



## Project *iRemember*

Erasmus + KA2 – Strategic Partnership (2014-1-IT02-KA200-003613)

# Teaching & Learning Pathway

## Training Path for Tutors & Teachers:

Overview		
Component	Title	Learning Hours
Training Path: Section 1	Storytelling & Narrative	20
Training Path: Section 2	Story & Storyboarding	13
Training Path: Section 3	The Land	2
Total Training Time		35



# Erasmus+



# Training Path - Section One: “Storytelling and Narrative”

**Erasmus + KA2 – Strategic Partnership (2014-1-  
IT02-KA200-003613)**

Section One of the training pathway for tutors and teachers explores the nature of storytelling, the value of shared stories, as well as offering focus upon aspects of story such as the narrative voice, arc of story, the use of imagery, descriptive language, and all the “mechanics” of storytelling. This section also introduces modes of storytelling (such as Life Writing, Poetry and Narrative song), interview techniques, and theories behind creating a neutral and supportive learning and storytelling environment.

Recommended Training Hours:

**20**



## Introduction:

This Teaching and Learning pathway seeks to train teachers, tutors and facilitators who will be using and delivering the **iRemember** methodology in educational settings. This training resource is designed to upskill through the exploration of storytelling theory, practical activities, examples of best practice, storytelling techniques, multi-media formats, and detailed lesson plans.

Although designed specifically to train and upskill teachers, tutors and facilitators, this training program addresses both tutors and participants because ultimately the program is delivered to all, and all will become familiar with the theories, practices, techniques, and activities herein. This training pathway **must be utilised in close conjunction with the iRemember Methodology Document**. This program employs and encourages open sharing of thoughts, guided discussion, active learning, structured exercises and role-playing. Ongoing assessment and one to one feedback will help promote a mutually supportive learning environment.

## Aims and Objectives:

1. To familiarise all tutors / participants with strategies to promote and inspire intergenerational discussion, shared memory, and collective expression.
2. To develop tutors' / participants' appreciation of narrative as a means of contextualising and documenting the personal and historical past.
3. To develop in tutors / participants a keen understanding of the art of storytelling as a tool to advance the expression of memory and the lived experience in the context of a conflict or post conflict setting.
4. To help tutors / participants gain insights into how narrative and shared memory may be performed, recorded, and archived in a multitude of formats to form an educational and artistic resource and digital toolkit.

## Learning Outcomes:

On completion of this programme, tutors / participants will be able to:

1. **LO1:** Understand the strategies and approaches underpinning the creation of a safe, neutral, and mutually supportive storytelling environment
2. **LO2:** Demonstrate a developed awareness of the power and worth of story emerging from shared memory and intergenerational dialogue (related specifically to conflict and post conflict lived experience.)
3. **LO3:** Demonstrate a developed awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational, shared memory and storytelling.
4. **LO4:** Demonstrate a practical understanding of the methods and strategies used in the development, recording, and archiving of storytelling under the umbrella of shared memory
5. **LO5:** Demonstrate and utilise knowledge of the range of mediums and technological platforms available for the archiving, presentation and performance of narrative accounts.



Storytelling and Narrative: Delivered through the Shared Memory of Lived Experience	
Title:	Type:
A Guide for Facilitators	Resource Guideline
Agreed Charter Template	Learning Resource
Short and Long Strings	Storytelling Ice-breaker Resource
Fact or Fiction	Storytelling Ice-breaker resource
I Remember, I wish	Storytelling Ice-breaker resource
Active Listening	Learning Resource
Good Practice for Storytelling Interviews:	Learning Resource
Possible Prompts / Questions	Storytelling Interview Resource
<i>Gulliver's Travels</i> Task	Conflict Scenario Resource
Ruben and his Father's Car	Conflict Scenario Resource
Painting Pictures with Words	Storytelling Learning Resource

iRemember Methodology 1				
Storytelling and Narrative: Delivered through the Shared Memory of Lived Experience				
Mod	Title	Description	H.	Delivery
<b>1</b>	<b>Storytelling and Narrative: Delivered through the Shared Memory of Lived Experience</b>		<b>20</b>	
Sess. 1	Introductions and Icebreakers	<i>Warm up ideas to help different participants get to know each other a little better, and to get individuals introduced to speaking in a group setting.</i>	2	Face to Face
Sess. 2	An Agreed Working Charter	<i>A activity that builds trust and ensures that aims, objectives and final outputs of the project and the storytelling sessions are made clear</i>	1	Face to Face / Blended
Sess. 3	The Nature of Storytelling: Modes of Story	<i>To explore the nature of stories and the value of shared stories, especially life stories emerging from a conflict or post conflict setting. The session will also foreground the different mediums of storytelling.</i>	2	Face to Face / Blended
Sess. 4	Painting Pictures with Words	<i>Familiarizing participants with the mechanics of storytelling techniques</i>	3	Face to Face / Blended
Sess. 5	Active Listening	<i>To underline the value of active listening to capture stories.</i>	2	Face to Face
Sess. 6	Interview Skills and Experience	<i>To familiarize intergenerational participants with interviews and afford experience in this area</i>	2	Face to Face
Sess. 7	Conflict and Communication	<i>Using fictional conflict scenarios to, explore the power of communication.</i>	2	Face to Face
Sess. 8	Photos and Mementos as Inspiration	<i>Using photos / objects as "launch pads "or inspirations for storytelling.</i>	3	Face to Face
Sess. 9	Behind the Headlines	<i>To demonstrate that every voice, every life lived is valuable as a story.</i>	3	Face to Face

## A Guide for Facilitators

Given the nature of facilitation particularly related to storytelling and shared experience, facilitators need to maximise the effectiveness of the sessions. Facilitators need to be very attentive as to certain issues that may arise in sensitive conflict or post-conflict-related sessions, and be prepared to deal with them. This guide is designed to anticipate and help.

