The LISTEN Manual

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listen

Learning from Intercultural Storytelling



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Preface

*"Our species thinks in metaphors and learns through stories."
(Mary C. Bateson, anthropologist)*

We are surrounded by stories. Stories are deeply rooted in our cultural heritage. They deal with daily life, joy, grief, happiness, loss, fear and reflect the many facets of our cultures. Stories connect people and help to build bridges across cultures. They are a wonderful way to increase cultural understanding, learn a language, be in touch with others and express oneself.

In the framework of the project LISTEN, Learning from Intercultural Storytelling, a European project funded by the Erasmus+ Programme, we used stories and applied storytelling as an educational method to enhance a wide range of competences in the work with refugees. We explored also ways how radio and other forms of audio broadcasting can be used as medium to share those stories and to make them available for a wider public. The manual at hand is one of the main products of the LISTEN project. It introduces storytelling as method for adult education, and highlights the benefits of the approach and the ways it can be applied.

It addresses social workers, educators and training providers who provide learning opportunities for refugees and migrants and who want to develop new professional competences and skills or expand the existing ones. But LISTEN is not only about enhancing competences in the use of storytelling and the recording and broadcasting of stories but provides educators also with tools to validate their newly acquired competences and the ones of their learners.

In LISTEN we further developed a well proven validation system – LEVEL5 – especially suitable for validating personal, social and organisational competences. Validation can give evidence to professional continuous development of trainers, and add to empowering refugees as it makes their learning progress and achievements visible and thus increase their self-esteem and confidence.

The manual is based on the expertise of the partner consortium in terms of storytelling and validation and on the comprehensive piloting activities carried out in all partner countries. It consists of five main chapters: The first chapter provides theoretical basics on different storytelling approaches, and presents concrete activities that can be used in various training settings with refugees. The second chapter focuses on intercultural understanding and competences, beyond the focus on storytelling. It is divided into two units: one that addresses trainers and describes activities with which educators can reflect on their intercultural understanding and their role in intercultural groups. The other unit presents activities that can be used by trainers to foster intercultural understanding in learners groups. The third chapter is dedicated to recording and broadcasting of stories and describes technical ways of recording and sharing stories with a wider audience through radio or Internet broadcasting. The fourth part presents how the LEVEL5 method can be applied to assess and evidence competence developments gained through applied storytelling for learning. The the last chapter contains relevant recommendations based on partners' feedback from the practice phase and underpinning the tips given in the previous chapters.

We hope that you will discover new methods and ways of learning with applied storytelling and that this manual contributes to the introduction of storytelling and validation in adult learning.

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The background of the slide features a close-up photograph of several hands being held together in a supportive gesture. A semi-transparent blue rectangular overlay covers the right half of the image, serving as a background for the title and part of the page number.

01

Storytelling methods for working with refugees

Food for thought

We are surrounded by stories. Stories are in our memories, in our family history, our street, city or country. Stories come up when we meet friends, colleagues, neighbours ... They deal with daily life, happiness, grief, anger, fears and hopes. Stories help us to connect with others and to gain trust in each other.

Stories, or more broadly narrative is known to be a fundamental structure of human meaning- making and personal development. J.P. Sartre in 'La Nausea' writes: "Man is always a teller of stories, he lives surrounded by his own stories and those of others, he sees all that happens to him through these stories and he tries to live his life as if he is telling it." By understanding our own experiences as stories among others peoples' stories, we gain the chance to look at our lives from a different perspective.

Content, language and performance turn stories into genuine products of the culture they are based in. Storytelling can help migrants to regain a link with their own heritage and identity, using stories as carriers of cultural and historical knowledge and to practice listening and speaking skills to contribute to intercultural communication and integration by building bridges between people.

The material builds on storytelling resources developed in previous European projects, such as StoryRegions (Storytelling for community development and inclusion), TALES (Stories for learning in European Schools) and Sheherazade (Storytelling in Adult Education).

In addition, the team of Swedish trainers from Skellefteå, Malin Åberg and Rose-Marie Lindfors (partners in LISTEN) who have used storytelling for learning with migrants for many years, as well as the Greek storyteller Stelios Pelasgos, and British storytellers Jan Blake and Nell Phoenix have contributed to this collection, for which we are very grateful. Additional sources will be explicitly named in the text.

General objectives of the module and overview of units:

In this module we introduce to storytelling in education, giving a bit of theory on different approaches. We also present activities for the respective areas to be used in various training settings with refugees.

The module consists of five units.

- Unit 1: Storytelling as educational method to foster learning and integration
- Unit 2: Creating the conditions for telling stories in a group
- Unit 3: Building stories – structures and frames
- Unit 4: Storytelling methods for Intercultural Storytelling
 - *Unit: 4.1: Storytelling methods for language learning
 - *Unit: 4.2 Biographical Storytelling
- Unit 5: Telling and presenting stories

Learning outcomes

After studying this module you will

- Be able to apply storytelling in educational contexts with refugees and other target groups.
- Have an insight to storytelling as method for adult education, and its benefits especially for working with vulnerable target groups.
- Understand what it needs to create the conditions for telling stories in educational contexts – what role do atmosphere, light, sounds in the background play.
- Know how to support people in becoming comfortable and how to help them to access their creativity.
- Know more about stories and how they can be developed, structured and told in an appealing way.
- Have an understanding about the performing aspects of storytelling, like the intonation of voice, the body language, or pauses to raise the tension.
- Know how folk tales and myths can be used for learning.



Unit 1 - Storytelling as educational method to foster learning and integration

Introduction

This unit introduces trainers and social workers working with refugees and migrants to storytelling as an educational method. It explains the basic principles and how storytelling is part of the creation of our identity, but also presents the different types of applied storytelling, their purposes and how to apply them without having to be a professional storyteller.

In the spirit of inclusion, but also because we believe that this material can also be applied successfully with other (not only vulnerable) target groups, in the text we refer to students, learners or participants, instead of refugees and migrants. This emphasises the transferability of the LISTEN material to other areas of education and community work.

Theoretical basis

Defining storytelling

Storytelling is an ancient art with strong bonds with literature, popular and folk culture, and with heritage. In LISTEN we focus on oral storytelling because of its social dimension. The following definition by Heidi Dahlsveen and Luis Correia explains:

“Oral storytelling is a non-mediated way to tell a story, which implies the co-presence of teller and listener. Oral storytelling only exists while the story is being told and it is unrepeatable. [...] Oral storytelling is about what happens between people while they are sharing the story. [...] It stresses the experience of the event, where we are and with whom. From the tellers it requires the sensibility to find the right moment, to choose the story and know how to tell it. From the listener it demands the



ability to listen or to participate in the terms the context proposes, to relate to others, tellers and other listeners [...].

The narrator is the person who tells the story. It is not necessarily a storyteller as we imagine: anyone able to share an experience can tell a story. In this way, oral storytelling demands from those who narrate a certain level of exposition, the ability to share his/her own imagery and points of view. For those who are listening to it, it implies the acceptance of the other, willingness to engage in different ideas and understandings of a shared reality. The fact that the teller and the listener are present and that they acknowledge each other as persons who are sharing experiences is one of the greatest added-values oral storytelling can offer in terms of social interaction. Oral storytelling is fundamentally about human relations".¹

Storytelling in education

The power of storytelling as an educational tool and for community building is widely recognised. Many aspects of storytelling are close to our daily life, to the way we think and (try to) understand the world. Trainers often see the benefits of the 'technical competences' (speaking, communication skills) tackled through storytelling, but sometimes underestimate the social effects and the effect of the alternative thinking styles promoted through storytelling. It is very important to bring this into focus as well. The connecting power of storytelling makes it a valuable tool and form of communication in all areas of life which reasons its universal applicability.

"The benefits of oral storytelling are as diverse as the stories we tell."²

A number of sources have described the benefits of oral storytelling for education³:

- Storytelling improves listening skills and increases attention spans.
- It requires active listening and is an activity that brings an immediate reward for the listener and the storyteller.
- Storytelling improves the use of oral language and subsequently also written language.
- It improves understanding of plot, sequencing, characterisation, and other literacy competences.
- It develops visualisation and creativity.
- It allows students to strengthen their communication and social skills.
- It enhances self-esteem.

¹ Tales manual, URL: https://issuu.com/aldenbieseneu/docs/manual-tales-eng_final

² Munn, H. D., 1999

³ Munn, H. D., 1999, Dunning, 1999, Mundy-Taylor, 2013

- It establishes a special bond between teller and listener, improving the teacher/student relation, but also the sense of community among students.
- It improves literacy skills;
- It strengthens comprehension;
- It improves vocabulary, imagination, and logical thinking;
- It builds critical thinking skills as listeners compare different versions of tales or the responses of numerous characters to similar situations;
- It improves empathy with others and, with others' cultures, enabling children to resist peer pressure and make independent decisions;
- It improves group dynamics, social skills and reasoning;
- It is a relaxing activity where the students are not assessed and where the only thing required is a willingness to listen;
- It is a living context for making meaning.

Many of these benefits relate to the needs of refugees, when struggling to establish a new life in an alien society after having been uprooted and displaced from their places of origin violently.

No matter what stories are told, it is possible to recognise pedagogical, personal and social benefits from the storytelling practice in education, be it formal or informal. On the one hand, it helps to create a motivating learning environment and develops important skills. But it also contributes to the students' personal and cultural self-awareness, being a way for them to express their thoughts, ideas, their identity. Finally, it helps to form confident individuals who are able to make themselves understood, but who also understand and respect the importance of difference, and are willing and able to communicate across cultures.

"We have a profound need to tell and hear stories. It is how we share experience, understand each other, and create community. Every conversation is full of personal anecdote; every effort to explain shared customs and values needs a tale; every bit of wisdom is best expressed by a story. The very way our minds think is the essence of story. So to master powerful and effective communication, to engage people and ensure they remember facts, or to break down barriers of isolation within or between groups, telling stories in some form is essential."⁴

For more on the reasons why stories are told, including an introduction to the benefits for meaning, memory and healing, explore the "Call of Story" website's "Why Tell Stories" pages at <http://www.callofstory.org/en/storytelling/whytell.asp> from which this quote was taken.

⁴ Tim Sheppard, URL: <http://www.timsheppard.co.uk/story/faq.html>
www.listen.bupnet.eu

Unit 2 - Creating the conditions for telling stories in a group

Introduction

Storytelling is a social activity. Thus the social dimension of a group that is to be involved in storytelling activities is crucial. Trust and confidence are essential conditions for people to open up to others, to dare to tell in front of others. For refugees this is even more relevant, as they carry additional burden by being foreign to our cultures in terms of how we speak and interact, and how we learn, but also through the stress they have experienced that might have caused trauma. From this notion it becomes obvious that not enough emphasis can be put on team building at the beginning. The atmosphere in the group is the more or less fertile soil on which the subsequent steps will take place and from where the competences related to storytelling start to unfold.

In our rational, scientific world, access to creativity is not always easy, but it can be activated through a sequence of steps, addressing our senses and clearing the mind to become free for telling and listening. Features of the environment can either support or hinder this. The atmosphere in the room, the light conditions or surrounding noises, are important factors to consider too. In this unit some recommendations are given how to create a comfortable environment to tell stories and how to prepare the learners to open up and enjoy.

Activities presented in this unit have a focus on being easily accessible and fun, based on the deep belief that shared laughter is one of the best ways to open up to each other. Having fun together opens people to do more things and have more fun.

Theoretical basis

The Environment

Stories can be told magnificently around a camp fire in the middle of the desert or under the shade of a tree. On the contrary an amphitheatre, a sports hall or a lecture hall can pose problems. Our advice is to seek a quiet and comfortable place for the initial gatherings of your group. If your group thrives and feels strong, the environment for telling becomes less important. However beginners in storytelling should be protected at the beginning, in a space of relative privacy with an atmosphere that allows to open up. Often rooms cannot be chosen freely, but even with small things an atmosphere can be improved, perhaps with nice pictures on the wall, some plants or lighting a candle. You

could involve your group in making the place you meet at more comfortable together.

Regularity and stability

Opening up to storytelling is a process that takes time. To support this, it is helpful to have recurring sessions, rather than single encounters. Storytelling sessions should be held in the same place on a regular basis, and rituals in the group can be established, e.g. a fixed sequence, involving a certain object, a recurring activity,... This is comforting. The sense of reliability is shattered in refugees' lives and they seek it. Also the structure of the storytelling sessions should offer this.

Preparing to tell

When you tell your learners you want to do storytelling with them, some might be thrilled, but others will say "I can't do it". They might not feel capable of using the language well enough; they might think they have nothing interesting to tell, or that they lack imagination.

There are some simple tricks to counter this tendency. Firstly try to avoid talking much about storytelling. It is a technical term that may create wrong impressions and expectations. Instead of talking about it you should just start with a simple activity that involves storytelling, without naming it.

Another recommendation is to establish a sequence of steps that can be repeated in each session, to help people to open up to speaking freely, by addressing different senses and competences. This row of introductory activities can become a ritual in your group that will make it easier for those participants that will only join in from time to time. Here is an exemplary sequence of activities. Each activity mentioned below is also described in detail under "learning activities".



Step 1: Preparation and creating trust

Example: Sit in a circle, so everyone is seen and heard, no one is more important than the other. There are pictures in the middle and everyone picks a picture they like and then talks about why they like it, why they chose it. The others just listen. This exercise works as a trigger and opens up the minds of the participants.

Step 2: Activating body and soul

Sit in a circle with one chair less than people in the group. One person stands in the middle, asking questions for common features in the group, saying e.g. "Everyone who wears glasses changes place." People that respond to the question have to rise up and take a new place. One person will be left without a chair and will then ask a new question and the chair changing is repeated. Another exercise is to stand in a circle: One looks at a person and sends claps and sounds that he/she has to replicate and exchange with another person in the circle, and so on. These exercises get the participants to loosen up, forgetting their worries.



Step 3: Accessing language and imagination

The participants are still in the circle. A small ball is thrown between the participants, and together with the ball flies a word from the thrower. The receiver catches the ball and passes it on with another word that he/she associates with the previous one.

Another exercise could be between two people, where the first one is asking this question: "What do I have in my pocket?" The other one answers something incredible/unbelievable (the moon, an airplane, Mount Everest etc.) and then the first person says: "Yes, that's right" and then tells a short story about how this item got into the pocket. These exercises make

it easier to access our imagination; it can be totally crazy – and normally makes people laugh.

Step 4: Creating a story

In a circle the participants are creating a story together. The trainer starts: "Once upon a time there was a ..." Person A takes over the story and ends up with the phrase: "And every day he/she/it ..." Person B takes over and continues the story, with the last words: "But one day ..." Person C takes over: "And today..." Person D takes over and ends the story.

Another example: Person A tells person B a story about a memory (on a theme). Person B gives the story back where A is a hero.

A third example: Person A, B and C create three stories where they change tasks (beginning, middle, end). These types of exercises make the person aware of the structure of a story, how it is composed, how you can add things to make it more interesting.

There are numerous other activities that can be done to activate and involve learners with all their senses, and to prepare them to successively access their language skills, their imagination and their ability to genuinely express themselves. Nevertheless we recommend taking the time to let the group open up and helping them to leave behind their ordinary patterns of behaviour.

Hint

Physical exercises are suitable to loosen up for story-telling. But physical exercises are not appreciated in every culture, especially for women. Thus learners might have to first become familiar with the idea of participating in such activities. If you start with exercises with a low threshold that don't require too much self-exposure and it is a positive experience for the participants, you will slowly be able to practice methods that are extrovertly.

See appendix 2 for exercises and learning activities

By using the exercises which are described in the annex, you will help participants to become comfortable in the group, to release tension and to find their own words.

- Name dance
- Black and white photos
- Imagine
- I see am
- Creating stories

Unit 3 - Building stories – structures and frames

Introduction

We have dedicated this unit to telling stories. It provides a bit of theoretical background, followed by examples of exercises you can apply in your work.

There are many ways to tell stories, and many stories to tell. Some people have the talent to tell stories in a naturally interesting way. They intuitively know how to create tension, how to illustrate with words so the images of the story evolve in front of our inner eyes.

Stories are part of our everyday life. When we speak with others, we naturally exchange stories, but to some we attentively listen, while we have a hard time to follow others. In order to explore this bias we firstly look at what a story actually is before presenting a number of different structures that can be used for developing/telling a story. These structures seem to be deeply rooted in our collective consciousness and we automatically recognize and appreciate them. If one wants to be listened to, choosing the right structure to present the story may already be half of the way. But firstly:

Theoretical basis

What is a story?

Most dictionaries define a story as a narrative account of one or more real or imagined events. Within the storytelling community, a story is more generally agreed to be a specific structure of narrative with a specific style and set of characters and which includes a sense of completeness. Through this sharing of experience we use stories to pass on accumulated wisdom, beliefs, and values.

You need four main ingredients to create stories.

- A person: the main character or subject. If we do not have someone through whose nose we can smell or in whose shoes we can walk, how can we bring our senses to bear on the story? Or, more precisely, awaken the listeners' memories of their own sensory experiences.
- A place: an environment in which we hear sounds, the sun shines or the wind blows cold.
- A dilemma: a problem. In this lies the crux of why we tell stories, we want to understand what it is to be human. Problems come in all shapes and sizes, a shoe

lace might snap, a volcano erupt, the stock market crash, or a man says no at the altar.

- An end: What was suggested in the beginning of the story is now being fulfilled. Either the dilemma is solved or not. The end reflects your reasons for telling this very story. Not all endings are happy, but you should be sure where you want to land with your story. It is your place of safety at the end of the journey.

Each story should have a structure. This structure helps the teller to remember a story and the listener to follow and better understand it. There are several well established common structures to plot a story.

The most basic structure – 3 steps:

- Introduction: here the main characters, the location of the story and the core conflict is introduced;
- Main part: In the course of the story the conflict/dilemma increases until it reaches a tipping point and the protagonist experiences his lowest point;
- End: finally the protagonist solves the problem/conflict and rises again.

For a four step structure you can go with the ingredients of the story as described above: a person, a place, a dilemma or problem and a solution: the end.