1. **One person is dominating a group:** Acknowledge the speaker but make it clear that input from others is important: for example "Can I hear from someone that hasn't spoken yet?" / "I've noticed that no women have had much to say" / "Could we have another view to support or give balance to this view." Use activities that require everyone's participation, i.e. split into small groups where everyone has a part to play. If a person consistently talks for long periods - without singling anyone out – remind the group many voices make for an active discussion. If someone continually interrupts, don't become defensive, acknowledge the value of their input, but point out that, in the interest of all, interruptions should be kept to a minimum. Offer to allocate the person interrupting time later. If participants keep putting their hands up while someone is speaking, explain that you will allow time when the speaker is finished.
2. **Several people refuse to talk or participate:** If some seem reluctant to participate, try dividing the group into pairs, or small groups with a specific discussion point or points. This might allow for some to feel more comfortable, especially at the outset. You can also employ anonymous written responses to a discussion point to help shy or reluctant individuals have their thoughts discussed. This can help build confidence.
3. **Someone suggests you, as a facilitator, have a biased view:** Always acknowledge the charge, and use honesty. Acknowledge that everyone has to work against their own past – but that actively you seek always to be neutral and fair.
4. **An offensive comment from a participant leads to a negative reaction from others:** Offensive comments are called offensive for a reason - they do often lead to conflict. Refer to the “**Agreed Charter**” (see resource), and point out **the golden rule:** “*always treat others as you would like to be treated yourself*”. Don't analyse or revisit the comment too much – simply register what happened, that it has been offensive, and that you can't allow comments to be offensive - ask that the workshop be continued in the good spirit of progress. If offensive comments continue, you can use the agreed charter to become more firm.
5. **Someone verbally attacks your facilitation:** There will often be a background to this, the key here is not to react “like for like” with an accusatory tone. Never take the charge personally. Rather explain you don't want to disturb the session and offer to discuss things privately during a break. If you actually did make a mistake, acknowledge it, apologize and continue.

6. **Someone presents inaccurate information:** If misinformation or a statement or opinion (misrepresented as fact) is voiced, invite other participants to correct the misinformation or classify it as opinion. For example in the case of the Northern Irish Troubles, if someone were to say: “it is a fact that the Troubles were started on purpose by militant Catholics!” You would invite the group to discuss the accuracy – if no-one does, you should always correct the misrepresented fact. NEVER LEAVE IT – you will lose group respect if you do, and others who may feel too timid to speak up will not trust you after. In this case you might point out, there are many differing views that are often promoted through misinformation but this is *not a fact* – if someone in the group challenges a fact and you don’t have the answer, commit to looking into it. Don’t leave the group with any misinformation.
7. **The focus of discussion drifts from objectives:** It is always good practice to allow a little room for conversations to drift into different areas. If there is a prolonged period where the conversation is off focus, however, gentle, suggestive phrases that invite the group to comment on the focus can steer the discussion back organically – for example: “This is interesting but are there more relevant themes for others?” / “Is this issue important for others?” ultimately you can state: “Perhaps we will return to this but for now we need to get back to the focus”
8. **Group participant states “this is pointless!” or asks “what’s the point in all this?”** Never get into a debate about whether the sessions will make any difference or are important - you wouldn't be facilitating them otherwise. Instead point out how everyone’s life and experience is important and valuable, that stories are humanity’s way of making sense of itself!
9. **You realise you dislike a participant:** You are a facilitator - but human - and entitled to personal likes and dislikes. However, you must also keep in mind that as a facilitator, your neutrality is essential to the success of any storytelling session. Acknowledge your feelings to yourself, but never let them become obvious, or become reflected in how you deal with anyone.

**10. Have fun:** laugh, cry and value the sessions!

**Note:** It is helpful to practice responding to challenging situations by role playing them with others. As you gain experience as a facilitator you will discover additional responses to these and other situations and will develop your own style.

# Agreed Charter

## Principles & Objectives

- To facilitate the sharing of memory and experience in a mutually supportive storytelling environment
- Support interaction and discussion between generations
- To discuss experiences of past and present conflicts and the impact on everyday life.

## Endgame Outputs

- Written accounts, literary style: stories, poetry, storyboards
- Video, song, interactive multimedia
- On-line resources: Haatch, The Land

## Good practices to be promoted

- **The Golden Rule:** treat others as you would like to be treated yourself
- Allow a speaker the time and space to share their story
- Interruptions kept to a minimum

## Unwanted practices to be discouraged

- Aggressive or abusive language or behaviour
- Constant interruptions
- Creating disruptive noise / unduly talking over others

Signed:

N.B. This Charter template should be printed out on an A3 or larger scale

## Storytelling Ice-breaker **Game 1: Short and Long Strings**

**Introduction:** This is an ice-breaker activity that is also very useful in a storytelling scenario to help different participants get to know each other a little better, and to get individuals introduced to speaking in a group setting. It can also help start off interesting conversations and help to get dialogue going between intergenerational participants. The game can be run several times to get different people talking. The central idea is that strings of different lengths are hidden in a box with only their ends showing out of pre-prepared holes - individuals must randomly choose a string and as they slowly wind the string around their finger they must introduce and talk about themselves: their life, family, history, likes, dislikes, hobbies etc. The longer the string the longer they have to talk. When the string is fully out of the box, and around an individual's finger, only then can they stop. The fun lies in not knowing how long each person will have to talk for, but it also introduces participants to each other.

**Preparation:** This activity needs preparation work before the storytelling session begins. Purchase a large ball of string, or multiple balls of string of different colours. With a pair of scissors cut strings of different lengths — try not to make any too short, perhaps the smallest 12 inches (30.5cm), and the longest 40 inches (just over 1 metre), with varying lengths in between. Then get a small box (shoe box is ideal) and putting the strings of different lengths inside, cut holes and allow the ends of the strings to hang out in equal lengths (about 2 inches or 5cm). Use a lid or a cover to hide inner string length.

**Playing the Game:** The participants are split into small groups of 3, 4 or 5 (to match the amount of strings). To play, ask the first volunteer from a group to choose any piece of string that is hanging from the box. Ask this participant to begin slowly winding the string around their finger whilst talking about their life. You can have headings such as life / family / home / likes / dislikes / schooldays / favourite place etc. on a flipchart or screen to help those having to speak for longer times focus on what to say. There is a lot of fun generated through individuals and a listening audience waiting for the string to run out – but also a lot of key information is passed around. When one individual is finished, ask the next participant to choose a string and repeat around the groups. Remember after one group has finished, reload the box secretly so that the string lengths are unknown.



## Storytelling Ice-breaker **Game 2: Fact or Fiction**

**Introduction:** This is an ice-breaker activity that builds confidence in terms of individuals speaking in a group setting whilst also introducing participants to the art of storytelling. This activity also helps participants to bond whilst allowing them to learn interesting facts about each other. Ultimately the game can really help introduce participants young and old to each other in a very unique and creative way. The key idea is that individuals are invited to think of an interesting fact about themselves, and to present this fact along with two untruths or fictions. Others must try to guess what the “fact” is and what the “fictions” are.

**Preparation:** This activity needs very little preparation work before the storytelling session begins, but some preparation can facilitate a smooth game. Having an example prepared with a fact and two fictions about yourself to demonstrate how the game works is always useful. It is often a good idea to start with a facilitator as it helps relax participants while they try to work out the fact. A means by which scores can be shown is also useful, as this can be run as team against team. Finally a series of interesting possible fictions pre-prepared can help in the event teams or individuals struggle to come up with these, but teams should always be encouraged to come up with their own fictions first.

**Playing the Game:** The participants are split into small teams of 3, 4 or 5. From here, in secret, they introduce and discuss interesting facts about each other. Next they help each other make up fictions. They write these down, and keep the fact secret. The facilitator can move around the room and help in the process, whilst encouraging the teams to elaborate or give more details about the fact and fictions (get participants to tell little stories). When teams are ready they face each other and take turns to try and fool each other. A good teambuilding and bonding strategy for the facilitator to use is to get members of each team in turn to read out about another member of that team. For clarity an example follows: Imagine one team is made up of three participants: *Maria*, *Raul*, and *Davit*. Let us say that *Maria* has really acted in a film before – this is her fact. Now the team have to help her come up with two “believable” fictions. For example: “*Maria* has a licence to fly a small aircraft” and “*Maria* once dug up a rare gold coin dated to 100 BC and sold it to a museum”. The facilitator should encourage the team to add to these, by giving further details before reading out. For example on the truth “*Maria* has acted in a film before, it was 5 years ago now, it was a low budget film and *Maria* was cast after the director thought she looked perfect for the part etc...” and similarly add false detail to the fiction: “*Maria* once dug up a rare gold coin dated to 100 BC and sold it to a museum, she has always had an interest in archaeology, the lucky find happened during a trip away with friends etc...”. The team decide who will read the fact and who will read the fictions, so in this example the team might give the fact to *Raul* or *Davit* to read out, and even though it is about *Maria* she might read a fiction out to confuse the other team. The opposition have to try to identify the fact, and the facilitator might allow one or two questions. If the team trying to guess get the fact straight away they get 2 points, if they get it right in the 2<sup>nd</sup> guess they get 1 point and 0 if they fail to get the truth. The play then switches to the opposing team. Scoring the teams is not necessary but it can make things more fun and help get everyone enthused – a facilitator could even introduce a token prize for the winners such as cream buns.

### Storytelling Ice-breaker **Game 3: I Remember, I Wish**

**Introduction:** This is an ice-breaker activity that foregrounds the I Remember concept and introduces participants to storytelling and speaking in front of others. Again, this builds confidence, whilst allowing individuals to learn about each other. The activity facilitates intergenerational bonding.

**Preparation:** This activity needs very little preparation work before the storytelling session begins, but a good, comfortable space and chairs seated in a semi-circle can help encourage bonding. Also facility to play relaxing music and lights turned down low can help create mood and provide comfort for participants.

**Playing the Game:** The facilitator tries as much as possible to relax individuals by placing chairs in the middle of the room reducing to soft lighting and playing soft music. The facilitator then asks all to sit in contemplation of their own past, to remember specific moments. The facilitator asks that no one speaks, and that each reflect internally. Then the facilitator instructs that each consider what they would wish for in their own lives, or for the country of their birth, (this can relate to the conflict of a region).

As the low music plays the facilitator then invites volunteers to share what they remember – the facilitator can lead this – volunteers are asked to stand up and begin by saying “I remember...” – the activity usually gathers pace as when one participant hears another speak they tend to join in. After the 1<sup>st</sup> “I remember...” phase participants in the same way are asked to stand up and begin with “I wish...” to reveal a hope for the time ahead. This session can be organised so speakers are invited from left to right along the chair arrangement.

All this encourages intergenerational bonding and opens up participants to telling stories of their past, and their passions.

## Active Listening:

Active listening involves giving full attention to the speaker, it is important that the 'active listener' is also perceived to be listening closely - otherwise the speaker may conclude that what they are talking about is dull or of no value. Active Listening is conveyed to the speaker by using both verbal and non-verbal strategies or messages such as by simply voicing appropriate interest (verbal): "Incredible!", "yes, I understand", "so very sad", "oh, that's a beautiful story" or (non-verbal) maintaining eye contact, sympathetic head nodding, emotional mirroring (all explained in more detail below).

By providing such responses or 'feedback' the listener makes the speaker feel valued, more confident in their story, more at ease and most importantly more open to share personal, emotional and important stories. Listening is the most vital component of interpersonal communication and dialogue.

Listening is not something that is a result of not talking as another talks (that is hearing), listening is an active process. Active listening in particular is not simply giving attention to the speaker, but really "tuning in" with both verbal and non-verbal signs of interest and attention.

Those sharing memories or recalling experiences really respond to listeners that demonstrate "active listening".