Those four elements can be adapted and additional ingredients can be added – the structures expanded. An alternative but quite similar structure would be this:

- Introduction/Routine – introducing the subject and the environment of the story to come, e.g. "Once upon a time in China there was a man, who worked in a factory. Every day he took his bike to go to work...."
- Problem – "One morning the man found his tyres to be flat. He was afraid, as he knew he would get into trouble with his boss..."
- Solution – "He took the bus to work, where he met a very nice young woman and they fell in love at first sight..."
- The moral/lesson to be learnt: "Take problems as chances. You never know what comes across when you break your routine."

Another similar structure consists of 5 steps:

- Place and situation
- Relationship
- Problem/conflict
- Solution
- Moral or consequence

Finally a basic structure to tell fairy tales:

- Once upon a time – the situation (e.g. Hänsel and Gretel were two children from a very poor family)
- A problem comes up/unsatisfied need (e.g. Their parents didn't know how to feed them so they lead them into the forest.)
- The main character tries to solve the problem. For this a conflict/struggle evolves (e.g. Hänsel and Gretel trying to find their way home from the trace of breadcrumbs, but as birds have eaten them they get lost anyway)
- Solution/gain
- Change/insight

There are more complex but also very familiar structures for a story. One is the so called hero's journey. An example of this would be Tolkien's "Lord of the Rings" or "Star Wars", where a hero goes on a journey that transcends him.

How to apply these structures?

To start with, each of these structures can be filled with one sentence only for each of the steps. You will be surprised to see that it works, even if the story is very short. But of course each element can be told with more than one sentence and more complexity.

Once we have a basic structure to tell a story (the bones) we need to put flesh to it. Two basic techniques can be applied to make a story more vibrant.

Advance and extend

The terms advance and extend refer to the two dimensions in which a story is told: the development of the plot (advance) and the atmosphere (extend). Extend means that one stops to further develop the plot and focuses on the situation, which is then described in some detail. This includes elements of the environment, but also sensational and emotional aspects. With the extend technique atmosphere can be created so the listeners develop pictures in their minds eye.

Action – Emotion – Details

Similar to the advance-extend technique, the teller balances the elements in the story that refer to plot, emotions and (atmospheric) details.

James Cameron (Avatar) sums it up as follows: "You think of some good characters and you have them do some cool stuff that you can relate to and go through hell and come out the other side of it, changed in some positive or negative way, and it ends."

See appendix 2 for exercises and learning activities

- Storyboards to plan a story

Unit 4 – Storytelling methods for Intercultural Storytelling

Introduction

In the following, we present a series of storytelling approaches specifically designed for working with refugees and migrants. Some are useful for learning languages, others focus on the life stories and new perspectives that begin as inner stories that we tell ourselves. Becoming aware that we keep telling stories to ourselves is already a strong approach that empowers us and can trigger change. Here we give an overview of the field and the reasons for the benefits, the actual activities and exercises are described in the annex.

Storytelling methods for language learning

There are many storytelling based activities for promoting a dialogue and thus for applying language. Games such as “Gossiping”, “Interrupter” and “Fortunately/Unfortunately,” all have this purpose. Gossiping, for example, is a humorous exercise where people sit in duos and extemporize on a story they have all listened to, filling the gaps by gossiping (e.g.: “Have you heard what Snow White was up to recently? Living in a commune with these seven strange men, apparently they were in the diamond trade...”). In the activity, “Interrupter,” there is one main storyteller who improvises a story and several interrupters who occasionally interrupt with an unrelated word that has to be incorporated into the story. Similarly, “Fortunately/Unfortunately” is a group storytelling activity. One person starts improvising a story and speaks for about a minute (or as long as it makes sense). He ends his part of the story with “fortunately...” or “unfortunately...” and the next person takes over the story.



Biographical Storytelling

On the next pages we explain how to work with people's own life stories. You will get examples of different ways to start a process to find a life story worth telling. The use of real life stories in group trainings requires some additional considerations compared to the activities described before above. On one hand, sharing one's own experience brings people together, because shared stories help to identify with one another. On the other hand, we like to keep certain stories to ourselves, and if they become known, we feel

ashamed and vulnerable. This is especially the case for people who have stories of great hardship on their minds. Thus certain preconditions should be met.

The most important thing is to create trust in the group, so that each participant knows that they can rely on the trainer as a leader, feel safe and trust on the other participants' goodwill. They need to know that it is okay to cry, to laugh, to be calm, to show feelings or to be vulnerable. They also need to feel that they are in a safe place, that people in the room want everyone to succeed, and that diversity is the norm.

As a trainer you need to have access to your own vulnerability, your own tears, your sadness, your joy. You need to have

very good listening skills and need to be present. You also need to be flexible, open minded, and curious.

You must be clear with the purpose of your activity and the object. It is also good to have knowledge about cultural backgrounds of the learners that provides understanding and knowledge about sensitive aspects and whom to contact if they need help because a story stirred up old pains. And most important is to have a genuine interest in listening to peoples' life stories.



Theoretical basis

Stories have always been part of us

It began with oral tradition, dancing and singing. Then we created cave paintings and stories were passed down from generation to generation. Now we live in a world full of books, pictures, movies, theatre, dance, YouTube, and Facebook and continue the storytelling.

Stories give us answers to what it means to be human. We can share memories and experiences, develop ideas about the society we want to live in, and talk about things we dream of and long for.

Whether the stories are verbal or printed, we use words, rhythm and empathy to paint images of places, people and events. The narrator or writer allows the listener to create their own version of the story in their mind. As a storyteller you are the instrument of the story.

A process for finding and telling life stories

1. Theme: "The first time I ... "

Start in a circle. Present a number of pictures with different scenes. Ask participants to find a picture they like (one for each). Ask: "Tell us why you choose the picture, what is it you like in it." Listen to every story.

Warm up the body and voice: The participants sit in a circle, one person stands in the middle, wanting a chair. The person in the middle says: "Everyone who likes coffee changes places" and while people are changing places, the one in the middle tries to find a place to sit. When everyone is sitting there is a new person in the middle who says "Everyone who ... " This helps to arrive in the presence of the moment and to laugh together.

Explain: What is a story? A story can be made from: When? Where? Who? What? (Why?) And how does it end? In a story we can share experiences, hopes, dreams, fears.

Ask participants to think of "The first time I... ". Do an inventory on the board, from what people already know. Do a list of all suggestions and experiences.

Then every participant can choose one item from the list that is related to their own life. When was it? Where was it? Who was in the story? What happened? How did it end?

Let participants tell their story about a "first time" in pairs. Instruction for feedbacks: Give response that has to do with what you liked in the story, and what you liked about the way it was told. Ask the group for volunteers to tell the story in front of the whole group.

2. Theme: "Ups and downs"

Ask participants to find a memory from their life that made them feel either good or bad.

Have them draw a picture on a big paper about that memory, to draw the place, the most important objects/persons/animals that are in that story. Ask them to also draw themselves in the picture.

Work in pairs: Ask them to retell the memory by naming the things they drew. E.g.: "this is

the tree where I was hiding. This is the door that my father opened. This is the dog that was sick. "

Next let them tell the story in pairs, this time it will be told as a story, so before telling it, they must decide how it will start, what is the opening sentence? Who is in it?

Where does it take place? What is happening? How does it end? What is the last sentence?

In pairs participants listen to the partners' story and give response to each other:

"What did you like in the story? What did you like in the way it was told? Do you have a question to the teller or to the story?"

Ask who volunteers to tell the story to the whole group, including the responses they got. Finally everyone gives positive

response to the teller and the story.

3. Theme: "Dreams"

Warm up exercise "You don't know what I have got in my pocket" as described on page 30.

Prepare a collection of random objects (e.g. a button, little animals, a pen, a bead, a flower, ...) and put them on a table.

Ask participants to choose three objects that are related to dreams they have had during their life.



Everyone then creates three short stories and uses what they already learned about how to create stories:

To see the story, to be in it: "Sit on a chair, close your eyes, imagine the start of your story, be in the same place, feel it again, see the persons involved in your mind, hear, smell, feel what was going on. Be in the story, in your memory, like in a film, walk in the film with your senses open, record it once more. Open your eyes, and come back to this room."

Participants sit in pairs, each one puts the objects in front of themselves on the floor. They decide who will start. The partner points at one of the objects and the partner starts telling that story. The other person says thank you for the story and now it is the partners' time to tell.

Talk about how or if imagination can help to remember true life stories. And how imagination helps us to tell from what we saw and experienced.

4. Theme: "Me, a hero"

Work in pairs: All participants choose a picture from a collection with different images that fits to their own hero story – a story of when the participants did something that made them feel like a hero.

Let them tell it to their partner, about the place, the persons that were involved, the feelings, the plot. And how did it end?

They should listen very openly to each other's stories.

Then let them swap the stories and let the partner tell it again, as if it was a story about a hero.

Reflect in the big group: how was it to be a hero in your own story. Ask: "What was it like to hear you own story? What do you take home from this session?"

Deepening the stories

Now participants have a number of personal stories in their minds. It is time to work on the stories a little more, before telling them to a larger group, on the radio or any other context they want to tell them in.



Most important is the dramaturgy: where are the most important "rooms" in the story? Where are the most important thresholds that take the story further? What makes it interesting to listen to?

Participants choose one of their stories and continue working on it.

They select five objects from a box and bring the story into five "rooms": one object symbolizes the beginning that takes place ...?. After that come the three parts where the most important plots are (Where is that happening? In the wood? In the truck? At the sea?). The last is the end, and where is that happening?

What feelings are associated with each "room"? Who is in these "rooms"?

Can you see what takes the story forward? What does not take the story forward, should be maybe dropped.

The participants present to each other the five "rooms", in which the story lives. They tell the story by saying what is happening in each room: "this is the kitchen where the girl is sitting all alone, crying at a fireplace

The participants reflect on what this exercise gave them and take a moment in peace and write down what you they to remember, what they need to keep and take care of.

They tell their story in smaller or bigger groups give / get feedback on what they have heard and focus on:

This is what I like about your story.

Strongest picture in the story

This is what I think your story is about

This I will give you as a storyteller.

After the session, you should meet and reflect together on how it was to tell their story, what they experienced, what thoughts they have after doing it. Did they get any response from the partners? What did they see in the eyes of the listener? How do they feel themselves?

See appendix 2 for exercises and learning activities

- Silent Books
- Story and Truth

Unit 5 - Telling and presenting stories

Introduction

Storytelling is not only a common form of interaction when people meet, but also an art. In ancient times these artists were the bards. This special form of storytelling can also be used in education, but it requires some prerequisites and competences from the teller. But you must not be an ancient bard to tell stories! It's easy to tell stories!

Theoretical basis

At this point, we would like to address this special form of storytelling and those who want to learn more about it. There are numerous databases with stories from all over the world. Performance skills are similar to those actors use....

Nevertheless, you may find a story that has a message you feel you should share with your learners. For this purpose it is helpful to keep some recommendations in mind.

Recommendations for new storytellers

- People have been telling stories for thousands of years. The art of storytelling will never die. You tell stories every day. Maybe you have already noticed how easy it is to capture the listeners. You can do it.
- Rehearse: Tell the same story over and over again. Find people to listen. The story – and you – will change as the story becomes more and more yours. Through rehearsing you will find yourself more secure in storytelling and more able to embroider it in your own way.
- Select stories intuitively: The story that you are instinctively attracted to is your story. Or the one you find yourself marvelling at, or the one that keeps pestering you without you knowing why. Allow a story to choose you. Be sensitive to the logic of the story and understand what you want to say with the story. Change it so that it suits you – but without changing the structure. Make the story your story.
- Distinguish "the bones" of the story: The story has a plot – a skeleton that is independent of the setting or the context it had when you found it. Expose these "story bones", maybe through short notes or bullet points in drawings or text. Then fill out the skeleton with new flesh: your own settings, your details and your interpretation of the idea.
- Do you really need to maintain the structure of the old stories? Traditional material belongs to us and we can do what we want with it. But there are very good reasons to respect the material that has been handed down for centuries - sometimes

thousands of years. Many stories are not understandable until you start telling them. These stories were never intended to be literature.

- Storytelling is a visual language: a language of the senses. Imagine you go from place to place in the story: what do you see? What kind of light is there in each place? What time of day is it? How does it smell? What you see and experience with your senses allows the listener to experience the story in their mind's eye. That is the trick.
- Memory techniques: to really see the story, scene by scene with all its details, is the way to remember stories of all lengths. See and experience them as if they are places you have been to, not something abstract you have memorised.
- Oral storytelling is not text: It is never about learning a text by heart. A text may have been the source for a story, but put it away as soon as possible and begin to tell it orally.
- Beginning and end: be clear on how to start your story and how to end it. These allow you to safely move around as you want, in between them. In the beginning and the end of the story is also found its meaning and your ideas - what you want to say by telling it. The end ties together all the strands that you started unravelling at the beginning.
- Warning about explanations and using more abstract language: You will see right away that you do not have the listeners with you that they quickly get tired. It is the images that enthral, that are the real storytelling language. The sooner you can give them the first image at the start, the better. And let the story end in silence rather than attempting to explain it. Stories speak for themselves; that is part of their magic.
- Being a storyteller is not a role: The storyteller is you, and the story comes from within you. You have chosen it and made it yours, or you have created it. It is this that makes storytelling unique. The meeting between the narrator and the listener is genuine and authentic. Therefore, everything should be as much you as possible; your voice, your accent, your gestures, and your posture.
- Ask someone to listen: Skilled and loving criticism is gold. Start a storytelling group where you will listen and give each other feedback.
- The lie is a friend who can tell a deeper truth than cold reality. This is the secret behind all cultural expression. Storytelling is always subjective. "A good lie can go from Baghdad to Constantinople while the truth is looking for his sandals", as the Arabic proverb says.
- Who can say what truth is? Did you have a mean grandmother who never would have told you a story? If you want to weave one into your story, then invent a new one. It is never too late to have a happy childhood.

- But there may of course be facts you want to convey, absolutely. Nothing is more appropriate than weaving facts into a story. Wrapped up in a story, facts are far less forgettable.
- When to speak truth and when to lie? It is most important to clarify the purpose of your presentation. What do you want to achieve? Fact is no end in itself, nor fiction. They are your tools.
- Storytelling is communication: Eye contact is important; you read in the eyes of the listeners how you should angle the story. How your listeners are placed is important, a horseshoe set-up all on the same level is ideal. The room should have regular, uniform illumination, not salon darkness as at the theatre. The meeting with the other listeners is part of the magic. You can develop the communication and pull the listeners into the story in different ways; with looks and gestures, direct address and improvised editing. It strengthens the contact and makes listeners even more alert.
- Your story is changing and becomes a little different for each new listener. Good that is, just as it should be.
- Storytelling is created together: the listeners are not passive recipients. On the contrary, they are working hard to create the world you evoke. The meeting of the teller and listener in storytelling is creative and energising. But, beware, show respect for the listeners. They remain attached because they accept the contract between you in the situation (or because they are forced). The power of storytelling is strong: the narrator has the power to manipulate the listener's inner imagery. Be aware of it and make sure that your listeners feel comfortable.
- Forgotten something in your story?: No problem, you can change the story, and it will most likely still work. Probably no one has noticed. Or ask the listeners - they will surely help you willingly and quickly, once they are inside the story.
- The response from the listeners is a receipt of your storytelling. Did you not catch them? If so, don't say to yourself "Oh, they weren't interested". Instead say: "Oh, I want to become a better storyteller."



- Nervous? It is not visible. No one knows about it except you, so do not talk about it. Breathe calmly and use the energy in the tension, it gives you focus.
- Be proud of yourself. It is infectious. It evokes respect. Everybody needs meetings with people who stand for what they convey, with good self-esteem. If you get applause, receive it happily.
- What can you tell: parables, wisdom stories, fables, jokes, anecdotes, fairy tales, myths, old legends and urban legends – all constitute traditional material that has passed from mouth to mouth for centuries. It is yours; you own it together with all people of the world. It is an inexhaustible treasure, but makes the story your own; do not copy the details.
- Your own memories, experiences, observations, life stories and family stories. This is perhaps the most important treasure of untold, unique stories. But be personal, do not be private.
- Site history: What has happened here? Are there site-specific stories like tales, ghost stories, and anecdotes? And what are the stories about your school, your work or your company? How was it born? How did it overcome crises? What stories are in its successes? What anecdotes reflect its soul, purpose or vision? What values do you want to convey? Maybe you have a story about an object and its history. You can convey an interpretation of all this with your storytelling.



ghost stories, and anecdotes? And what are the stories about your school, your work or your company? How was it born? How did it overcome crises? What stories are in its successes? What anecdotes reflect its soul, purpose or vision? What values do you want to convey? Maybe you have a story about an object and its history. You can convey an interpretation of all this with your storytelling.

- Literature and author-written fairy tales: If the author is alive, you need to ask for permission. Beware that if there are storytellers who tell their own

stories, they may have copyright.

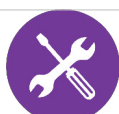
- Facts: to weave facts into a story is fun and effective. Just do not forget the recipe for a story. Even a stone can be the main character; you just have to give it some human characteristics.
- Make stories by yourself: anything can become a story. Let your imagination run free and pick up whatever comes to you.
- What you tell need not be in any way remarkable, unique or ingenious. Quite the contrary, tell with joy and dedication, that's enough. That's the best.

Exercises from Unit 2 - Creating the conditions for telling stories in a group

The activities presented in this unit are easily accessible and entertaining, based on the deep conviction that shared laughter is one of the best ways to open up to one another. Having fun together opens people up to do more things and have more fun.