**Verbal & Non-Verbal Active Listening:** Listeners may naturally or instinctively display verbal and non-verbal active listening. It is of very useful, nonetheless, for those listeners of a shared story or experience to be aware of steps they can take to promote their active listening skills – and to develop these skills. These include the 8 strategies that follow – the first two are verbal, the final 6 are non-verbal:

- 1. Verbal Confirmations:** It can be very reassuring to a speaker when a listener acknowledges important, emotional or key points in a shared memory or story through mood-appropriate verbal confirmations such as "amazing!", "Oh, that must've be terrible for you", "what a beautiful moment in your life" etc. – These should come naturally, but being aware of the practice can help.
- 2. Timely questions or verbal prompts:** Often someone sharing a memory or story touches on an emotive or key moment, it can show real interest for a listener to ask a speaker to develop that part of the story. The listener can use phrases such as: "How did that make you feel?" or "can you tell me a little more about that?"
- 3. Eye Contact:** Eye contact with a speaker can help create and promote a focussed and attentive listening environment, especially when combined with other techniques (see below). It is worth noting, however, that sustained eye contact can be intimidating for more reluctant speakers – a good active listener should get a sense of a speaker's comfort levels with eye contact. If eye contact needs to be broken with a shy speaker, nodding with eye contact lowered can still convey attention.

4. **Smiling** (where appropriate): Smiles can positively relay that a listener is being entertained or enthralled by a speaker. Combined with affirming nods, smiles can be powerful in confirming that a speaker is being listened to and understood. Of course, if there is a harrowing or sad aspect to a relayed account, smiling would be replaced by facial empathy (see below).
5. **Signs of Empathy:** If a shared memory has an upsetting or tragic aspect to it, displaying a harmony of emotion with the speaker, by acknowledging the sorrow through facial expression can really help the speaker. If the speaker becomes too upset, always be ready to pause the session and offer comfort whilst acknowledging the power of the story.
6. **Posture:** Posture can send very strong messages whilst listening or during interpersonal discussion. An attentive listener tends to lean slightly forward or sideways whilst sitting perhaps whilst resting the head on one hand. Negative posture would be a listener leaning fully back and away from the speaker. Other negative body shape would include crossed arms or legs. A more open posture conveys a sense of welcome for the speaker's story.
7. **Mirroring:** Automatic reflection/mirroring of any facial expressions used by the speaker can be a sign of attentive listening. These reflective expressions can help to show sympathy and empathy in more emotional situations. Attempting to consciously mimic facial expressions (i.e. not automatic reflection of expressions) can be a sign of inattention.
8. **Resisting Distraction:** The active listener will not be distracted and therefore will refrain from fidgeting, looking at a clock or watch, scribbling on paper, looking at others in the room. The sole focus should remain on the speaker.

**Note:** A good listener will also get a feel for the speaker quite quickly and sense if they are building trust or if they dislike anything about the active listening process (maintaining eye contact for example) – a good, attuned active listener will modify strategies in accordance with the signals emitted by the speaker.

## **Good Practice for Storytelling Interviews: Between Young People and Speakers of an Older Generation**

When preparing an interviewer, particularly a young person, to sit with a speaker in a storytelling and shared memory environment, specifically in the context of a conflict or post conflict scenario, a facilitator should always remind those posing questions and giving prompts to practice Active Listening. Other suggestions for good practice are to focus the interviewer on the following:

1. Always come prepared to capture and record the story, either through audio or simply by writing things down (Advance permission will always have been organised to record).
2. Always assume the speaker wants to share emotion and a personal, touching story. Never prepare for an interview as if it will be small talk. This will come across to the speaker.
3. Take things at the pace of the speaker, but encourage the speaker to talk about feelings, memories and experiences.
4. If a speaker, through shared memory, is offering emotional or possibly tragic sentiments, do not shy away from them. Be brave and embrace the deeper emotions with the speaker.
5. Support and comfort a speaker who becomes emotional (see Active Listening).
6. If a speaker begins to shy away from emotion, give them time, but try to refocus them by saying "It is clear this is emotional for you, but it is a beautiful and important story, can you stay with it and say a little more?" If the speaker is clearly not willing never force the issue.
7. Allow silence to be a friend if emotion is in a shared memory, let silence sit in the air – a speaker often needs a moment or two to allow connection to a memory.
8. If a speaker is spending too much time on small talk or general conversation, do not be afraid to steer them back onto an important focus by using prompts (see possible prompts / questions below).
9. Always try to move the speaker from general points to detail. Ask for more detail if the speaker begins to move on from an interesting scene or moment in the story. The more detail the better – ask for the sights, sounds, smells, emotions, finer descriptions of interesting parts of the shared memory (see "Panting Pictures with Words" resource).
10. Look for symbolic, poetic and colloquial language – facilitators in different regions should be tuned in to these, for example a native Romanian or Armenian, may be very aware of the idioms of the region - capture these! These can be key to a story, and help create an authentic story.
11. Encourage a speaker to talk about his or her self, personal emotions and memories, and not focus too much on others in their story.
12. Other than introductions and one or two polite exchanges, resist the temptation to place focus on your own life, or your own emotional reactions to a story or a theme you recognise. This is the speaker's story, they must be central to the process.

## Prompts or Questions to help Speakers share their Memories and Stories

Often in a storytelling / shared memory environment the speaker may be unsure as to how to begin - specific prompts and questions can be really useful to focus a speaker. When asking such questions the interviewer should always be practicing active listening and attending to the good practice strategies mentioned in the previous page. Please note: All of these questions (particularly Q4 – Q7) may be adapted to be more specific to a given region.

### Possible Prompts / Questions:

1. How was the time of your childhood different from today? (ask for specific details)
2. What were your school days like?
3. When you were younger, what were your dreams? What did you want to do with your life?

*The next 4 questions can be made specific to the region the shared memory is connected to – but here, by way of example, they are in the context of the Northern Irish Troubles:*

4. Have you been personally affected by The Troubles or by sectarianism?
5. Is there a specific memory you have about the Troubles? If the answer focuses on the big facts concerning a headline tragedy such as Bloody Sunday or the Shankill Bombing – ask for personal reflections: “How did the day begin for you? What do you remember about that day? What about the days that followed? How did you feel? How do you feel now looking back?”
6. For you what is the real tragedy of the Troubles?
7. Do the echoes of the days of The Troubles still reach you today?
8. Can you describe a difficult time in your life and how you coped with it? What did you learn about yourself and others?
9. If you had the power, what would you change about the past?
10. Tell me about happy days in your life so far?
11. What gift would you most want to pass on to the next generation?
12. Who are the heroes you have known in your life? What are your memories of them?