Name dance

Objective	Warm up (both body and mind), learn the names
Competences involved	Flexibility Ability to remember
Description, Step by Step	All participants will stand in a circle. The leader begins and says his/her name and then makes a movement, any movement, big or small, with just one part of the body or the whole body for example a spin, a kick, a clap, a wave with the hand, a nod etc. All participants should then repeat, together with the leader, and say his/her name at the same time as they perform the movement. After that it is the person standing to the left of the leader to say his/her name and make a movement. Everyone in the ring then repeats both the leader's name and movement and the second person's name and movement. Person number three continues by saying his/her name and makes a move. Everybody repeats etc. When all the participants in the ring have said their names, and made their movements it is time for the group to "dance". Repeat the names and movements a few turns, increase the tempo if you want. Finish by "dancing" one round without talking, without saying the names, and just make the movements.
Learning Outcomes	Participants will: <ul style="list-style-type: none"> • Get to know each other • Get access to their joy and creativity
Additional comments	---







Material

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	Depending on the group size		
Duration			
	Group. Standing in a circle.		
Setting			
	If you are many participants you can let two or three persons say their names and make their movements before you ask the group to repeat, and then go on with two or three more participants and repeat and so on.		
Tips			

Black and white photos





Objective	To break the ice, to feel confident to speak in front of a group
Competences involved	Active listening Curiosity Expression in a foreign language
Description, Step by Step	Lay out many different black and white photos. Invite participants to view the photos and select a photo they like. Everyone takes the selected photo with them to their chair. Participants tell about their chosen photo – why they chose it, what they like about it, what it reminds them of, etc. Now is the time to listen to each other.
Learning Outcomes	Participants will: <ul style="list-style-type: none"> • Express themselves in front of a group • Use their language skills to talk about something they are familiar with • Gain confidence in the group
Additional comments	The invitation to search for a photo that tells about something can be used in a million different ways. It can be a picture that tells about: winter, summer, fear, dreams, animals, hidden treasures, magic moments

	Black and white photos		
Material			
	30 minutes to 1 hour or more		
Duration			
	A group		
Setting			
	Be open to what the participants want to tell		
Tips			

Imagine what I have in my pocket

Objective	To create and tell stories from imagination
Competences involved	Imagination and creativity Self-expression Expression in a foreign language
Description, Step by Step	<p>The group is sitting in a circle. The leader tells the group that we are going to tell stories made up from something that is in your pocket. And what is in the pockets will be something very big that is not possible to carry in a pocket, but as we are working with imagination everything is possible.</p> <p>Person no. 1 starts by saying to the person sitting to the right (no. 2) "you don't know what I have in my pocket".</p> <p>The neighbour no. 2, replies "Yes I do, you have a" and comes up with something big that would really not be found in anyone's pockets. No. 1 then replies: "That's right, and I have it there because" and makes up a story about why it is there.</p> <p>Then it is time for no. 2 to say to no 3 "You don't know what I have in my pocket?" Continue the whole circle around.</p>





Learning Outcomes	The participants will: <ul style="list-style-type: none"> • use their imagination to talk freely • express themselves in a foreign language
Additional comments	Leads to many funny stories that encourage joking and laughter. The theme can easily be changed: Things that live in the sea. Things that can fly in the air. Things that are found in the forest, etc.

			
Material			
	30 minutes depending how big the group is.		
Duration			
	A group in a circle, on chairs		
Setting			
	It's good to show how works in the beginning, so participants can be free from the beginning.		
Tips			

I see, I am





Objective	To learn more about oneself and the current mood/ situation
Competences involved	Self-reflection, self-awareness, imagination Expression in a foreign language
Description, Step by Step	Ask the participants to write down the numbers 1-10 below each other on a piece of paper. Then tell them to write "I see" after every number. This will be the beginning of ten sentences that the participants will continue to write.

Description, Step by Step	<p>Tell the participants to go outside for a while, if possible, to have a look and write down things that they see, for example: I see a bridge. I see a sun. I see a man walking his dog. I see trees. If it is not possible to go outside you can also look out through a window and write down things that you see, both on the outside and on the inside. For example: I see a lamp. I see lots of books. I see snow.</p> <p>Then gather the participants again and ask them to change the verb "see" in all their sentences to "am"! So now it says, for example: I am a bridge. I am a sun. I am a man walking his dog.</p> <p>Ask the participants to choose five of their sentences that they think describes them in some way and tell/explain to the others why they are a bridge, a sun, a man walking his dog etc.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • talk freely and open their imagination.
Additional comments	---

	Paper, pencils		
Material			
	30 minutes		
Duration			
	A group		
Setting			
	It can be beneficial to start working in pairs before you share it with the whole group.		
Tips			

Creating stories

Objective	To create a story
Competences involved	Questioning Active listening Creativity
Description, Step by Step	<p>The leader starts by saying</p> <ol style="list-style-type: none"> 1. "Once upon a time, there was a ..." – Who is the story going to be about? And the person who is asked can decide who the story is about. 2. Where did that person live, and with whom? The next person answers that question. The leader can deepen the start of the story by asking more about the main character and the place. 3. "Every day...." What was done every day? The third person can tell about this. 4. "But one day ..." What happened then? So the fourth person can continue the story, built on what the others already said. 5. "So today ..." What are the consequences of that? This is the ending, told by the fifth person. 6. What can you learn from that? And a conclusion made by the sixth person. <p>This story is told in front of the whole group. If you are making stories in a smaller group, you can retell the story you made to the whole group.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • know the structure of a story • know elements that should be part of a story • tell stories together with their peers
Additional comments	<p>Since no one knows what the story will look like, you can openly and curiously ask each participant questions that will allow everyone to answer and contribute to the story.</p> <p>Everyone in the group can listen to the stories that are created and can be inspired by them.</p>

	—		
Material			
	30 minutes or more depending on how big the group is.		
Duration			
	Can be made in a group by people sitting in a circle. It can also be made in smaller groups of 4 people, or in pairs.		
Setting			
	The trainer is the one who is asking questions, the participants contribute to the story.		
Tips			



Exercises from Unit 3

Building stories – structures and frames

Introduction

We have dedicated this unit to telling stories. This unit provides a bit of theoretical background, followed by examples of exercises you can apply in your work.

There are many ways to tell stories, and many stories to tell. Some people have the talent to tell stories in a naturally interesting way. They intuitively know how to create tension, how to illustrate with words so the images of the story evolve in front of our inner eyes.

Stories are part of our everyday life. When we speak with others, we naturally exchange stories, but to some we attentively listen, while we have a hard time to follow others. In order to explore this bias we firstly look at what a story actually is before presenting a number of different structures that can be used for developing/telling a story. These structures seem to be deeply rooted in our collective consciousness and we automatically recognize and appreciate them. If one wants to be listened to, choosing the right structure to present the story may already be half of the way.


Exercises and learning activities




- Storyboards

Storyboards

Objective	To structure stories, to visualize them, to convey the actions and emotions of the story.
Competences involved	Creativity Dealing with more complex stories Ability to remember
Description, Step by Step	When you are going to work with your oral story, you can use storyboards that are a powerful way of visually presenting information and structuring your story. It also helps you to focus on the different parts of your story, beginning, middle and end, and check that your action is progressing and to work with descriptions of different kinds - to bring in the different senses of your story. You can find many ready-made templates of storyboards on the internet or create your own.

Description, Step by Step	<ol style="list-style-type: none"> 1. Start drawing your story in pictures from beginning to end. NOTE! Write nothing! <ul style="list-style-type: none"> • How does your story begin? • Which persons are there? • What happens in the story? • How is the action forwarded with the help of the pictures? 2. Look at the pictures and then tell your story once. <ul style="list-style-type: none"> • Is there any superfluous picture that does not need to be included or that can be "collapsed" with any other picture? • Do you need an additional picture with important information for the story? • What picture is the most important one for the story? 3. Look at the pictures again! You should now focus on descriptions and different senses. Work with one picture at the time and answer the following questions: <ul style="list-style-type: none"> • What do you see? • What do you hear? • What do you smell? • What do you taste? • What do you/ or the character of the story feel? • What do you/ or the character of the story think? • What do you/ or the character of the story want? <p>Think about what's important to tell/describe for your story! Write down support words in the pictures or below them to remember!</p> 4. Then tell your story once more by looking at your storyboard. This also helps you to remember your story. Try to learn/remember your story in pictures or as a movie in your mind.
Learning Outcomes	<p>Participants will:</p> <ul style="list-style-type: none"> • learn a method to structure and • visualize their history in order to better memorize it.
Additional comments	<p>Tell the participants that they don't have to be good at drawing. They can also draw stick figures if they wish, as long as they understand the meaning of their own drawings.</p>

	Templates from the Internet / or your own storyboards Paper/Pens		
Material			

	Min. 30 minutes (depending on group size) Individual		
Duration			
	Group		
Setting			
	You should make it clear that it is not about being able to draw.		
Tips			

On the next page you can find a template for a story board that you can copy for you and your learners.



Exercises from Unit 4

Storytelling methods for Intercultural Storytelling

Introduction

In this chapter we present a range of storytelling approaches that are specifically suitable for the work with refugees and other migrants. Some are specifically suitable for learning languages, others focus on the life stories and new perspectives that start as inner stories we tell to ourselves. Becoming conscious that we tell stories to ourselves all the time already is a powerful notion that empowers and can trigger change.

Unit 4.1: Storytelling methods for language learning

There are many storytelling based activities for promoting dialogues and thus for applying language. Games such as “Gossiping”, “Interrupter” and “Fortunately/Unfortunately,” all have this purpose. Gossiping, for example, is a humorous exercise where people sit in duos and extemporize on a story they have all listened to, filling the gaps by gossiping (ex: “Have you heard what Snow White was up to recently? Living in a commune with these seven strange men, apparently they were in the diamond trade...”). In the activity, “Interrupter,” there is one main storyteller who improvises a story and several interrupters who occasionally interrupt with an unrelated word that has to be incorporated into the story. Similarly, “Fortunately/Unfortunately” is a group storytelling activity. One person starts improvising a story and speaks for about a minute. He ends his part of the story with “fortunately...” or “unfortunately...” and the next person takes over the story.

Exercises and learning activities

- Silent Books

Unit: 4.2 Biographical Storytelling

Introduction

In this sub-unit you will get examples of how to work with people’s own life stories. You will get examples of different ways of starting a process for finding a life story.





Exercises and learning activities

- Story and Truth

Silent Books





Objective	To promote dialogue and exchange, to reflect on one's own experiences, feelings and events.
Competences involved	Expression in a foreign language Creativity Self-reflection Active listening
Description, Step by Step	<ol style="list-style-type: none"> Place the participants in pairs and give them these instructions: <ul style="list-style-type: none"> I will give you one book that you will read together. You have about three minutes to finish it. But do not open the book until I say so. Please be silent the whole time while reading the book. Do not speak to each other. Make sure that you look at every page. When you are finished reading the book, close it and continue to be silent and wait for the others to finish as well. Let the participants read the book in pairs. (Two persons share one book!) Give them 3 minutes. After three minutes you tell the ones that haven't finished the book to do so and when everyone is ready you ask them to share their thoughts in pairs. Now ask the pairs to choose one word that describes the book and share that word with the big group. There is a clip on Youtube that explains the principle of the book: https://www.youtube.com/watch?v=6F02t8LkOXk Ask the pairs to choose one of the pictures in the book that they both like. Ask them to tell each other what they see, hear, smell, taste and feel (what they feel with their body/hands but also in their hearts) Use the task: <i>Once upon</i> a time and construct a story with the help of the sentences. Find inspiration in the chosen picture. Instruct the participants to sit together with another pair and tell each other the stories you have constructed. Talk about new words. Discuss in the groups of four: Are you familiar with these places? Do they remind you of something? (Places you have visited, people you have met, feelings that you have felt?) Hand out laminated pages from the book. Instruct the participants not to show their page to anyone else. They will now mingle in the room and ask each other: What do you see in your picture? And from the information given they will place them self in the right order so when everybody show their picture, every page comes in the right order. If there are less participants than pages of the book, just use a part of the book, maybe the beginning, the end or a part in the middle somewhere.

	<p>11. After this the participants can continue working with the book, e.g.:</p> <ul style="list-style-type: none"> • drama/theatre and make up/improvise short dialogues or happenings inspired by the pictures in the book. • write dialogues, stories inspired by the pictures in the book • add music to the pictures • talk about their own experiences from life inspired by the pictures in the book <p>12. Think about/discuss: If you think about your own life right now and “zoom in”, what will you find? And what if you “zoom out”?</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • learn new words, grammar, narrative structures • know the other students’ life experience, countries, cities, places, people etc. • reflect on their life.
Additional comments	<p>There are many books that can be used as silent books. They are characterized by the fact that they use very little or no text in addition to pictures. So they can be used with learners from different cultures and language areas. A beautiful example is <i>Zoom</i> by Istvan Banyai. You can read the book from both directions! You can both “zoom in” and “zoom out”.</p> <p>Manual on the use of silent books: https://www.dropbox.com/s/bxlxurymus7is6j/Silent%20Books%20ENG.pdf?dl=0</p>

	<p>Silent Books handbook in English Books with pictures and no text</p>		
Material			
	<p>Strongly dependent on whether you want to perform all the steps. Min. 30-45 minutes.</p>		
Duration			
	<p>Couples, smaller groups</p>		
Setting			
	<p>This exercise is particularly suitable for adult migrants with little or no previous training or qualification. You do not have to do all the steps described, but you can do e.g. steps 1-6 or 1-7.</p>		
Tips			

Story and Truth

Objective	To reflect on one's own situation and share it with others, finding possible solutions for dealing with barriers and obstacles.
Competences involved	<p>Oral Storytelling</p> <p>Dealing with language</p> <p>Active listening</p> <p>Creativity</p> <p>Self-reflection</p> <p>Appreciation</p>
Description, Step by Step	<p>1. Work with the pictures (see unit 2) and ask the participants to find a picture that tells them about something that prevents them from doing what they want to do; something that is a barrier in their life.</p> <p>Back in the circle, everyone can show the photo they selected, and explain what their barrier is.</p> <p>2. Ask how each of them deals with it in the real world. Be open to questions from other participants.</p> <p>3. Place each photo on the floor in a circle in the middle.</p> <p>4. Start a round of "once upon the time there was a ..." (who is this person we will tell about? Where does she/he live? Every day that person (what did that person do every day?) But one day ...? (What happened one day?) Because of that ...?</p> <p>The facilitator repeats everything, so every story is heard.</p> <p>Telling true stories about barriers can make the barriers visible and make it possible to deal with them. In the exercise we start with real life and with something that everyone can identify with. We end with stories that are fiction and thus create a safe place for dealing with the situation. The learners can tell something about someone who is not themselves. They can be free and open-minded in their story. This opens the group for experiments, new thoughts and solutions.</p>
Learning Outcomes	<p>Participants will:</p> <ul style="list-style-type: none"> • reflect on their own obstacles and barriers and look for possible solutions or a way to deal with them. In exchange with the group solutions can be found together • express themselves and experience that they can talk about their personal obstacles.
Additional comments	Can be transformed with many different themes by varying the questions. E.g. ask to select a photo that represents certain feelings, like happiness, home, family,...

	Storytelling photos, black-and-white pictures, postcards		
Material			
	1 hour		
Duration			
	Circle Black and white photos (storytelling photos) that are distributed on a table or the floor.		
Setting			
	Create confidence in the group. Be active and ask questions to understand and deepen the topic. Thank everyone.		
Tips			





Promoting intercultural understanding

Background and activities

02

Food for thought

“All living cultures are outcomes of intercultural communication. Human history is the tale of such journeys. This becomes particularly evident in the globalization era where the ever-fast evolving cultural landscape is characterized by an intensified diversity of peoples, communities and individuals who live more and more closely. The increasing diversity of cultures, which is fluid, dynamic and transformative, implies specific competences and capacities for individuals and societies to learn, re-learn, and unlearn so as to meet personal fulfilment and social harmony. The ability to decipher other cultures in fair and meaningful ways is predicated not only on an open and pluralistic spirit but also on self-cultural awareness. When a culture is critically aware of its own strengths and limitations, it can extend its horizons and enrich its intellectual and spiritual resources by learning from alternative visions in epistemology, ethics, aesthetics, and worldviews.” (UNESCO 2013: Intercultural Competences. Conceptual and operational framework, p. 4)

General objectives of the module and overview of units:

The UNESCO framework (p. 24) presents a list of skills and competences understood as the basic requirements to attain intercultural competences. These are:

- Respect (“valuing of others”);
- Self-awareness/identity (“understanding the lens through which we each view the world”);
- Seeing from other perspectives/world views (“both how these perspectives are similar and different”);
- Listening (“engaging in authentic intercultural dialogue”);
- Adaptation (“being able to shift temporarily into another perspective”);
- Relationship building (forging lasting cross-cultural personal bonds);
- Cultural humility (“combines respect with self-awareness”)

In LISTEN we are convinced that storytelling is a perfect means to promote these skills that enable us to live together peacefully and respectfully, regardless of our ethnicity or nationality. From the list above we can see how intercultural competence and storytelling are deeply connected, as they both build on the same attitudes and skills. This may be because of the ancient roots storytelling has in all cultures across the world (as described in module 1), or because of the way our brains work, or both. In any case: Storytelling is all about human encounter and interaction on a deeper than rational level, about sharing and understanding. Listening to others’ stories or sharing our stories with others, makes us open up and more easily identify with the other. In Module 1 we have elaborated Storytelling as method for learning and understanding under different aspects.

Even though this module is designed to support trainers carrying out educational activities with refugees, the activities described can be applied with other target groups too.

- ## Learning outcomes

- Knowledge of terms, cultural features and different cultural backgrounds
- Skills to address different beliefs and ideas within groups and to work with individuals with diverse cultural backgrounds
- Reflective skills to examine one's own practice, attitudes and beliefs and to enhance intercultural sensitivity



Unit 1 – Intercultural competences for learners

Introduction

People either are competent jointly, or are incompetent, but there is no such thing as one person being interculturally competent alone. Only through joint construction of a relationship in which people listen to one another can individuals demonstrate their intercultural competences. Intercultural dialogue, the process of holding conversations among members of different cultural groups, whereby individuals listen to and learn from one another, serves as the essential starting point. Knowledge of the other does not ensure friendship or liking, but can reduce the chance of perceiving “others” only in terms of broad and inaccurate stereotypes. (UNESCO, p. 38)

Objectives

Most refugees come from countries very far away and start a new life in Europe in a very different context than in their country of origin. They bring diverse backgrounds and experiences, possess a variety of strengths, and tackle considerable challenges as they adjust to their new lives in Europe. When you are working with refugees and migrants it is important to invest time and energy in learning more about their backgrounds, interests, aspirations and needs. The language barrier shall not prevent communication, and some basic tools can help people to communicate anyway and to understand each other better. The activities in this unit shall help:



- To better understand each other;
- To reflect about culture and its imprints in everybody;
- To overcome barriers of speaking a foreign language;
- To understand critical situations and how to deal with them constructively.



Overview of learning activities

1. I tell you my name
2. My object, my culture
3. World Map
4. The bridge
5. Camping
6. Forum theatre

I tell you my name





Objective	To get to know each other; to share different personal and cultural aspects of the learners' names
Competences involved	Self-awareness and self-expression Communication (in a foreign language) and listening Relationship building and intercultural understanding
Description, Step by Step	<p>In this activity, the participants are invited to share the story of their own name, its history and its meaning.</p> <p>A good setting is to sit in a circle so everyone can see and hear well.</p> <p>On a flipchart visualise some questions to help participants understand in which way to tell the story their name:</p> <ul style="list-style-type: none"> • Who chose your name and why? • Does it have a meaning? • Was it always like this or has it changed? • Do you like your name? • How do your relatives and friends call you? <p>As trainer you may start and give an example by telling the story of your name.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • gain self-awareness • develop self-expression and active listening • get to know each other better and develop confidence • be able to identify commons and differences and to address these
Additional comments	If you have time left, you can invite every participant to write his/her name on a paper and next to each letter of the name something typical for him/her, starting with the corresponding letter. It could be a characteristic, hobby, a person etc. Then everyone presents his/her ideas to the rest of the group.

	Flipchart with questions		
Material			
	Approx. 3 min. per story, overall duration depending on the number of participants		
Duration			

	Circle of chairs		
Setting			
	<p>If you are working with a large group and have limited time then participants can work in small groups.</p> <p>Encouraging participants to draw, rather than write, takes the pressure off those who are less able in terms of reading or writing.</p>		
Tips			

My object, my culture





Objective	To stimulate confrontation and reflection towards one's own and others cultures
Competences involved	Self-perception and self-reflection Communication (in a foreign language) and active listening Intercultural understanding
Description, Step by Step	<p>Participants are invited to bring with them an object or a photo that represents their culture or an aspect of it.</p> <p>Sit in a circle, the objects are put in the middle.</p> <p>Everyone then presents to the rest of the group what he/she has brought, specifying what it represents and why it was chosen.</p> <p>After each participant introduced the object, leave the floor for them to exchange about it. Questions for discussion may be, if anyone sees similarities or has associations, or questions about specifics of the objects, etc.</p> <p>At the end ask the participants what they found interesting or surprising during the activity.</p>
Learning Outcomes	<p>Participants will:</p> <ul style="list-style-type: none"> • acquire greater awareness of different cultures and their expressions • reflect and share their own culture • get to know each other better

	Objects, or photographs of the objects brought by the participants.		
Material			
	Approx. 5 minutes per participant		
Duration			
	Participants will sit in a circle, so everyone can see the different objects.		
Setting			
	<p>You can ask the following questions while the participants present their objects.</p> <p>Has it been difficult to choose an object, a picture?</p> <p>Why did you choose this object?</p> <p>Why is it typical for your culture?</p>		
Tips			

World Map

Objective	By learning from where the participants come, the group will better understand them and their cultural background.
Competences involved	Self-perception Self-reflection Communication and active listening Intercultural understanding
Description, Step by Step	<p>The trainer introduces the goal of the activity. By using a world map and post-its, they identify:</p> <ul style="list-style-type: none"> • Country where they lived and share it to the group. Each participant writes their name on a post it and sticks it on their country on the map. • Common countries of origin, historical connections and cultural commons between countries





Learning Outcomes	Participants will: <ul style="list-style-type: none"> • practice communication • locate countries on a map • share their national and cultural background • build relationships
Additional comments	This activity can lead to many stories. Depending on the willingness of the group to share and the time you have, you can also use the exercise to talk about why and how people came here.

	A map of the world, post-its, pens		
Material			
	Min. 15 minutes, depending on number of participants.		
Duration			
	The participants are standing in a semicircle in front of the world map.		
Setting			
	Participants should be asked if they are ready to talk about their countries and how they left them. If you have chosen this path, be careful not to interrupt the session after 5 minutes.		
Tips			

The bridge

Objective	To show that communication can be difficult when speaking a different language, but is still feasible.
Competences involved	Team building Conflict resolution and decision making Communication (in a foreign language) Relationship building and intercultural understanding





Description, Step by Step	<p>Two groups will be formed and will represent two villages of two different communities.</p> <p>The trainer will instruct the inhabitants of each "village" to build half of a bridge over a very large river that separates the two communities.</p> <p>Participants will have 20 minutes to do so.</p> <p>To construct half of the bridge, each village will be placed in two different parts of the room so as not to influence the activity, teams cannot see each other.</p> <p>After 5 minutes from the start of the activity the trainer will lead one or two members of a group to the other group's room and vice versa.</p> <p>They will become migrants and will have to follow special rules to simulate language difficulties and differences between the two cultures.</p> <p>The activity will end with a test of bridge stability (it should be large enough to cover the width of the river and strong enough to support a glass of water).</p> <p>Instructions for the two groups:</p> <p>You are on one of the banks of a 50 cm wide river. Together with the villagers, who are on the other side of the river, you have agreed to build a bridge. Each village is responsible for building one half of the structure (thus being able to cover half the width of the river bed: 25 cm).</p> <p>The communication between the two villages is extremely difficult, because you don't speak the same language.</p> <p>For the moment, you can only start building your half of the bridge: it must be ready in 20 minutes and then will be welded to the other half.</p> <p>Once the bridge is completed, engineers will test the structure: the bridge will have to bear the weight of a glass filled with water placed in the centre of the structure.</p> <p>Rules for the "migrant":</p> <p>You are a migrant: you are about to migrate to the new village and, once you arrive, you will find yourself in a new context, never seen before, in contact with a population that has a different culture from yours. Once you arrive in the new village, you will not be able to speak or respond to members of the original community, because you will not know their language. You can, however, express yourself in gestures and respond to those who use non-verbal language.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • develop teambuilding skills • deal with problems and increase their problem solving competences • experience diversity and learn how to deal with it

	Cartons, pens, white sheets, scissors, sticky tape 2 plastic glasses filled with water Rules		
Material			
	30-40 min		
Duration			
	6-16 people divided in two teams. Sitting is better in order to build the bridge.		
Setting			
	At the end of the activity, the trainer will ask questions: e.g, How did you work within your groups? How did you overcome the disagreements? How did you act when you met the first migrants? How did you feel as a migrant?		
Tips			

Camping

Objective	To show effective ways of communication and practice active listening
Competences involved	Effective communication (in a foreign language) Active listening
Description, Step by Step	<p>Participants will be divided into two groups.</p> <p>There is one speaker in each group.</p> <p>In both groups the speaker begins to read a list of 20 objects that a couple going camping would need. The other group members try to remember as many items as possible.</p> <p>The group 1 narrator (transmission) reads the list aloud and tells the other group members what the couple needs. The group is not allowed to ask questions, only to listen. As soon as the narrator is finished, the group members write down each of the things they can remember. They then compare their results and discuss whether they would take these things with them.</p> <p>In Group 2 (Communication), the group members discuss the things that a couple would need for camping. After the speaker has read the list, the group briefly discusses whether the list is complete or whether something is missing or everything is really necessary. Again, a list is made of the things the group members remember and the results compared.</p> <p>At the end the partners of group 1 and 2 show their lists of things and the results are compared.</p>





Learning Outcomes	<p>The participant will be able to:</p> <ul style="list-style-type: none"> • improve quality on communication competence; • analyse the meaning of the words “transmission” and communication”, the differences existing between them and the potential effects of both concepts on the learning process; • improve transversal skills, such as: self-reflection, listening, empathy
Additional comments	During the evaluation, you can help with flipchart and markers to pinpoint strengths and critical points of communication dynamics.

	List of 20 objects		
Material			
	30-40 min		
Duration			
	4 to 20 participants Participants will work in 2 groups in two different rooms/spaces		
Setting			
	At the end the trainer will ask for comments and feedback to both groups, reflecting on the two modes of exchange and communication, then on unidirectional transmission and two-way communication, asking what can be improved and how it is influenced by external dynamics.		
Tips			

Forum theatre

Objective	<p>To provide tools for change and conflict resolution</p> <p>To explore and transform situations of discomfort, malaise, conflict, oppression.</p>
Competences involved	<p>Conflict resolution</p> <p>Self-expression and self-reflection</p> <p>Communication and active listening</p>

Description, Step by Step	<p>Participants are asked to tell a story about a conflict situation they have personally experienced or seen.</p> <p>The teacher asks the participants if they are ready to perform their stories.</p> <p>Some stories are selected and the conflict is staged as a play by some volunteers.</p> <p>If no stories are found, you should have some conflict situations ready as case studies that can be staged instead.</p> <p>After a first performance, the scene will be repeated and spectators will be invited to take part, replacing the protagonist to try to change and improve the situation presented at the beginning.</p> <p>The trainer will have the task of facilitating public interventions. There are no debates or discussions: the public can only intervene by taking the stage instead of the actors, offering their solutions in absolute freedom.</p> <p>Changes can lead to the resolution of the conflict or to the occurrence of an obstacle that prevents progress: In this case the trainer will stop the scene and restart it from where it was interrupted, so that spectators can intervene again. The solutions proposed must be possible and realistic.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • Better understand conflict situations • Create problem solutions • Engage with the group • Express themselves and their ideas

	Sheets describing the conflict situation.		
Material			
	50 min		
Duration			
	Min 3 participants, standing.		
Setting			
	In conclusion, the group can discuss about the confrontation and the solutions found in relation to real life problems.		
Tips			

Unit 2 – Intercultural competence for trainers

Introduction

When you are working with refugees and migrants it is really important to invest time and energy in learning more about their backgrounds, interests, aspirations and needs. This unit focuses on the learning process of educators and which mindsets and attitudes it needs, in order to work with culturally diverse, and often vulnerable groups.

Firstly we present a number of definitions and principles, to better understand what interculturality is and how it can be operationalised in education. Following two workshop activities for trainers are presented, in which they can reflect on interculturality, their role in culturally diverse groups and their own cultural lens through which they perceive and interpret what is happening.

Theoretical basis

Some definitions

“The term multicultural describes the culturally diverse nature of human society. It not only refers to elements of ethnic or national culture, but also includes linguistic, religious and socio-economic diversity.

Interculturality is a dynamic concept and refers to evolving relations between cultural groups. It has been defined as “the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect”.

Interculturality presupposes multiculturalism and results from ‘intercultural’ exchange and dialogue on the local, regional, national or international level.”¹

Looking at research a number of recurrent principles can be identified that may guide action in the field of intercultural education:

- Principle 1: Intercultural education respects the cultural identity of the learner through the provision of culturally appropriate and responsive quality education for all.
- Principle 2: Intercultural education provides every learner with the cultural knowledge, attitudes and skills necessary to achieve active and full participation in society.

- Principle 3: Intercultural education provides all learners with cultural knowledge, attitudes and skills that enable them to contribute to respect, understanding and solidarity among individuals, ethnic, social, cultural and religious groups and nations.

These principles are directly related to the third pillar of education: “Learning to live together”, which consists in “developing an understanding of other people and an appreciation of interdependence – carrying out joint projects and learning to manage conflicts - in a spirit of respect for the values of pluralism, mutual understanding and peace. This is also closely related to the provisions of the Universal Declaration of Human Rights, which mentions that the aim of education should be to “promote understanding, tolerance and friendship among all nations, racial and religious groups”.

Objectives

This unit intends to support trainers in intercultural settings:

- To better understand learners from diverse cultural backgrounds and tailor support to their needs and perspectives;
- To analyse own cultural perspective and expectations;
- To help participants to bond with each other;
- To go beyond mere tolerance of another’s culture and customs in order to enhance creativity, challenges and differences into new forms of expression.



Overview of learning activities



1. What does intercultural competence mean for trainers
2. Cross-cultural checklist for trainers

What does intercultural competence mean for trainers

Objective	This activity is designed to be carried out with a group of trainers, working in an intercultural context. Together they define the concept of intercultural competence and what it implies for their attitude as trainers.
Competences involved	Self-reflection and self-awareness Asking and listening
Description, Step by Step	The activity is divided in 2 parts: First, in groups, the participants will establish a list of the 7 minimum requirements to obtain intercultural competence. Then they report their requirements supplemented with their personal and professional experiences to the entire group. You may use cards and stick them on a board to collect all statements.


Description, Step by Step	<p>The respective competences defined by the UNESCO deliver the framework for the collection and subsequent discussion:</p> <ul style="list-style-type: none"> • Respect ("valuing of others"); • Self-awareness/identity ("understanding the lens through which we each view the world"); • Seeing from other perspectives/world views ("both how these perspectives are similar and different"); • Listening ("engaging in authentic intercultural dialogue"); • Adaptation ("being able to shift temporarily into another perspective"); • Relationship building (forging lasting cross-cultural personal bonds); • Cultural humility ("combines respect with self-awareness"). <p>In a second round the participants will answer the question: What elements ensure good training with culturally diverse groups?</p> <p>Again, use cards and have the participants collect them on a board while sharing their thoughts with the group.</p> <p>The following answers are anticipated:</p> <ul style="list-style-type: none"> • Knowing yourself and your role: (who you are, come from) as the trainer is the captain of the boat • Offering activities that create cohesion and trust among the groups: "the group dynamics" • Managing and controlling time and space respectfully and properly • Keeping participants motivated: make sure they have fun <p>Finally, you can look at the collected answers together and reflect on specifics and rankings.</p>
Learning Outcomes	<p>The participants will:</p> <ul style="list-style-type: none"> • know how to communicate with other cultures, but also how to work effectively with them. • gain increased awareness of the trainer's role in his/her environment.
Additional comments	<p>If you want to learn more about intercultural competences, we recommend the extensive UNESCO publication: https://en.unesco.org/interculturaldialogue/resources/132</p>




 Material	Flipchart, pens, cards		
 Duration	45 min depending on number of participants		

	Participants work in pairs.		
Setting			
	All answers can be accepted, but if those on the list have not been given, explain them and underline why they are important in a training with intercultural groups		
Tips			

Cross-cultural checklist for trainers

Objective	<p>Individuals can demonstrate a wide range of values and preferences across a variety of cultural dimensions: communication patterns, space perception, time perception, gender views and beliefs etc.</p> <p>How much do trainers know about their participants, their cultural backgrounds and countries they come from?</p>
Competences involved	Self-reflection and self-perception
Description, Step by Step	<p>Give each participant a pen and a copy of the "Cross-Cultural Checklist" and ask them to work through each question reflecting about their own culture. The questions should be answered from their own cultural background and perspective. Allow 10 min for the exercise.</p> <p>In the second round the participants answer the same questions from the point of view of refugees and migrants – would they answer the questions in the same way or not? Are there differences that can lead to differences of opinion or even conflicts? Why, why not? Allow 15 minutes for this.</p>
Learning Outcomes	By answering the questions of the "Intercultural Checklist", participants are encouraged to reflect on their own perceptions and those of their learners and to discuss them. They change perspectives.
Additional comments	<p>This activity is designed to enable the target group to identify what they know (and don't know) about another culture or country.</p> <p>You may add additional questions to the list, if you want to more specifically focus on certain aspects of culture.</p>

	Cross-Cultural Checklist consisting of 9 questions (see next page), pens
Material	

	Approx. 30 minutes		
Duration			
	Ideal for a multi-cultural group. Participants are sitting in a circle.		
Setting			
	Ask the participants about their spontaneous feelings and comments. Encourage them to share their experience and what they have gained after the activity.		
Tips			

	YES	NO	I DON'T KNOW
Is it better to keep emotions private or to express emotions openly?			
Do you prefer to address differences when there is an issue, so the problem can be solved quickly? Or do you rather deal with differences indirectly, behind the scenes?			
Is it more important that the group is satisfied, or the individual?			
Should the focus be on the relationships rather than on plan of action?			
Do you like to be on time and expect it from others?			
Is it okay to talk to everyone in the same way or is it better to adapt to factors like their age, gender etc.?			
Do you believe in fate?			
Do you work because you want to or because you need to?			



Recording and
broadcasting stories

03

Food for thought

Stories help to connect. In a classroom setting or when people sit together to exchange stories, the effect is immediate, but limited to the persons present. As LISTEN aims to support the integration of refugees to their host societies, we also focus on ways how to share stories with a broader public and broadcasting via radio or internet is a suitable means for that, as it is accessible and not necessarily connected with monetary costs, given that some basic equipment is available. In this module we have focused on how this can be achieved with tools that are broadly available.

General objectives of the module and overview of units:

In storytelling on the radio the voice telling is emphasised. In this context it is the only medium to convey meaning and emotion to the audience. Other than stories that are shared in a face to face situation, environment, body language of the teller and the chemistry of the audience are less relevant. Thus when recording a story, it is helpful to pay attention to this reduction and to give plenty of space for practice, recording and playback so you have the opportunity to become familiar with the story to be told and the specifics of the medium.

This module has a different structure than the other ones. It is not organised in activities, but aims to enable trainers to facilitate recordings and broadcasting of stories that evolved in their courses. Thus we don't present activities to carry out with the group, but rather guidelines how to achieve good recordings and how to broadcast them to the world or a selected audience in various ways.

The module is divided in four units:

- Unit 1 – Basics of sound recording
- Unit 2 – Recording stories
- Unit 3 – Editing audio files
- Unit 4 – Broadcasting stories

Learning outcomes

At the end of this module, you will:

- Understand the technical basics of sound recording
- Be able to record stories using a smartphone or computer
- Be able to edit recordings using free software on a computer
- Know how to broadcast stories in various ways
- Know where to find further information and tools

Unit 1 – Basics of sound recording

Introduction

Accessible technology for capturing sounds has evolved considerably in recent decades. From tape recorders with cable bound microphones to mobile phones, from analog to digital - what was once an exclusive field of professionals has become a technology, accessible for everyone.

Some people still use analog recording, but in our context we will focus on digital recording. Digital recording is nowadays the most common, cheapest, and easiest method of capturing sounds. It is also a technology that is easily accessible for everyone with a computer or smartphone and can be done without any investment in technical equipment. With free software and apps, everyone can record, edit and broadcast sounds.