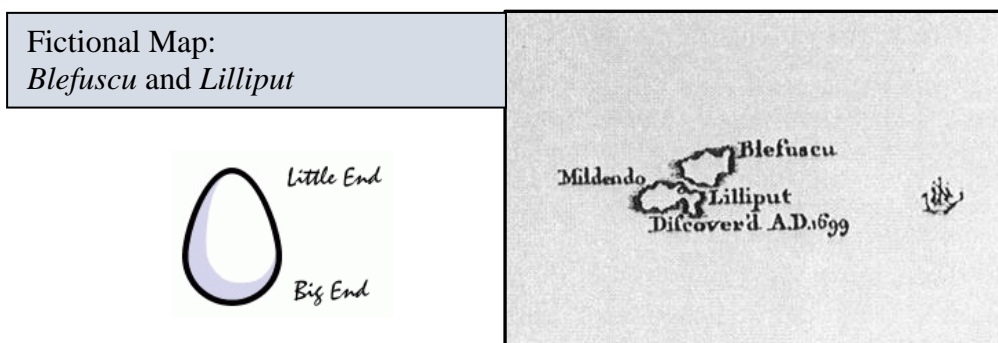
**Note:** Remember, the above are only suggestions, script questions that may be specific to the conflict of a region.



## Conflict Scenario 1

### Gulliver's Travels Task

**Introduction:** Gulliver's Travels is a classic satirical novel by Irish author Jonathan Swift. It has clear reflections on the political situation in Swift's own time (and is still relevant today). One of the major satirical themes in the book is the egg dispute between the *Lilliputians* who insist that boiled eggs must be cracked open from the little end, and *Blefuscu* who believe strongly that boiled eggs must be cracked open from the big end. These differences between Big-Enders and Little-Enders, is down to interpretation and understanding of a reference in **their common holy scripture** as to the proper way to eat eggs. This conflict of ideas cannot be resolved and leads the countries into war against each other. There is a long history of attacks and killings between the countries. In their history *Blefuscu* attacked and conquered *Lilliput*, the *Lilliputians* later rebelled and won independence. Each are deeply suspicious of the other and hold deep grudges as to the past. *Lilliputians* and *Blefuscu* could have benefited so much from ending the war. They could have opened up trade again with each other, supported each other - but the war raged on to the detriment of all.



### Discussion topics for Groups to Consider:

1. Is the conflict between the two groups ridiculous? Why?
2. What could possibly be the reasons that the Big Enders & the Little Enders have such strong immovable views on which end to crack an egg?
3. Is the issue of which end to open an egg the real issue? If not what is it?
4. What could be done to avoid war and get the countries working together?  
Remember this dispute relates to their holy beliefs and is thus very sensitive.

**Role Play:** participants should be divided into 2 groups representing the Lilliputian and the *Blefuscu* governments, their task, using communication and back and forth representatives, is to broker a peace but to keep face and keep their people happy. Each government must try to have the other acknowledge great wrongs – the sacred Egg issue should be dealt with sensitively – remember this equates to religious beliefs. The absurd nature of this war and the egg dispute mirrors real life problems faced by many countries and peoples: ideological, theological, age-old disputes and histories often get in the way of real peace building. Jonathan Swift in part was satirizing the disputes of governments in his own time and the conflict between Catholics and Protestants – but, of course, the themes are still true today. **Get groups to consider how the absurdity of the Egg dispute might mirror aspects of real life modern disputes and conflicts – conflict scenarios may be created to reflect specific issues**

## Conflict Scenario 2:



### Ruben and his Father's Car Task

**Introduction:** A Conflict arises between a teen boy and his father: Ruben (18) has just got his driver's license and asks his father if he can borrow the family car that night. The father is obviously not happy about this, and demands to know where Ruben is going and why the car is necessary.

Ruben explains how he wants to take two of his teenage friends to the movie theatre which is too far to walk. The father explodes with outrage - most of his annoyance seems centred on having three loud teenagers running around unsupervised in his car – he hints, without saying it straight out, that maybe Ruben's friends might be drinkers, and there may be drinking in his car. He indicates also that Ruben has no experience of driving and will have to wait a long time before borrowing the family car - he finishes with a firm "NO!"

Ruben explodes back and points out his father is unfairly judgemental, and never gives him the benefit of the doubt – he ends by storming off saying he'll never be in his father's car again, that he will walk everywhere from now on. The father and son relationship is at the point of breakdown.

### Discussion Questions for Groups to consider:

1. Why did the conflict get so heated so quickly?
2. How could this conflict be resolved, after both parties have exploded in anger?
3. Would a mediator be needed? If not, who could make the first move to resolve the issue? What could they say?
4. How could this conflict have been avoided before it got too heated? What could Ruben have said to convince his father? What could the father do to get a happy outcome for him?

**Role Play:** Divide participants into two groups. This can be done randomly or individuals can decide which viewpoint they wish to represent: Ruben or his father. Considering the discussion points above, groups try to resolve the issue, keeping both parties reasonably happy. Role-play relates to individuals becoming Ruben and the father, and perhaps a mother / older sibling figure as mediator and run the dialogue or communication between them. The argument itself between Ruben and his father could be played out also to set the scene.

**A good strategy in this role-play is for groups to actually write down / create the dialogue (a script) that could lead to a resolution and act it out.**



## Painting Pictures with Words: The Language of Storytelling

A facilitator should always allow, in the first instance, the natural and open sharing of a memory or story as the speaker wishes to relay it. It can, however, be really useful and beneficial for storytellers to be aware of strategies that can help enhance a tale in the telling. With this in mind a facilitator should encourage participants, after their story in original form has been shared and recorded, to think about looking for moments and stages of to breathe life into or to add descriptive detail to the story whilst **holding on to the all-important, original, local voice**. In particular, it is empowering participants to make them aware of the power of words to describe, recreate a time and place, evoke emotion and draw a listener or reader in.