Sound recording can be fun, exciting, hectic, tiresome, laborious and unforgiving. But with some basic knowledge and following a few guidelines, a huge difference can be achieved between amateurish and well sounding production.

Objectives

- Understand the basics of sound recording

Practical Guidelines

Recording equipment

The simplest setup for recording sound would be a microphone, cable/lead and a sound recorder. Connect the microphone via cable to the recorder and voila! Of course, there is a lot more to it, and professional recording sessions are much more complicated. But the basic principles stay the same. Let's have a quick look at the basic three components of the setup.

Microphone

There are a lot of heavy, big books on microphones. But to have a good understanding of the subject we can distinguish two types of microphones: dynamic and condenser. Condenser microphones are bit more sensitive than the dynamic ones. You can use them to record vocals in the studio, and a wide range instruments such a piano or violin.

For most of us, the microphones in our mobile phones and our laptops are more than likely enough to get by, but if available an external microphone can also be used.

Cables/Leads

If you record with a computer or a smartphone, you probably won't need any extra cables. But in case you aim for a professional recording in a studio, most common cables you will find there to connect a microphone to the recorder are so called "XLR balanced connectors". They can carry the sound over a long distance without inducing any unwanted noise. And finally USB cables that connect a microphone to the computer are also common.

Sound Recorder

Anything that can capture a sound is a sound recorder. A mobile phone with a respective recording app is the most common one, which we recommend, as presumably most people will have one and it is also easy to use. Alternatively a simple old fashioned stereo recorder can be used, but most likely the quality will not be comparable to modern digital devices. For digital recording and editing we recommend a programme called Audacity, which is for free and easy to use, while producing satisfactory results. We will come back to that in Unit 2 and 3.

Recording techniques

Techniques for recording audio are an art in itself. Factors for success are the choice of equipment, the placement of the microphone, or the settings for recording levels. These are only a few variables that determine the outcomes. Every recording requires a different approach, depending on location, number of people in the room, surrounding noises and the purpose of the recording. It is important to have an open mind but also a good knowledge of basic procedures. You may experiment with different set ups to see how the outcomes vary, e.g. by trying different devices, or spatial arrangements in the recording situation. Like in everything experimenting and learning from mistakes is a great thing. But there are a few standard rules that you should apply if you want your recording to sound awesome.

Be wise when choosing the microphone – it can mean a great difference to a general sound of your recording. If you don't have professional equipment at hand, you may ask your learners to try out their recording devices on their smartphones and then decide together which device delivers the best results.

Microphone placement

Remember the last time when you had to raise the volume on your smartphone or computer to the maximum to listen to that Youtube video? Or maybe you had to turn it

right down because it was way too loud? This can be tackled with the right distance between microphone and speakers, and the recording settings of your recording device.

A quiet recording will result in a noisy recording. Turn the volume up, but record too loud and the distortion will ruin your work.

Always record more than you need

If you create several audio files or longer versions of a story, you will have more options to choose the best parts from the material afterwards. Also important: When editing the material, never edit the original recording but make a copy, so in case something goes wrong, you have a backup of the original.

Do a test before and listen back to it

Before starting to record the story, we recommend to do some tests in order to assess the best settings in regard to placement and settings of the equipment. It is always better to get it right at the beginning rather than trying to correct it later on. After you have your take on the story, directly listen to it again, and see, if you feel ok with it or whether something needs to be improved.

Experiment and have fun with the process. Besides your own activities, it also helps to listen carefully to any kind of audios, to get a feeling for quality and your own needs. The more you learn hands on, the better your recordings will sound in the future.



Unit 2 – Recording stories

Introduction

As mentioned in the previous unit, audio recording is a science for which professional equipment is available. In order to keep our approach open and easy to use for anyone, in the following we will focus on recording audios with smartphones, as it is presumably the most wide spread tool anyone has with them and can work with. This way the threshold to include the recording part in your storytelling activities is low. Among other functions a smartphone has the capacity to connect with the internet, to take photos and videos, to connect with computers, download applications, write notes and record audio.

You can use your smartphone (same as with other technologies) as an audio recording device to:

- Record stories
- Add spoken words to slideshows, which is a great alternative to video as it can be a lot more intimate, and easier to control
- Capture a moment in sound

For the editing part afterwards, you might want to transfer your audio files to a computer, as the screen is larger and it's easier to manage files.

Objectives

- Learn to record sounds

Practical Guidelines

How to record audio on a smartphone

Most smartphones have default installations to record audios. If you are satisfied with its quality, just use this. If you feel you need another solution for recording, we recommend downloading the programme "Audacity", as it can both record and edit. After you have had a look, how the recording device works, you are almost set to start.

Before starting the recording, identify where the microphone is positioned on your smartphone. For most smartphones the mic is at the bottom of the phone. Remember to point this end of the phone towards the subject or sound you are recording.

- Get a better sound by adding an external microphone to your smartphone.
- If you don't have a mic - don't panic! Get up close to your subject.

Tips for recording audio

- Close down all other apps on your phone. Because of radio waves the input might get distracted and may sound noisy afterwards. Turn on airplane-mode before you start.
- Make sure you've tested your smartphone and audio recording apps and are familiar with how to use them.
- Charge your phone and have the charging cable nearby, just in case. Don't forget your headphones.
- Location: Think about a place where your storyteller will feel comfortable, where you won't be interrupted and where there won't be too much other sound in the background. A café can be a bad place to record a story (too much sound) and even parks can be noisier than you think.
- Avoid windy areas: especially if you are using the internal smartphone's mic. An alternative could be to do the recording in a parked car as a mobile insulated audio booth.
- Record 1-2 minutes of pure background sound (atmos) – no talking. This is invaluable later on when you come to edit.
- Place the mic end of your smartphone close to your subject.
- For recording your own voice: Some headphones have built in mics like the iPhone headphones. This is useful for recording your voice while on the move.
- Check your levels, meaning the average voice level of the voice you are going to record. These levels are visualised by the recording software following the traffic light system. Green means ok, red is too high. Record the person talking and make sure the levels are moderate, not high. This usually means around the -12db mark – but the most important thing is to make sure you're not going in the red zone. If you can't see anything happening, then there won't be any sound. Play it back to check if it's all there and everything is working well.

Exporting the recorded audio from your phone onto your computer

Connect your smartphone to your computer using a USB connection. Depending on the brand of the phone, it should appear like a flash drive on your desktop. Simply click on the drive to find the audio files contained within. If you use your own computer, another option is to just synchronise it with your smartphone. A third option to transfer the audios to a computer is to email them as an attachment. In this case you should check the file size before, to make sure the file is not too big to be sent. Finally some smartphones can connect to computers via Bluetooth. If you want to use this method, make sure you have Bluetooth switched on your phone and your computer.

Prepare for editing

Next, import your audio file into an editing program on your computer. On some computers there are default installations, like Windows Movie Maker, that can be used. Alternatively a range of free software is available that deliver good results. We recommend the programme Audacity, as it combines several functions (e.g. recording and editing), it is easy to use and delivers high quality results. Another recommendation is the programme Garageband.

Of course it is also possible to edit the file on your smartphone directly. There are a number of free apps available.



Unit 3 – Editing audio files

Introduction

The aim of this unit is to learn how to edit an audio file. To achieve this objective, we are going to import an existing sound file, remove superfluous parts, apply a fade-out at the end, export the results, and play it in any audio player. These are the basic steps commonly used when editing the contents of an audio file. Even though instructions in this unit relate to the programme Audacity, the steps of the procedure and technical settings are same or similar with other tools.

Objectives

- Learn to edit audio files

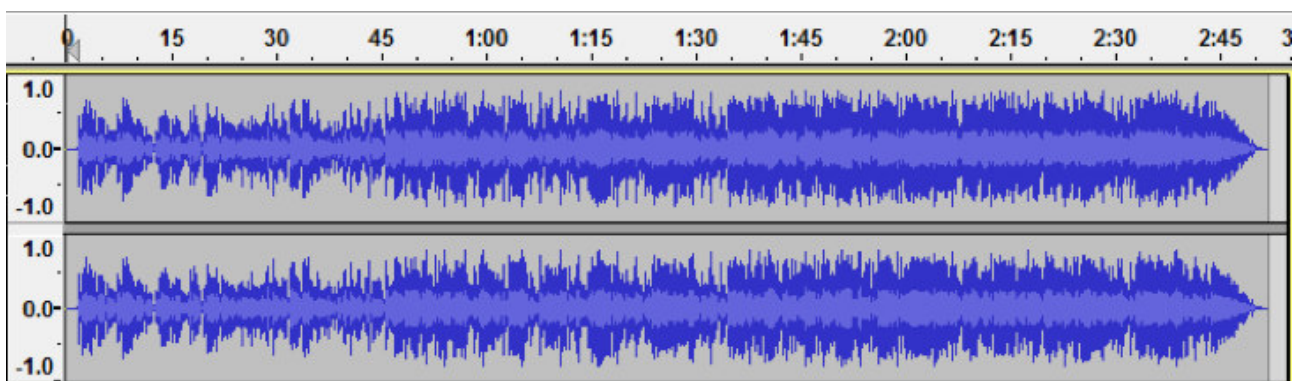
Practical Guidelines

Import a file into Audacity

First launch Audacity. Then import an audio file by selecting File > Import > Audio and then select the file you want to edit in your explorer window. An alternative and quicker method is to just drag and drop the file into the editing interface of Audacity.

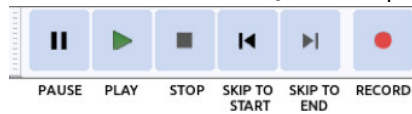
Interpret what you see

The image below shows a stereo waveform as it is displayed in audacity. The left stereo channel is in the top half of the track and the right stereo channel in the bottom half. The track name takes the name of the imported audio file. Where the waveform reaches closer to the top and bottom line of the track, the audio is louder (and vice versa). The ruler above the waveform shows you the length of the audio in minutes and seconds.



Navigation and basic functions in Audacity

The image below shows the so called Transport Toolbar. Click the Play button ► to listen to the audio. Click the Stop button ■ to stop playback. On a computer you can use the Space key on the keyboard as a shortcut for Play or Stop.



If you want to listen only to certain parts of the recording, click on Selection Tool then click on the waveform to choose a place to start, then click the Play button ►.

Click at the point where you wish to start and drag the pointer until the end of the section you are interested in. Now you have marked a selection in the file, and when you now click the Play button ►, only this selection will be played.

You edit audio waveforms in Audacity in much the same way as you would edit text in a word- document. When you are editing text you first select the text you want to change and then choose what you want to do with it. You might want to cut or copy the text, delete it, paste new text in its place, or change it to bold. You do the same thing in Audacity: first zoom and select the range of audio you want to change, and then choose what you want to do with it. Even the navigation icons are similar.

The image below shows the Edit Toolbar with the Zoom buttons highlighted. This 🔍 is the Zoom In tool, and this 🔍 is the Zoom Out tool.



To zoom in and to get a closer look at the waveform, first choose the Selection Tool , then click near the point you're interested in, then click the Zoom In button. Keep clicking the Zoom In button until you see the detail you need. Note that when you click the Zoom In button the cursor is centered on the screen.

There are also menu commands and keyboard shortcuts for zooming. View > Zoom > Zoom In (or Ctrl + 1) is the same as clicking the Zoom In button. View > Zoom > Zoom Out (or Ctrl + 3) is the same as clicking the Zoom Out button. View > Track Size > Fit to Width (or Ctrl + F) will zoom the waveform so it fits in the window.

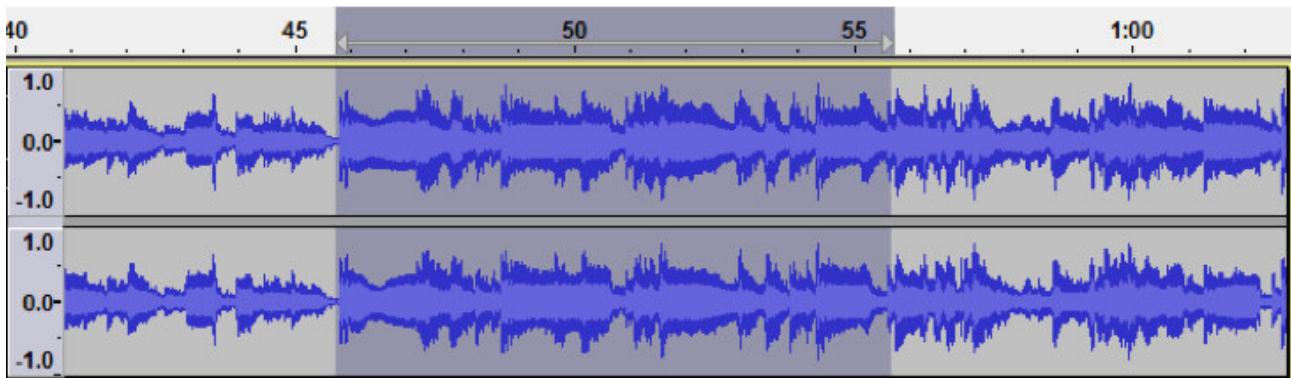
Use the Zoom commands so that you can make maximal use of your Audacity window to see as much detail as you need, or to make sure you see the entire file when necessary.

Cut out superfluous parts

In many cases you will have superfluous material in your recording, which you will want to delete in the final version. This may be the silence in the beginning before the story starts,

a repetition in the text, or the words of relief after the telling. You may have a time limit and want the story shorter, etc. To cut an audio file according to your needs, follow these steps:

1. Listen to the entire piece and write down the time stamps of the parts where you feel editing to be necessary. For example: the story starts at second 17, before it is only background noise. Or in minute 1:23 the speaker gets confused until min 1:34, when he carries on with the story.
2. With playback stopped, click near the point where you want the piece to begin.
3. Zoom in to better see the Timeline, which helps you to navigate to the right points in time.
4. While holding down the Shift key, mark the track right of the cursor. (Note that this is just like selecting a range of text in a word document.)



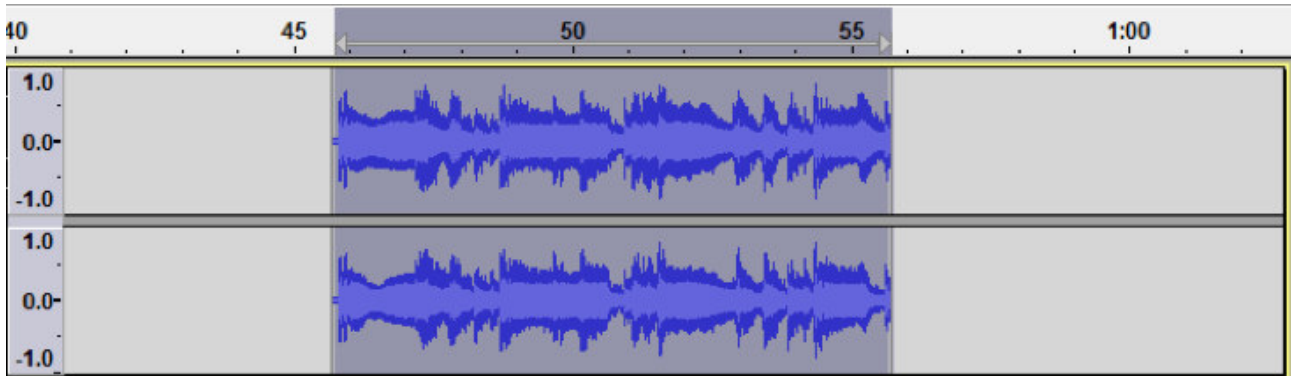
5. Press Space to listen to the entire selection. Playback will stop when the end of the selection is reached.
6. Adjust the start and end of the selection with the mouse as follows:
7. Move the pointer over the start of the selection - the cursor will change to a left-pointing hand. Click and drag to adjust the beginning of the selection.
8. You can adjust the end of the selection in a similar manner.
9. Press Space to listen to the adjusted selection. You do not have to listen to all of it; press Space again at any time to stop playback.

A convenient way to listen to only the adjusted start of the selection is to move the mouse pointer a little after the start of the selection then press B. The selection plays from the start of the selection to the pointer. To hear the adjusted end of the selection, move the pointer close to the selection end, then press B to play from the pointer to the selection end.

You can also play a length of audio either side of the selection by pressing C. This lets you make sure there is no audio you want to keep that will be removed. Playing either side of the selection would also be useful if you later wanted to cut a small piece out of that

selection - you would select the small piece to be cut, then could preview how the audio would sound after the cut.

You've now selected the portion of the audio that you want to keep. Make sure you have pressed Space to stop if the track is still playing, then to delete everything except the selected audio, click on Edit > Remove Special > Trim Audio.



If you make a mistake, you can always click on Edit > Undo. Audacity has unlimited Undo and Redo steps. You can undo your editing actions all the way back to when you imported the file. You can also Redo actions that you have undone.

Fade in and fade out

If you have trimmed your audio according to your needs, you might want to do some final fine tuning. Fading in and out is very common when audios are broadcasted, e.g. on the radio. It just sounds better, if an audio file doesn't start or end abruptly, but fades in or out. Here's how you can do that with Audacity. The explanation below refers to fading out, but fading in is done in the same way, just with the respective command, which is found in the same menu as fade out.

1. Click the Skip to End button .
2. Zoom In until you can see the last few seconds of the waveform.
3. Click in the waveform about 5 second before the end.
4. Click on Select > Region > Cursor to Track End.
5. Click on Effect > Fade Out. The last five seconds of the audio is smoothly faded out.

The fade out effect sounds even better, when you do the procedure twice. The first time apply fade out to a relatively short period, and in a second round you repeat the procedure with a longer piece (e.g. first round with 5 seconds, second round with 8 seconds).

Tip

Note that you always select the audio track you want to edit first, and then choose what action you want to perform on it.

Export the final audio file

When you save an Audacity project via File > Save Project you are doing just that - saving an Audacity project. Audacity projects can be opened only by Audacity. If you want other applications (such as iTunes or Windows Media Player) to be able to open this file you need to export it.

Before we export our audio clip to a different file format we're going to simplify things a bit. Go to the Import / Export Preferences, and under "When exporting tracks to an audio file" uncheck "Show Metadata Editor prior to export step". Metadata Editor adds extra information about the speech or music into the file - see "For More Information below" to learn more. You can go back to the Import / Export Preferences at any time to re-enable Metadata Editor.