Descriptive language obviously seeks to describe something (a place, person, object, emotion, or situation) but the real power of descriptive language is that it creates pictures and evokes emotions (moods) in a reader's mind and brings the world of a story or shared memory alive – especially if the story is of a time gone by. The key point here is that participants should be made aware that the crucial thing with storytelling language is that it has the power to bring a story or memory alive rather than simply offer a cold factual account of a place, time or event.

### Key strategies to improve storytelling:

1. **Show don't tell:** so, for example, instead of simply saying *“it was a beautiful day”* use language to **show** the beauty of the day. Thus instead of *“it was a beautiful day”* the language of the story could be *“There was not a cloud in sight, and the clear, refreshing glow of the morning washed over the town. The sun, high in the sky, beamed down upon everyone and everything.”*

This technique can be used for all aspects of storytelling for example to **set the scene** of a time gone by: Thus instead of *“Derry city centre looked different in the 1970s to what it does now”* – the language could show this: *“Back in the 1970s Derry's city centre was not dominated by shiny new cosmopolitan stores, shopping centres, or cultivated pedestrian zones, instead the aging wooden docks, the towering shirt factories and the security strongholds with check points, barbed wire and iron gates were common sights”*

The same **“show don't tell”** approach can be used to evoke mood, tension and emotion. So instead of *“I noticed that the young soldier at the checkpoint looked nervous”* the language could be: *“There was a noticeable unease in the young soldier's eyes, he didn't appear to me as a defender of a nation but rather as a little boy lost: a boy in need of home and a hand to lead him from his sentry post. As the sounds of cars screeched across the city, I noticed how a nervousness framed him.”*

Participants when invited to consider their own work should be advised that important moments in a shared memory or story could benefit from this kind of descriptive attention.

2. **The Narrative Voice:** This is the voice that relays the tale being told. One major decision a storyteller has is to ask is through whose eyes and from whose point of view will this tale be told? There are many styles of engaging narrator and a storyteller should be made aware of paying attention to the tone of their narrative voice (i.e. is it comical, conversational, clinical, contemplative etc.)

**There are many differing modes of narrative voice – major narrative modes are:**

- **The 1<sup>st</sup> person narrator:** although limited to a single perspective, this narrative mode can intensify emotion and help a reader to relate to character – the 1<sup>st</sup> person narrator can also offer an intimate, conversational tone, as well as emphasize the humanity of a life lived in the midst of unfolding events.
- **The 3<sup>rd</sup> person narrator:** aspects such as plot / character / character description / dialogue etc are presented from a voice, or point of view ‘outside’ of the story. The 3<sup>rd</sup> person voice can limit itself to the thoughts, feelings and perspective of one main character – or be more “Godlike” and show a wider all-knowing perspective that might delve into the thoughts of more than one character.

#### **Other Types of Narrative Voice:**

- Framed, Split and Multi-narrators - stories told from more than one perspective. An example would be Joseph Conrad’s *Heart of Darkness* and Bram Stoker’s *Dracula*
  - Unreliable narrator - a narrative voice that may not, or is unable to give all the facts due to a lack of clarity or a desire to mislead. An example would be J.D. Salinger’s *Catcher in the Rye* or Ken Kesey’s *One Flew over the Cuckoo Nest*
  - Narrator on the Shoulder of the Hero – a voice from a character in the story, that is not the main character but who is telling the story of the protagonist and unfolding events - an example would be John Watson in the Sherlock Holmes stories
3. **Multi-sensory presentation** of imagery – we all experience the world through 5 senses, encourage storytellers to include more than just visual images, try to have stories relay the sights, sounds, smells, taste, touch of the world being presented. For example a visual only presentation of Romania’s Danube Delta might read: “*the dark ridges of mountains and the green hills looked over the Black Sea and a land of wildlife and colour*” – a multi-sensory presentation would add more than visuals: “*the dark ridges of mountains and the green hills gave way to a precious wilderness where the land felt soft underfoot, and a deafening chorus of wildlife that seemed to call out to the distant ships on The Black Sea*” – this description contains sights, sounds and touch.

In Storytelling language there is a 6<sup>th</sup> kind of imagery: **kinaesthetic imagery** (a term that just means the imagery of movement). This too helps to bring stories alive by showing things in movement: *“the rolling clouds over the town / shadows and soldiers moving silently through back alleys”* etc.

4. **Virtual Camera:** Every storyteller has control of a “virtual camera” that can show a reader or listener wide shots and close ups – panoramic scenes, then close up details. For example: **Wide shot:** *“The peace march made its way through the streets of the old town, voices filled the air with cries for justice”*  
**Close up:** *“The peace march made its way through the streets of the old town, a child in the crowd held his father’s hand tightly noticing the passion in his father’s cries for justice”*

It can be very effective to combine and switch between these. A participant sharing a memory could be encouraged to start out with a wide view of the day / scene / time period but then close in on very specific details – it is often the fine, personal details that make a story engaging.

5. **Word Choice:** This sounds like an obvious idea, but actually focussing storytellers on their choice of words can really help them improve a piece. Encourage participants to think about words, particularly the describing words used in an original version of a story. Changing one or two words in a key sentence can have a dramatic effect. For example: in the following *“When the girl spoke of her father there was sadness in her voice”* – this does capture a mood but just by changing the word “sadness” the emotion is raised: *“When the girl spoke of her father there was **tragedy** in her voice”*
6. **Sentence length:** varying sentence length in a story can help make the tale engaging. **Short sentences** work well to convey tension and mood: *“I waited, holding my breath. I heard footsteps approach. My heart was pounding in my chest. I knew time was running out.”* **Long sentences** can be used to create very descriptive scenes: *“Armenia’s Yerevan with its graceful old world buildings, elegant streets, shops and squares lies in an ancient, almost mystic valley, guarded by imposing snow-capped mountains.”*

## Figurative Language:

It can be helpful to alert participants early as to the clear difference between literal and figurative language asking them to discuss the difference. Using examples, underline how literal language means exactly what it says, while figurative language creates mood and effect to bring a story to life.