You cannot open an Audacity project in a media player. Only by exporting your project can you listen to it in a media player. WAV (Waveform Audio File Format) is a Microsoft and IBM audio file format standard for storing an audio bitstream on PCs. For most media players WAV is a standard audio file format. Another common audio file formats are mp3, AAC and WMA. The procedure is the same for any format, just select your favorite format in the drop down menu when exporting your file. If you are interested to find out about the differences of audio formats, please refer to the further reading section at the end of this module.

1. Click on File > Export > Export Audio... - the standard "Save" dialog for your operating system appears.
2. Give the file a different name. Audacity always suggests a name for the file that is the same as the name of your Audacity project. It is always best to alter this so you do not confuse your exported file with your Audacity project.
3. Choose a location to save the file in the usual manner.
4. At the bottom of the Save dialog is a dropdown menu labeled "Format". From this menu choose "WAV (Microsoft) signed 16-bit PCM".
5. There are no options for the WAV file format, so there is no need to click the Options button.
6. Click the Save button to complete the export of your project to a WAV file.

Once you've exported your project you may want to keep the original project file (AUP) and its associated data folder, in case you want to make some changes to it in the future.

Unit 4 – Broadcasting stories

Introduction

In this unit we present ways to share stories publically. There are many different ways to do so. In LISTEN we have focused on broadcasting stories via the radio, but of course it cannot be presumed that everyone has this possibility. In the following we present two other ways to broadcast stories to the world, easily accessible and free of costs. One is live broadcasting via facebook, the other one gives you an overview how to set up your own free internet radio station.

Objectives

- Learn to broadcast stories via different media

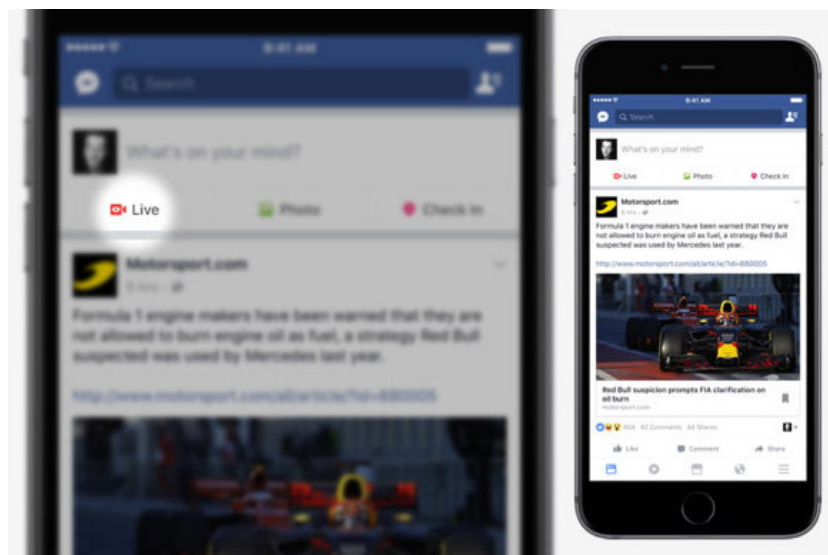
Practical Guidelines

Broadcasting live on Facebook

Anyone can make their own live-stream. Creating and streaming live content might sound like a challenge, but setting up a live-stream within Facebook's mobile app is a fairly straightforward process.

Step 1

The first step to setting up a live-stream is to launch the Facebook app on your smartphone. From the News Feed tab, locate the Live button just below the "What's on your mind?" section at the top of your display. (Note: The screenshots below are from the iOS version, but the steps also apply to Android.)



Step 2

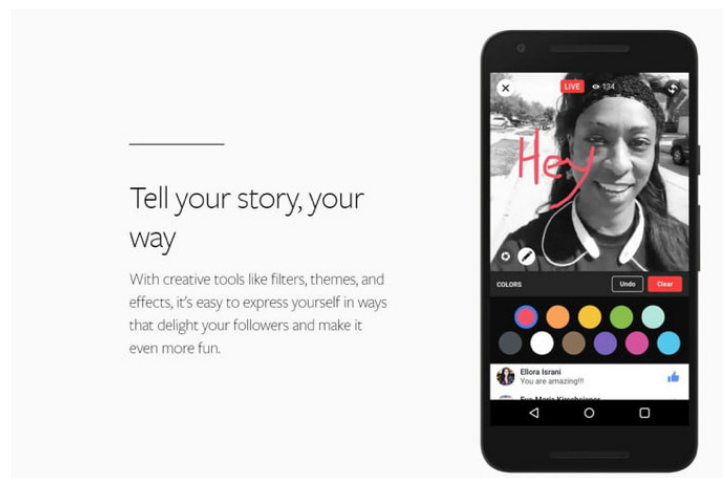
Next, tap either the “Live button” or the “What’s on your mind?” field at the top, the latter of which will bring up a host of additional options including a “Live Video button”.

Step 3

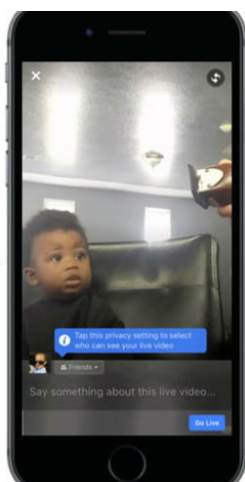
If this is your first time live-streaming content via Facebook, the app will ask for permission to access your device’s camera and microphone. You’ll want to grant permission; otherwise, you won’t be able to stream video from your device. You will then be lead through the process by the platform itself.

Step 4

Once the introduction has concluded, you can get started. Describe your contribution at the bottom of your screen and, if desired, geotag your location or tag other Facebook users in your live-stream. Here, you can also add other information to your live-stream, including your mood.



This is also where you can adjust your live-stream’s privacy settings as you can choose who can view your video. You can even choose the “Only Me” option if you want to test recording a live-stream and don’t want anyone to watch just yet.



Choose your audience

You control who can see your Live video. Go Live just to your friends, to a Story, or to a post and Story. Or, set your broadcast to Public if it’s something you want the whole world to know about.

When everything is set up, press the blue “Go Live” button in the lower-right corner of the screen to share your scene with the world or your selected audience. When you’re finished, simply tap “Finish” to end the stream. Facebook will automatically save and publish the video on your profile page so that anyone who missed it can watch it later. You can also change privacy

settings to control who can see the video, or remove it entirely if you no longer want it to appear in your feed.

Broadcasting via your own internet radio station

Of course, there are alternatives to Facebook. Sharing stories via an online radio station is another way, and less difficult than one might think, neither in terms of equipment nor in regard to competences and formal procedures. Unlike terrestrial radio, you do not need to actually own a license in order to broadcast your stream online. Getting a license is only necessary if you plan to play commercial music. As there are a number of repositories with open license music pieces, this should not be a hurdle. Further below we present some links to databases where you can find a large selection of free music.

Following we give an overview of what is needed and which steps are to be taken in a general way. As there are so many different tools and also formats the station can get, we focus on giving an overview, rather than going into details. Instead we provide a number of links to tutorials and tools that will help you on the way, which you find under further reading.

Equipment

Setting up an internet radio station is do-able, not even a lot of expensive equipment is needed. You just need a standard computer or laptop, an internet connection, and a microphone. It's even possible to get away with a built-in mic. When you're first starting out it's better to use the equipment you have and upgrade at a later stage.

Broadcasting services

With the equipment in place, it's time to focus on finding a service provider. A stream hosting provider will give you a platform to upload your automated playlists and/or broadcast your content live. Whether you're new to internet radio and need a simple solution or you're an experienced professional scouting for the next best alternative, there are plenty of choices - from easy *"click and broadcast"* to complex solutions. You'll need to figure out what you want to get out of your online station, research a few providers, and pick the one that best meets your needs. Under further reading we present a few hosting services which are offered free of charge.

Broadcasting

Once you have chosen a provider that fits your needs, and have installed the respective software on your computer, you can start to produce or share your content with the world. There are two options how to broadcast your contents: live or automated. Automated means you prepare a playlist which can be automatically played according to your schedule. Concrete technical instructions of course differ, depending on the service you

have selected. Usually each platform also offers instructions how to use it, so we won't go into detail here. Internet radio providers offer a bunch of different methods how you can give listeners access to your stream; it might be a player on your website, via mobile apps (iOS and Android), and on directories or third-party places you can define yourself.

Podcasts as alternative

Depending on the type and amount of content you want to produce, creating a podcast can be an easy alternative to put out digital audio content on a regular schedule. People can follow your podcast and listen at their leisure. Most podcasts are in MP3 format and shared either through iTunes, Mixcloud, Soundcloud, or all of these, and can also be embedded into websites. The advantage of a podcast is that many people are already familiar with the format and follow other podcasts. When you post a new podcast, it will send out notifications to your followers.

Tutorials and hosting services

Below you find some useful links to articles, tools and media for your broadcast.

Internet radio station hosting

<http://www.listen2myradio.com/>
<https://www.serverroom.net/radio/>
<https://myradiostream.com/>

Tutorials

<https://radio.co/radio-university/>
<https://live365.com/blog/how-to-start-an-internet-radio-station/>
<https://www.wikihow.com/Create-an-Internet-Radio-Station>
<https://blog.bufferapp.com/podcasting-for-beginners>

Free music

<http://freemusicarchive.org/>
<https://www.bensound.com/royalty-free-music/2>
<https://www.premiumbeat.com/royalty-free-music>
<https://incompetech.com/music/royalty-free/music.html>
<http://ccmixter.org/>

Further reading

Audio formats compared: <https://www.makeuseof.com/tag/audio-file-format-right-needs/>
How audio file formats differ and what this means for listeners. MP3, AAC, WMA, FLAC, ALAC, WAV, AIFF, and PCM explained: <https://www.lifewire.com/different-types-of-music-files-3134920>

Audacity: Complete tutorial guide to Audacity for beginners: <https://www.youtube.com/watch?v=aCisC3sHneM>

The Audacity manual: <http://manual.audacityteam.org/>

Some really good tips on how to edit audio files: <https://www.buzzsprout.com/learn/audacity-tutorial>



Assessing and evidencing
competences acquired
through applied storytelling

04

Food for thought

Storytelling is an excellent approach to enhance learners' competences – accessible to everyone, as all of our lives are made of stories. Migrants and refugees can specifically benefit from storytelling because they can learn and practice the new language of their host country in creative and intuitive ways. Through storytelling methods we develop many competences, not only linguistic ones. Becoming aware of this progress increases the learning effect and helps to communicate the own competences towards others. In this module we present the LEVEL5 method to assess and evidence competence developments gained through applied storytelling for learning, be it as trainer or as learner. The validation approach LEVEL5 makes it possible to assess, visualise and document these competence developments, unfolding formative effects. It also includes issuing meaningful credentials.

General objectives of the module and overview of units:

This module sets the grounds and raises awareness for the purposes and benefits of validation of competences gained through applied storytelling. It introduces the LEVEL5 method and addresses a number of aspects that are worth considering when assessing competences of migrants and refugees, including assessment methods suitable for different settings. The overall aim of the module is to guide you through the application of LEVEL5, either to assess your own learning progress as trainer in terms of using applied storytelling in your work, or to apply the method with your learners.

- Unit 1: Introduction to validation of learning outcomes
 - *Background knowledge: Basic terms in the field of validation
- Unit 2: Using LEVEL5 to validate competences
 - *Introduction to the validation system LEVEL5: principles and procedure
 - *The LISTEN inventory of competences
 - *Learning activity: self-assessment exercise
- Unit 3: How to support refugees and migrants in assessing their competences
 - *Learning activities: Developing an assessment concept. Self-reflection on the own target group, comparison with a collection of experiences and considerations

Learning outcomes

After studying this module you will be able to:

- explain the relevance and impact of validating competences developed through storytelling,
- define and differentiate the most frequent terms in the field of competence development and validation,
- describe the characteristics of LEVEL5
- apply LEVEL5 in a self-assessment
- apply LEVEL5 with migrants and refugees

Unit 1 - Introduction to validation of learning outcomes

Introduction

Validation aims to make visible and value the full range of an individual's qualifications and competences, irrespective of where these have been acquired. Learning outcomes are statements of what a learner is expected to know, understand and/or be able to demonstrate after the completion of a process of learning. Different terms in the context of validation are being used and with different purposes. Hence we would like to introduce a few definitions on which our development work is based.

In this unit we give some basic information on the most important terms related to validation of learning outcomes and its purpose and benefits for both the learner and the trainer.

Objectives

- To become familiar with different terms and definitions in the context of validation
- To discover the benefits of validation

Some background knowledge

What are competences?

A competence refers to someone's ability to do something successfully; competences blend knowledge, skills and attitudes applied in a particular situation on a particular quality level. Our competences are dynamic: they grow and become transferrable – i.e. they can be learned and developed in one context and used in many other social and employment contexts. If we don't use them, they decrease.

What is the difference between evaluation, assessment and validation?

Evaluation is the process of observing and measuring a thing for the purpose of judging it and determining its 'value' or 'worth', generally by comparison to an agreed standard.

Assessment involves a process of observing or measuring the effectiveness of something. 'Summative' assessment measures the end-point: how well the learner has done or how much the learner has achieved. A 'formative' assessment is done for the purpose of improving the impact of a learning activity through reflection and feedback. It is learner-centred, course-based and not graded.

“**Validation** is the process of identifying, assessing and recognising a wider range of skills and competences which people develop through their lives and in different contexts...” (CEDEFOP, European Centre for the Development of Vocational Training and the number 1 for validation related matters at European level). The objective is to make visible and value the full range of an individual’s qualifications and competences, irrespective of where these have been acquired.

What is the difference between formal, non-formal and informal learning?

Formal learning follows a syllabus and is intentional in the sense that learning is the goal of all the activities learners engage in. Learning outcomes are measured by tests and other forms of assessment.

Non-formal learning takes place outside formal learning environments but within some kind of organisational framework. It arises from the learner’s conscious decision to master a particular activity, skill or area of knowledge and is thus the result of intentional effort. But it need not follow a formal syllabus or be governed by external accreditation and assessment.

Informal Learning takes place outside schools and colleges and arises from the learner’s involvement in activities that are not undertaken with a learning purpose in mind. Informal learning is involuntary and an inescapable part of daily life; for that reason, it is sometimes called experiential learning.⁵

Purpose and benefits of validation

Validation arrangements can be of benefit to all citizens and help combat unemployment by improving skills matching and social cohesion. Validation can offer crucial support to the unemployed or those at risk of losing their jobs by enabling them to show the value of their skills and experiences either to potential employers or when returning to formal education. Validation can also form part of the response to the current refugee crisis through identification, documentation, assessment and certification of migrants’ previous experiences, to support quicker and smoother integration into host countries. For individuals that need to redirect their careers, validation can open a door to new occupations. It can also play a major role in combating youth unemployment by making skills acquired through voluntary work, or during leisure, visible to employers.⁶

⁵ Definitions taken from Council of Europe: <https://www.coe.int/en/web/lang-migrants/formal-non-formal-and-informal-learning> (visited on 05.09.2018)

⁶ European guidelines for validating non-formal and informal learning, CEDEFOP, 2015
www.listen.bupnet.eu

In general, the benefits of introducing validation in adult education and learning can be situated at:

- educational level: improved access and transfer in education, exemption of training or subjects, partial/full awards;
- economic level: makes human capital visible, addresses skills shortages, supports employment;
- social level: access to education/employment for the disadvantaged;
- personal level: self-esteem, confidence, motivation, possible greater access to employment/promotion, stimulating self-reflection on prior and further learning.

Valuable competences, frequently developed through informal and non-formal learning, are rarely validated and certified by learning providers. This leaves a huge amount of progress and development that cannot be demonstrated or proven to potential stakeholders. Therefore, validation represents a considerable opportunity for migrants, refugees and those people working with them.



Unit 2 Using LEVEL5 to validate competences

Introduction

One approach to validate competences acquired in non-formal and informal learning is LEVEL5 – a system that has been developed and piloted in a series of European-funded projects by several partners of the LISTEN consortium since 2005. LEVEL5 offers an approach and instrument to assess, visualise and document competence development. In this unit you will learn how to apply LEVEL5 in order to visualise your own or your learners' competence development.