**Major Types of figurative language and techniques used by creative writers below:**

**Metaphors and Similes are both comparisons that use existing or common knowledge to offer an insight.**

1. **A Metaphor** makes a direct connection by using words such as IS or WAS to offer an insight that helps a reader understand the comparison. Examples include:

- My mother was my light upon those dark times
- My brother is my compass in life
- Time is money
- His love was a shield against despair

A metaphor can also use the word “of” to make the comparison - examples include:  
He had a heart of stone / she had the cutting wit of a sharp blade.

2. **A Simile** compares two things using the words “like” and “as” Examples include:

- Her eyes were as bright as the midday sun
- The rain fell like teardrops from the sky
- They were as innocent as the morning snow
- He had a mind like a computer

**REASON USED** - The reason why metaphors or similes are used depends on the context – for example the simile “He had a mind like a computer” is used to underline intelligence and speed of thought, the metaphor “My brother is my compass in life” relays the guiding nature of the brother character.

3. **Hyperbole:** is an exaggeration that emphasizes a point – Examples are:

- It was an endless wait.
- You could have knocked me over with a feather.
- For the millionth time stop exaggerating

**REASON USED** – Hyperbole is ALWAYS used to emphasis or underline or draw exaggerated attention to something

4. **Personification:** Personification gives human qualities to non-human things. This can be through action / emotion (the clouds cried), or physical description (the fingers of the frost). Other examples:

- opportunity knocked on the door
- the cruel war raged on, touching all with tragedy.
- the sky smiled down on the day
- the eyes of the night were watching me.

**REASON USED** – Personification is ALWAYS used to bring something to life or make it seem it has intention or consciousness.

5. **Alliteration:** Alliteration is a repetition of the first consonant sounds in three or more in close proximity. Some examples are:

- The snake slid across the sand

- We waited and wondered when the others would wake
- The shadow of the ship shifted on the water

**REASON USED** –ALWAYS used to offer flow to language or show movement

**6. The Power of Three (or The Rule of Three):** offers three nouns, verbs, adjectives or brief phrases in a row

- Past, present and future
- The sun, the moon and the stars
- He tripped, stumbled and fell

The Power of Three is often used in speeches or famed declarations

- "Life, liberty and the pursuit of happiness" (US Declaration of Independence)
- "Government of the people, by the people, for the people." (Abraham Lincoln)

**REASON USED** –ALWAYS used for momentum or flow in language.

**7. Onomatopoeia:** Onomatopoeia is the use of words that sound like their meaning, or mimic the sound being portrayed. Here are some examples:

- The burning wood hissed and crackled. Other examples are words such as - beep, whirr, click, whoosh, squelch, slap swish, zap, boom, munch, smash, whack, quack, meow, oink, and tweet.

**REASON USED** - Onomatopoeia is ALWAYS used to appeal to the sense of sound of the reader or to give a piece of writing a multi-sensory presentation.

**Note:** Storytelling strategies such as those above should *never be imposed* upon a story to replace the natural voice / tone / language of a shared memory. Used in the right way, however, a story or shared memory can be enhanced with these strategies to release the true power and beauty of a tale and bring it alive. Finally participants should be encouraged to employ **unique** figurative language (not clichés)

## Lesson Plan 1

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b>Session 1</b>	<b>Title: Introductions and Icebreakers</b>			
<b>Duration</b>	2 hours			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		Yes		
	The focus here is on welcoming participants, putting them at their ease through the use of ice-breaker activities, getting them to find out more about each other. The session also promotes intergenerational teamwork and discussion.			
<b>Learning objectives</b>	<ul style="list-style-type: none"> <li>To give participants an introductory understanding of storytelling as a means to document the past and lived experience.</li> <li>To promote the value of teamwork, planning, creativity and dialogue.</li> <li>To generate bonding, trust and respect between individuals despite background or age.</li> </ul>			
<b>Intended learning outcomes:</b>	<p><b>LO1:</b> Understand the strategies and approaches underpinning the creation of a safe, neutral and mutually supportive storytelling environment</p> <p><b>LO2:</b> Demonstrate an awareness of the worth of shared memory and intergenerational dialogue</p> <p><b>LO3:</b> Demonstrate an awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational shared memory and storytelling</p>			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
<i>The time sequence for these steps is flexible, but a break should be factored in between icebreaker activities – and another before the refecton session.</i>	Introductions	This is really a brief casual facilitator-led introduction to welcome all participants, to impart in a relaxed manner the main ideas behind the sessions to follow. Also to relay how storytelling can be a wonderful way to share memories, experiences, to revisit the past and even to promote healing and understanding.	Flipboard / Whiteboard PowerPoint The facilitator can use a PowerPoint or a pre-prepared hand out with main points, in a clear bullet point style that is accessible and easy to follow. Keep it simple!	
	Icebreaker game 1: Long and Short Strings	Divide the participants into small groups and refer to the info sheet supplied in this pack on “Icebreakers” to run this activity.  Groups could be divided by age or gender, or randomly.	Pre-prepared materials strings (coloured) cut to different sizes A box with holes. Flipboard / Whiteboard / Paper to record names, and other interesting facts about participants.	
	Icebreaker game 2: Fact or Fiction	As before: divide the participants into small groups or teams, and refer to the info sheet supplied in this pack on “Icebreakers” to run this activity. Groups could be divided by age or gender, or randomly  It can be like quiz-style game if teams are sat behind desks facing each other – and a scoring system is introduced	Movable tables and chairs can be useful here, so that groups can gather in their own space, prepare their fact or fiction presentations and later face each other in a quiz style set up. Participants, with permission, should be encouraged to take note of interesting facts that arise about individuals, so that they become more familiar with each other.	