Objectives

- To become familiar with the LEVEL5 validation system specifically designed for assessing and evidencing learning outcomes in informal and non-formal learning and the inventory of competences
- To practically apply LEVEL5 for
 - yourself and for
 - your learners

Introduction to the LEVEL5 system to evidence competence developments

LEVEL5 is a unique system to validate competences and competence developments and to create learning environments and pathways in non-formal and informal learning contexts. It is especially suitable for personal, social and organisational competences that form the backbone of the European framework of key competences.⁷

The framework states that a "competence" is the ability to apply a synthesis of

- knowledge,
- skills and
- attitudes

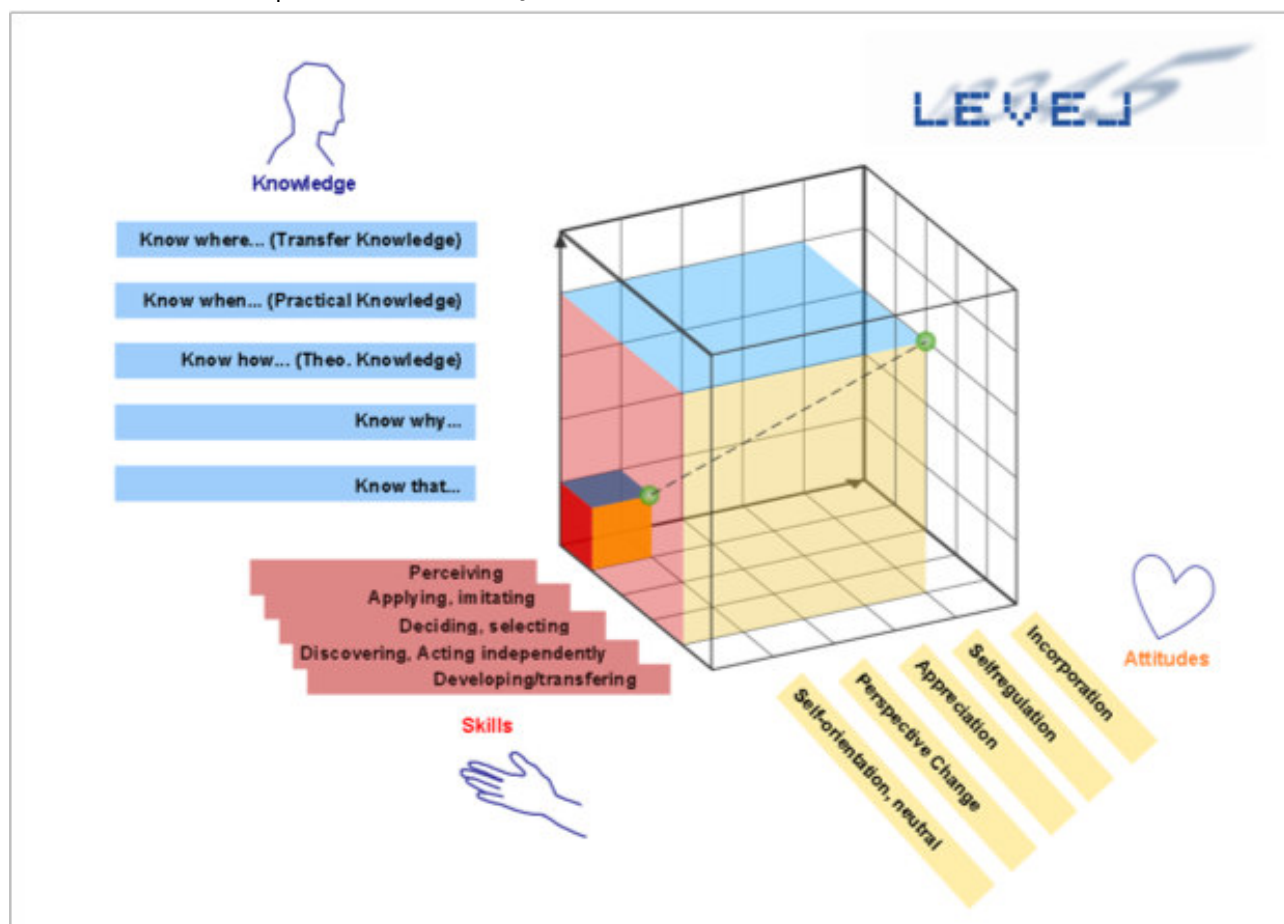
in a particular situation and with a particular quality".

Since the age of the enlightenment we know by the works of the Swiss pedagogue Pestalozzi that learning happens with "head, heart and hand". In recent years

⁷ The "Key Competences for Lifelong Learning – A European Framework": <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:c11090>

neurobiological (brain) research has again clearly demonstrated that the non-cognitive dimensions are of special importance for learning.

The LEVEL5 methodology is based on these notions. Consequently, the LEVEL5 system is based on a model to assess, evidence, and validate the cognitive, activity related and affective competence developments (cognition, actions, values) in informal and non-formal learning contexts. Individual or group competences are evaluated in a process-orientated way and, if desired, visualised in a three-dimensional cube model and fully documented in a specific software system.



LEVEL5 focuses on learning processes as they represent potentials, too. For this reason two assessments are foreseen: the first one at the beginning of a learning activity and the second one at a later stage after a certain period of practice. When comparing the results of the two assessments you will be able to see the extent to which a competence evolves.

The LEVEL5 cube visualises developments of knowledge, skills and attitudes on five quality levels. These levels are defined through reference systems – the core of the LEVEL5 system. A reference system describes a given competence on five levels in each competence dimension – from beginner to competent expert. These reference systems are adaptable to different target groups and learning contexts.

The LISTEN inventory of competences

Using storytelling as method in education or recording and broadcasting creative achievements, be it as trainer or learner, one develops skills and competences. Each learner develops differently through the various impulses these activities unfold. One may master a language, the other may discover a talent for technical tasks.

Below we present a set of competences that trainers should have or should develop when they want to use applied storytelling with their learners. In addition, a second set of competences is dedicated to learning through storytelling itself, and that is at the same time relevant for learners to reflect on and become aware of their learning, as there is a certain demand from society to possess these competences, e.g. teamwork or communication skills.

In LISTEN we perceive the following competences are essential for trainers when implementing storytelling based training and/or recording and broadcasting:

- Applying storytelling in learning settings
- Assessing learners' training needs, demands and motivations
- Intercultural communication
- Motivating and empowering learners
- Facilitating recording and broadcasting of stories with learners

These competences are more transversal and relate to areas of development for participants in storytelling activities. Even though they were selected based on the relevance they have for refugees and other disadvantaged learners, they are applicable to everyone.

- Storytelling in a foreign language
- Teamwork
- Dealing with diversity
- Creativity
- Self-esteem

Each competence is described for the LISTEN context and then substantiated with descriptors for related knowledge, skills and attitudes. The respective LEVEL5 reference system, based on which assessment and rating can be carried out, can be downloaded from our website under Validation.

Applying the The LEVEL5 procedure

The LEVEL5 approach is based on a five-step procedure:

Step 1: Describing the learning project

The learning activity and context is described in terms of its background, goals, learning activities, expected impact and aspired competences. This information is necessary to generate meaningful learners' certificate at a later stage, if this is desired.

Step 2: Selecting competences

Competences are chosen from the inventory above corresponding with the learning activity. Competences or competence-sets can be chosen for group learning projects or can be tailored specifically for an individual learner. The LISTEN inventory including the reference systems is available on our website (www.listen.bupnet.eu) under Validation.

Step 3: Contextualising a reference system

A reference system describes a competence in an abstract way. If needed, it can be contextualised to specific learning settings, either by tailoring the general learning outcome descriptions to the setting, or by defining specific indicators for the respective competence levels.

Step 4: Assessment

Assessment concepts (self-, external and mixed assessment) and methods should be chosen according to the context and objectives of the learning setting. A catalogue of assessment instruments is also available on our website. (M4.2_LISTEN catalogue of Assessment methods for refugees.)

Step 5: Rating/documenting/visualising

Competence developments will be assessed and rated with the help of the indicators or by individual reasoning through examples given by the learner or assessor. The individual progressions can be documented in the web-based LEVEL5 software. Based on this data individual learners' certificates can be generated that visualise the development.

Please note that you do not have to use the LEVEL5 software. All steps can also be taken offline. For further information please contact level5@bupnet.de

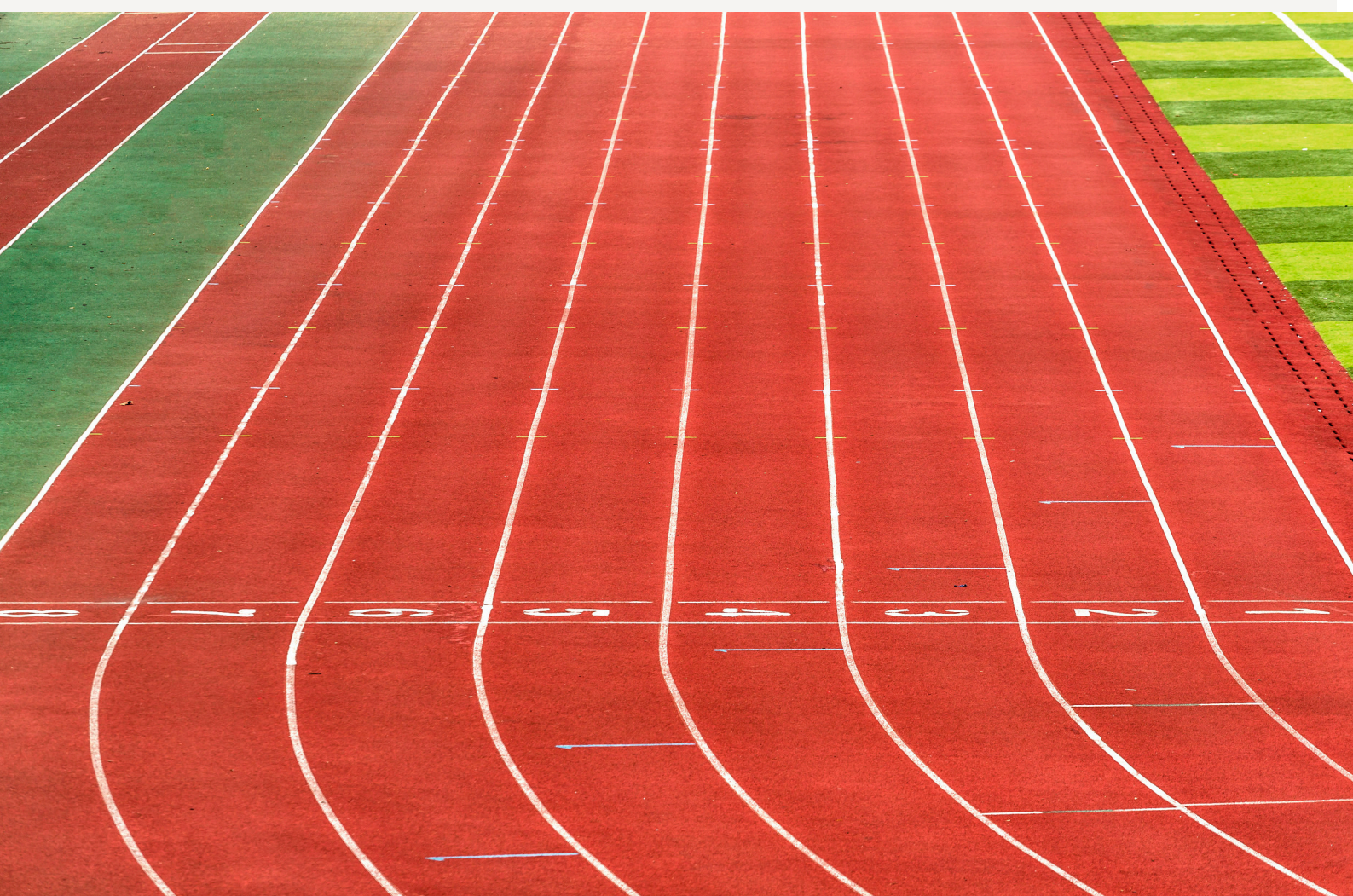
In order to make the procedure more practical we invite you to reflect on and assess your own competence development while applying the LISTEN approach. For this purpose please go to the annex where you find self-assessment sheets for two exemplary

competences: *Rating and documenting learning outcomes with LEVEL5 and Storytelling in a foreign language*. In addition we provide further instructions on our website under Validation (M4.2_Self-assessment guidelines).

We have also prepared a case study that illustrates the use of LEVEL5 with a group of migrant women who took part in a training course for long-term unemployed women. One of the trainers carried out a learning project with them called “Culturally diverse women on air – making radio with a group of migrant women”. You will find the case study on our website. Please read the case study and then go through the LEVEL5 process.

Additional Material available on the LISTEN website

- Case study on the practical application of LEVEL5 with refugees and migrants
- Catalogue of assessment methods
- Inventory of competences and reference systems



Unit 3: How to support refugees and migrants in assessing their competences

Introduction

Assessing competences fosters self-reflection and stimulates the learning process. Before starting, there are some aspects that you should think about: what is your target group, what are the aspired learning outcomes, which competences are enhanced in your course and can be assessed, and which assessment methods are suitable for the setting. As every group is different you will come to different answers to these questions. There is no one-fits-all solution.

Specific objectives of the unit

After studying this unit you will be able

- to assess competence developments of and with your learners with the LEVEL5 method.

Learning Activity: How would you assess the competence developments of your learners?

When you think about your group of migrants and/or refugees, how would you assess their competence developments? Which assessment methods would you choose? If you are not sure, you can use the questionnaire (M4.3_ Questionnaire assessment concept in the annex) to note down your answers to the following questions.

You should consider the following aspects for selecting appropriate assessment method(s):

- How is the language knowledge and level of the migrants and refugees you are working with?
- How would you explain to your learners what competences are and what competence development is?
- Which competences would you choose to assess with your learners?
- Which methods would you use with your learners to support them in assessing their competences?
- Would you opt for self-assessments (and support them, if needed) or would you do the assessment for/with them?

Guidelines how to use LEVEL5 with refugees and migrants

Assessing competence development

When you wish to apply LEVEL5 with refugees and migrants, there are some aspects that you should pay more attention to than with other target groups, e.g. because of the language as limiting factor. This is a short summary of the experiences that we have made so far when working with this target group.

You should make learners familiar with the general concept of LEVEL5 and the purpose and benefit of involving them in some activities to reflect on the development of their competences. Depending on the level of language proficiency and educational background, you should reduce theoretical background information to the absolute minimum. Too much theoretical background is rather confusing than helpful in this context. Nevertheless, learners need to understand what you are doing when assessing their competences. Try to use simple words for this purpose. Say for example “We would like to look at your learning development.” Or “We are interested in what you have learned.”

It is also essential to think about the setting in which you are doing the assessment. Carefully think about who should be present in this situation (and who should rather not take part). A safe and trustful atmosphere is very important. Migrants and refugees who have experienced many critical questions from the host country’s administrations are often careful in what they say about themselves and might be hesitant to reveal personal information especially when it comes to sensitive issues.

Create a motivating, interactive and participative environment. Support and motivate the learners throughout the entire process. Let them know they can get in touch with any questions or queries they might have. It can also help to communicate clearly that the assessment is not a test and that the results do not count for anything but serve reflection purposes and that the use of the results is in their hands. You should make it very transparent and clear what will be done with the results.

Carefully choose your assessment method taking into consideration your target group and your time budget. If you are not able to use self-assessment grids because of language barriers then you should go for an alternative assessment method. We present a variety of assessment methods for different conditions in our catalogue of assessment methods, available on the LISTEN website.

When asking questions, especially about your learner’s feelings, be prepared that this can bring emotions to the surface. Migrants and refugees might have gone through a stressful time or even have to cope with trauma. Depending on their current situation they are

most likely to suffer from fears and doubts about their past and their future. This might come up in an interview situation. You should think about how to deal with this and have some strategies for calming the situation. You should be empathetic with the person concerned at the same time.

Finally you should also be sensitive to reflect on your own attitude towards the learners. What about your own prejudices? Is there a distance between you and your learners? Do you feel that they are very different from you? Are you reluctant to ask certain questions because you are afraid to break taboos or intimate them? You have to find a good balance: migrants and refugees are people like you - they deserve to be treated as normal as any other human. On the other hand they are sometimes more vulnerable than others and this has to be taken into account without discriminating them.

Our recommendations in a nutshell

- Use simple words and questions.
- Avoid terms such as "LEVEL5", "reference systems", "categories",
- Tell your learners why you do assessments. Point out that the idea is to document and make their learning and competence development visible for themselves.
- Only assess one, maximum two competences.
- Be aware that not every assessment method is suitable with every competence and/or with your participants. Choose the competence and the assessment carefully.
- Create a comfortable setting for your assessment

Creating certificates

With LEVEL5 it is possible to create certificates that visualise the learner's development in chosen competences. It is evident that creating certificates is a free choice and that your learners must agree to it. Explain to them that the certificate can be used as tangible evidence for job search or for further education in the future – highlight the practical benefits of the certificate.

Point out that, even if your learners do not intend to share their certificate, they can find concrete phrases to describe their competences, e.g. in informal talks with potential employers, at job fairs or in interviews.

Ideally, hand out the certificates during an event that involves also other members of the organisation. Refugees and migrants will feel more motivated to valorise the competences acquired through the learning project and use their certificate in the future. You can include a small awarding ceremony during an event in your organisation or plan a small event in this sense. An example of such a certificate is also available on the LISTEN website under *Validation*.

Annex

M4.2 Exercise: Self-assessments with LEVEL 5 for trainers and learners

One way to assess competences with LEVEL5 is through self-assessment directly related to a LEVEL5 reference system.

Below we present two self-assessment worksheets, one for trainers to assess their competence on "Rating and documenting learning outcomes with LEVEL5". The other one addresses the competence "Storytelling in a foreign language" and can be used by both, trainers and learners.

The LEVEL5 method foresees to assess a competence at two points in time, usually at the beginning and at the end of a learning activity, like a course. Based on these two ratings a certificate can be created that documents the development.

Please use the table to rate your own competence at the beginning of your learning phase and come back to the table when you will have finished to do the second rating.

The material is structured as follows: It starts with a full reference system, describing the competence for the three dimensions on 5 levels for each dimension. Please read this first to gain an overall picture of the competence, before you start reflecting about your own competence level in each dimension.

On the subsequent pages you will find each of the three dimensions on one page with additional columns, where you can indicate and reason your rating.

More competences described in LEVEL5 reference systems can be found in the LISTEN inventory of competences.

Reference System: Rating and documenting learning outcomes with LEVEL5

KNOWLEDGE			SKILLS		ATTITUDES	
	Level Titles	Level description	Level Titles	Level description	Level Titles	Level description
L						
5	Knowing where else (knowledge transfer)	Having expert knowledge on how to evidence learning outcomes with LEVEL5 and related tasks to implement it. Knowing how to transfer the ideas and practices to other contexts and target groups.	Developing/constructing transferring	Developing new approaches to evidence competences in terms of learning outcomes and to create new assessment settings and reference systems for various purposes. Being able to transfer the methodology to different contexts.	Incorporation/internalisation	Having internalised to apply LEVEL5 to document competence developments because of its multiple benefits. Motivating others to apply the concept as a tool for professional development.
4	Knowing when (implicit understanding)	Knowing how the approach can be used for the benefits of learners. Knowing in which depth and in which situation LEVEL5 can be applied. Knowing how to rate and document learning outcomes for different purposes.	Discovering/acting independently	Researching for adequate learning outcome descriptors for various learning fields and competences and searching for suitable techniques for rating and evidencing with LEVEL5 along quality criteria.	Self-regulation/determination	Being determined to be pro-active and creative in applying LEVEL5. Valuing the benefits for educators and learners related to it.
3	Knowing how	Knowing how to apply the LEVEL5 method to rate and evidence competences and LOs. Knowing related quality criteria and how to respect them in evidencing results. Knowing how the purpose of the validation affects the results.	Deciding/selecting	Rating learners against described learning outcomes and reasoning that in a correct way with known reference systems. Being able to communicate the benefits of LEVEL5 to learners and other stakeholders.	Motivation/appreciation	Appreciating the concept of evidencing competences with LEVEL5 in general. Being motivated to develop own competence to work with it.
2	Knowing why (distant understanding)	Knowing the purpose and benefits of LEVEL5 and of evidencing competences in terms of learning outcomes in general. Knowing to which learning theories it relates.	Using/imitating	Describing learners' competences in regard to learning outcomes as being instructed to by others or following given examples.	Perspective taking/interest	Being interested in the concept of LEVEL5 and considering to learn how to apply it.
1	Knowing what/ knowing that	Knowing what LEVEL5 is. Knowing what it means to rate and evidence learning outcomes in terms of knowledge, skills and attitudes.	Perceiving	Perceiving LEVEL5 as an approach to evidencing competences in terms of learning outcomes without considering applying it.	Self-orientation	Feeling that evidencing competences with LEVEL5 can be relevant for own work.

KNOWLEDGE Dimension: My knowledge concerning “Rating and documenting learning outcomes with LEVEL5”

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

L	Level Titles ⁸	Level description	Time 1 (tick)	Give concrete examples of what you knew at the beginning to illustrate the chosen level	Time 2 (tick)	Give concrete examples of what you know at the end to illustrate the chosen level
5	Knowing where else (knowledge transfer)	Having expert knowledge on how to evidence learning outcomes with LEVEL5 and related tasks to implement it. Knowing how to transfer the ideas and practices to other contexts and target groups.	<input type="checkbox"/>		<input type="checkbox"/>	
4	Knowing when (implicit understanding)	Knowing how the approach can be used for the benefits of learners. Knowing in which depth and in which situation LEVEL5 can be applied. Knowing how to rate and document learning outcomes for different purposes.	<input type="checkbox"/>		<input type="checkbox"/>	
3	Knowing how	Knowing how to apply the LEVEL5 method to rate and evidence competences and LOs. Knowing related quality criteria and how to respect them in evidencing results. Knowing how the purpose of the validation affects the results.	<input type="checkbox"/>		<input type="checkbox"/>	
2	Knowing why (distant understanding)	Knowing the purpose and benefits of LEVEL5 and of evidencing competences in terms of learning outcomes in general. Knowing to which learning theories it relates.	<input type="checkbox"/>		<input type="checkbox"/>	
1	Knowing what/ knowing that	Knowing what LEVEL5 is. Knowing what it means to rate and evidence learning outcomes in terms of knowledge, skills and attitudes.	<input type="checkbox"/>		<input type="checkbox"/>	

⁸ Hints for describing the levels:

Level 5: Evaluating/Creating (Transfer – Planning – Producing – Checking – Critiquing)

Level 4: Analysing (Differentiating – Organising – Attributing)

Level 3: Understanding (Explaining – Comparing)

Level 2: Interpreting (Exemplifying – Summarising – Classifying)

Level 1: Remembering (Recognising – Recalling)

SKILLS Dimension: My skills concerning "Rating and documenting learning outcomes with LEVEL5"

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

L	Level Titles ⁹	Level description	Time 1 (tick)	Give concrete examples of what you were able to do at the beginning to illustrate the chosen level	Time 2 (tick)	Give concrete examples of what you are able to do at the end to illustrate the chosen level
5	Developing, constructing, transferring	Developing new approaches to evidence competences in terms of learning outcomes and to create new assessment settings and reference systems for various purposes. Being able to transfer the methodology to different contexts.	0		0	
4	Discovering/ acting independently	Researching for adequate learning outcome descriptors for various learning fields and competences and searching for suitable techniques for rating and evidencing with LEVEL5 along quality criteria.	0		0	
3	Deciding/ selecting	Rating learners against described learning outcomes and reasoning that in a correct way with known reference systems. Being able to communicate the benefits of LEVEL5 to learners and other stakeholders.	0		0	
2	Using/ imitating	Describing learners' competences in regard to learning outcomes as being instructed to by others or following given examples.	0		0	
1	Perceiving	Perceiving LEVEL5 as an approach to evidencing competences in terms of learning outcomes without considering applying it.	0		0	

⁹ Hints for describing the levels:

Level 5: Constructing, transferring to different contexts, i.e. into private life, other fields/contexts

Level 4: Self-directed acting (researching, expanding options, i.e. related to learning content/topic, ...)

Level 3: Acting partly independently, choosing between options, selecting

Level 2: Imitating, Acting without own impulse, acting when being instructed

Level 1: Listening only, participating only, reception without action...

ATTITUDES Dimension: My attitudes and emotions concerning "Rating and documenting learning outcomes with LEVEL5"

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

L	Level Titles ¹⁰	Level description	Time 1 (tick)	Give concrete examples that illustrate the selected attitude level at the beginning	Time 2 (tick)	Give concrete examples that illustrate the selected attitude level in the end
5	Incorporation/ internalisation	Having internalised to apply LEVEL5 to document competence developments because of its multiple benefits. Motivating others to apply the concept as a tool for professional development.	0		0	
4	Self-regulation/ determination	Being determined to be pro-active and creative in applying LEVEL5. Valuing the benefits for educators and learners related to it.	0		0	
3	Motivation/ appreciation	Appreciating the concept of evidencing competences with LEVEL5 in general. Being motivated to develop own competence to work with it.	0		0	
2	Perspective taking/ interest	Being interested in the concept of LEVEL5 and considering to learn how to apply it.	0		0	
1	Self-orientation	Feeling that evidencing competences with LEVEL5 can be relevant for own work.	0		0	

¹⁰ Hints for describing the levels:

Level 5: Constructing, transferring to different contexts, i.e. into private life, other fields/contexts

Level 4: Self-directed acting (researching, expanding options, i.e. related to learning content/ topic, ...)

Level 3: Acting partly independently, choosing between options, selecting

Level 2: Imitating, Acting without own impulse, acting when being instructed

Level 1: Listening only, participating only, reception without action...

LEVEL5 Reference System: Storytelling in a foreign language

KNOWLEDGE			SKILLS			ATTITUDES
Level Title	Level description	Level Title	Level description	Level Title	Level description	Level description
5 Knowing where else (knowledge transfer)	Knowing how to incorporate storytelling techniques in teaching practice. Knowing how to transfer approaches and techniques to other contexts.	Developing/ constructing/ transferring	Developing own storytelling approaches for learning settings. Developing own techniques and being able to instruct others.	Incorporation/ internalisation	Having internalised to incorporate narratives in teaching and learning. Intuitively promoting applied storytelling towards others and inspiring them to apply it.	
4 Knowing when (implicit understanding)	Profound knowledge of techniques and rules for using storytelling in learning settings and thorough theoretical background. Knowing the appropriate approach 'for the occasion'.	Discovering/ acting independently	Actively looking for new approaches of storytelling in learning settings. Actively researching and reflecting on this matter. Trying out different approaches and techniques.	Self-regulation/ determination	Being determined to improve own competence to apply storytelling in teaching or to promote learning in general.	
3 Knowing how	Knowing a number of storytelling techniques for learning settings. Having a repertoire of appropriate stories. Knowing how to turn 'subject content' into a narrative.	Deciding/ selecting	Applying specific storytelling methods for teaching. Actively looking for opportunities to turn subject content into narratives. To teach in a 'narrative way'.	Motivation/ appreciation	Appreciating storytelling as beneficial approach for education and being motivated to improve own skills to work with it.	
2 Knowing why (understanding)	Knowing that through storytelling a teacher can seek attention from pupils and motivate them. Knowing that storytelling boosts language learning, speaking and listening skills and many other competences.	Using/ imitating	Occasionally applying storytelling techniques as shown by others, e.g. in a training. Mirroring storytelling methods from colleagues, peers.	Perspective taking/interest	Generally valuing applied storytelling as method for learning. Being interested in innovative teaching techniques.	
1 Knowing what/ knowing that	Knowing that telling stories is a special art as well as a competence, and that it can be applied in teaching.	Perceiving	Perceiving that sharing stories is a way to learn many things.	Self-orientation	Being aware of storytelling as approach in education without relating it to oneself.	

My knowledge for Storytelling in a foreign language before and after the LISTEN training

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

Level Title ¹¹	Level description	Time 1 (tick)	Give concrete examples of what you knew at the beginning to illustrate the chosen level	Time 2 (tick)	Give concrete examples of what you know at the end to illustrate the chosen level
5 Knowing where else (knowledge transfer)	Knowing how to incorporate storytelling techniques in teaching practice. Knowing how to transfer approaches and techniques to other contexts.	0		0	
4 Knowing when (analytic knowledge)	Profound knowledge of techniques and rules for using storytelling in learning settings and thorough theoretical background. Knowing the appropriate approach 'for the occasion'.	0		0	
3 Knowing how	Knowing a number of storytelling techniques for learning settings. Having a repertoire of appropriate stories. Knowing how to turn 'subject content' into a narrative.	0		0	
2 Knowing why (understanding)	Knowing that through storytelling a teacher can seek attention from pupils and motivate them. Knowing that storytelling boosts language learning, speaking and listening skills and many other competences.	0		0	
1 Knowing what/ knowing that	Knowing that telling stories is a special art as well as a competence, and that it can be applied in teaching.	0		0	

¹¹ Level 5: Evaluating/Creating (Transfer – Planning – Producing – Checking – Critiquing)
 Level 4: Analysing (Differentiating – Organising – Attributing)
 Level 3: Understanding (Explaining – Comparing)
 Level 2: Interpreting (Exemplifying – Summarising – Classifying)
 Level 1: Remembering (Recognising – Recalling)

My skills to tell stories in a foreign language before and after the LISTEN training

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

	Level Title ¹²	Level description	Time 1 (tick)	Give concrete examples of what you were able to do at the beginning to illustrate the chosen level	Time 2 (tick)	Give concrete examples of what you are able to do at the end to illustrate the chosen level
5	Developing/ constructing/ transferring	Developing own storytelling approaches for learning settings. Developing own techniques and being able to instruct others.	0		0	
4	Discovering/ acting independently	Actively looking for new approaches of storytelling in learning settings. Actively researching and reflecting on this matter. Trying out different approaches and techniques.	0		0	
3	Deciding/ selecting	Applying specific storytelling methods for teaching. Actively looking for opportunities to turn subject content into narratives. To teach in a 'narrative way'.	0		0	
2	Using/ imitating	Occasionally applying storytelling techniques as shown by others, e.g. in a training. Mirroring storytelling methods from colleagues, peers.	0		0	
1	Perceiving	Perceiving that sharing stories is a way to learn many things.	0		0	

¹² Level 5: Constructing, transferring to different contexts, i.e. into private life, other fields/contexts

Level 4: Self-directed acting (researching, expanding options, i.e. related to learning content/topic, ...)

Level 3: Acting partly independently, choosing between options, selecting

Level 2: Imitating, Acting without own impulse, acting when being instructed

Level 1: Listening only, participating only, reception without action...

My skills to tell stories in a foreign language before and after the LISTEN training

How to fill this grid: 1. Read the level titles and descriptions. 2. How would you rate yourself at the beginning and at the end (tick 1 box at the beginning and 1 box at the end) 3. Give concrete examples of what you knew at the beginning and at the end and write them in the 2 boxes behind your ticked ones.

	Level Title ¹³	Level description	Time 1 (tick)	Give concrete examples that illustrate the selected attitude level at the beginning	Time 2 (tick)	Give concrete examples that illustrate the selected attitude level in the end
5	Incorporation/ internalisation	Having internalised to incorporate narratives in teaching and learning. Intuitively promoting applied storytelling towards others and inspiring them to apply it.	<input type="checkbox"/>		<input type="checkbox"/>	
4	Self-regulation/ determination	Being determined to improve own competence to apply storytelling in teaching or to promote learning in general.	<input type="checkbox"/>		<input type="checkbox"/>	
3	Motivation/ appreciation	Appreciating storytelling as beneficial approach for education and being motivated to improve own skills to work with it.	<input type="checkbox"/>		<input type="checkbox"/>	
2	Perspective taking/interest	Generally valuing applied storytelling as method for learning. Being interested in innovative teaching techniques.	<input type="checkbox"/>		<input type="checkbox"/>	
1	Self-orientation	Being aware of storytelling as approach in education without relating it to oneself.	<input type="checkbox"/>		<input type="checkbox"/>	

¹³ Level 5: Having incorporated the competence and intuitively doing it, inspiring others

Level 4: Determination to improve, prioritising

Level 3: Motivation and appreciation towards topic (feeling, that it can influence own conditions, motivation to improve)

Level 2: curiosity (interest in topic, being attracted, but still a bit distant)

Level 1: no emotional reference to topic

M4.3 Questionnaire: Conceptualising the assessment of competence developments with refugees and migrants

Question	Your answer
How is the language knowledge and level of the migrants and refugees you are working with?	
How would you explain to your learners what competences are and what competence development is?	
Which competences would you choose to assess with your learners?	
Which methods would you use with your learners to support them in assessing their competences?	
Would you opt for self-assessments (and support them, if needed) or would you do the assessment for/with them?	



BE TEAMWORK

EMPOWERED TOGETHER

Recommendations from
the national pilot projects

05

The LISTEN partners have extensively documented their experiences and results in the implementation of the LISTEN approach in many different learning projects during the practical phase of the project. These results are published in the European Experience Report, which is available in English on the LISTEN website. In the following sections we present some relevant recommendations based on partners' feedback from the practice phase and underpinning the tips given in the previous chapters. We have structured the recommendations according to the main elements of the LISTEN approach: storytelling, intercultural understanding and integration, recording and broadcasting, assessment and validation of competence developments.

Storytelling with intercultural groups

- Create a good atmosphere within the group. Put some effort into teambuilding at the beginning. – We recommend that you really take the time to build up a relationship of trust and respect within the group and have a lot of fun doing so. It is important for the continued work and to reduce the sense of uneven status and prestige.
- The space is important: Find or create a cosy place to do the storytelling. Involve the learners if the room is still to be arranged - this creates the feeling that it is their space.
- When learners sit in a circle, this is a good starting point because everyone can be seen, can act and feel safe when surrounded by others.
- Awareness of the situation of refugees definitely helps to understand them better. Respect the needs and sensitivities of your group members and be sensitive to cultural barriers, e.g. when talking about specific issues in mixed-gender groups. Ask your group if you are not sure.
- Everyone has a story to tell, if you can create the conditions for storytelling. But some people need more time to open up, while others are ready to tell from the beginning. Imagine it is a process that gains momentum over time.
- It is important to have enough time for the process! Give time to everyone to open up and to become heard, and seen.
- Find some questions that you can ask at the beginning. Questions help people to start talking. The questions should be open and start with: WHAT, WHERE, WHEN, WHEN, WHO, HOW or Tell me.... And give time to listen.
- Objects to talk about, songs and music support the opening of the group and help to foster creativity and the willingness to narrate and interact in the group.
- Don't just focus on telling stories, but emphasize that listening is just as important. Be a good listener, too.
- Empathy is an important competence in listening to stories, for the trainers and also for the participants.

- Make it possible for everyone to participate and be successful. Avoid building pressure.
- Be well prepared and always open to improvisation. Be open-minded and curious about what the participants will share. Listen with all your senses. Be present. Be personal, but not private. Be a friend and companion. Don't be afraid of tears, of crying.
- Appreciate each effort made by the participants. Make it possible to laugh and feel free. Make it possible for everyone to use their body and their voice to communicate. Language is communication between people – a teller and a listener.
- Do not force anyone to tell a story in public. Also don't push people to tell personal stories if they are not ready. Everyone should be free to decide how far they want to go.
- Storytelling in a group may become personal, but that's what it is about. Don't focus on potential crisis, e.g. by anticipating that participants are traumatised. Try to take people as they are and trust that telling, even of difficult situations, can turn into relief and new strength. A good group can bear almost anything together.
- Do not be afraid of changing conditions, be open to what you can and cannot do. Change allows you to learn new methods and new tools. And rely on the competence of the group.
- An interpreter in the background, who can intervene in case of language barriers, helps the trainers to overcome language problems. If no external interpreter is available or affordable, participants can be asked to volunteer to help other group members.
- If you work in a group where there are new participants in almost every session, you will have to find a way to present the learning process you have started. One way is to draw a timeline and show what has been done and where you are now.

Promoting intercultural understanding and integration

- If you want to promote integration, create meeting places where diversity is normal, where exchange and cooperation is important, and where stories are shared. In many places public events called Storytelling café or Story evenings take place, where people from different cultures, backgrounds with different experiences come together to tell their stories and to listen to each other.
- Storytelling is a good opportunity to reach out to other stakeholders and organisations and involve them in your work, whether through information, visits or joint activities. It arouses interest and curiosity, and storytelling activities can also be used to build new contacts and networks.

Recording and broadcasting

- If technical activities are to be included in the storytelling project, it might be helpful to dedicate additional training time to the technical preparations and for participants to perform some tests themselves.
- As a trainer, you should first test the intended instruments and be sure how to use them so that you can instruct the group.
- Ask your group if someone has an affinity for technology. If they agree they can become technical assistants who support the others.
- It is easier to record stories in a small group to have less background noise and be more focused.
- Ask the participants if they agree to publish their story and if so, help them to find a good platform to broadcast the story, e.g. on the local radio or through podcasts on a website.
- When recording a story, a microphone can have a very inhibiting effect – prepare your learner for it and allow time for the process.

Assessing and evidencing competence developments

- As far as validation is concerned, it is important to choose an appropriate method for assessing learners' competence development. For learners with low language skills, interactive methods can be used that do not require intensive conversation but encourage them to express their learning outcomes in a playful way.
- Reflection on learning outcomes contributes to the positive impact of storytelling activities by making learning more conscious. But depending on the learners' language level, some creative methods are needed. In any case, it must be properly planned and takes time to be useful.
- For learners with better language proficiency or who wish to demonstrate their competences for concrete purposes such as job search, we recommend organising individual interviews with learners to better reflect on their competences. In this way the process is more focused than in a group. Calculate at least half an hour per participant.
- Start by giving concrete examples of what the competence to be assessed means.
- Use the reference system to formulate interview questions in a simple language. Working directly with the reference system is too abstract.



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