		(see Icebreakers info)	
	Icebreaker game <b>3: I remember, I wish</b>	Create a relaxing mood, with chairs in a semi-circle, and ask participants to consider their own pasts, and the hopes they hold for the future.	Chairs in a semi-circle, soft lighting, facility to play relaxing music. Participants should be encouraged to pay close attention to each other as each speaks.
	After games discussion	Participants should be invited to reflect upon the activities, and all the information that has come about concerning individuals. A facilitator can then, using information recorded, ask the group to recall key facts about each other: “Can anyone recall which participant stated...?”– Discussions can be encouraged between participants on interesting facts that have been shared.	Participants, with permission, should be encouraged to take notes of interesting facts raised – as well as recording which aspects of the activities they enjoyed most.
<i>Evaluation methods</i>	Face to face	Tutor evaluates participation and aspects such as enthusiasm, teamwork, input, planning and communication (and positivity). Participants self-reflect	
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"><li>• Flipboard / Whiteboard</li><li>• A hand-out on main iRemember Storytelling points and main concept</li><li>• PowerPoint slides</li><li>• Pre-prepared cut strings, box</li><li>• Scoring facilities</li><li>• Movable tables and chairs</li></ul>	
<i>In-class assignment 1:</i>	Participants take part in Icebreaker activity: Short and Long Strings. This gets them used to talking in a group setting		
<i>In-class assignment 2:</i>	Participants take part in Icebreaker activity: Fact or Fiction. To play this game effectively requires planning, teamwork and creativity – all relates to storytelling and speaking in a group.		
<i>In-class assignment 3.</i>	After Icebreaker reflection: participants should reflect upon the games played, and discuss the new facts they know about each other – this all is a great way for a group to bond.		
<i>Methodology</i>	Free and guided discussion, game play activity, teamwork, planning, reflection, note-taking		
<i>Additional Notes:</i> This session is designed to help make individuals relaxed, to introduce them in a gentle, fun way to speaking about themselves in a group. <b>One or all of the ice-breakers may be used</b> , or an individually conceived ice-breaker in their place. Assessment is focussed primarily on tutor / facilitator observation on teamwork, organisation, input, communication, planning, creativity and initial storytelling skills. The self-reflection of the participants is also noteworthy here. Facilitators / tutors should try always to promote fun in the icebreaker activities – a good tip is for the facilitator to go first in both icebreaker games, whilst making sure key points are highlighted and learning outcomes are met. Participants should be encouraged as much as possible to get involved with the games, indeed these icebreaker games are designed to be a gentle, easy and enjoyable way of getting all involved and talking - but at this early stage if someone is obviously uncomfortable do not push them, rather involve them privately one on one asking their name, and other general facts – let such individuals relax a little more and take their own time to become more fully involved.			

## Lesson Plan 2

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b>Session 2</b>	<b>Title: Creating An Agreed Working Charter</b>			
<b>Duration</b>	1 hours Initially (then ongoing)			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		Yes	Yes	
	This focus will fall on the worth of creating an agreed charter between all participants and the facilitator about the nature of the sessions to follow. The first main aspect of such a charter is so that the aims, objectives and final outputs of the project and the storytelling sessions are made clear for all to see. The second key aspect relates to everyone agreeing on ground rules going forward. Agreeing on ground rules from the very start can help inspire confidence and a storytelling environment where trust is the key. The lesson is based upon empowering participants through guidance to create and take ownership of their own charter			
<b>Deliverer</b>	Tutor			
<b>Learning objectives</b>	<ul style="list-style-type: none"> <li>To underline the importance of clarity of aims, and agreed ground rules in a storytelling / shared memory project.</li> <li>To nurture the concept that the participants are empowered to shape their own learning and sharing environment and experience</li> <li>To develop awareness of the value of diversity, of respecting and listening to the perspective and input of others (especially in a conflict or post conflict scenario where views may be in opposition).</li> </ul>			
<b>Intended learning outcomes:</b>	<b>LO1:</b> Understand the strategies and approaches underpinning the creation of a safe, neutral and mutually supportive storytelling environment. <b>LO5:</b> Make participants aware of the range of mediums and technological platforms available for the archiving, presentation and performance of their narrative accounts.			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
<i>The time sequence for these steps is flexible, but the majority of time should fall on participants discussing and agreeing upon "The Charter." Breaks should be included as the facilitator deems appropriate</i>	<p>Introductions and the imparting of clear information concerning the nature and desired outcomes of the storytelling sessions, and the various platforms their final stories could be showcased in.</p> <p>This opening discussion should be interactive with the facilitator allowing participants to offer their thoughts and responses. The tone should be informative but reassuring.</p>	<p>This opening discussion would make very clear the aims and objectives of the ongoing shared memory and storytelling sessions. Clarity is the key here, and facilitators need to be open about desired outcomes, partners, and all stakeholders. Also key during this discussion is to make clear that no one (partner/participant / facilitator / co-ordinator) has more rights than anyone else and that all are granted equal respect. It should be made clear here also that everyone has the right to their own stories and tales – and that they retain the right to approve everything they are part of before it goes into the public domain.</p>	<p>Flipboard / Whiteboard Either the facilitator or a participant can be nominated to record key points</p> <p>A PowerPoint slideshow highlighting information as to the aims, objectives and desired outcomes of the storytelling sessions could be useful here also.</p>	



	The creation of a working charter agreed between all. <b>Part One.</b>	This section can begin with a general interactive discussion about the worth of ground rules related to creating a positive and mutually supportive storytelling environment.	Facilitated discussion possibly working from the template provided - see pack under “Agreed Charter” as a guide to produce a charter of expectations.
	The creation of a working charter agreed between all. <b>Part Two</b>	Divide participants into groups (mixed groups of ages, genders, strangers etc. if possible) and ask each group to discuss and come up with points under two headings: <i>Positive practices to be promoted</i> <i>Negative practices to be discouraged</i> When groups have been given time to discuss their own points, allow a member from each group to read out and present their main positive and negative practices.	Flipboard / Whiteboard And /or a desktop / laptop  Either the facilitator or a participant can be nominated to record key and matching points that recur across the groups. These recurring points will form the basis of the “Agreed Charter”  If points arise from one group in isolation of other groups have everyone discuss or even vote on the merit of the point raised to decide if it should be included in the Charter.
	The creation of a working charter agreed between all. <b>Part Three</b>	After various presentations of points and discussion, get the group to begin to draw up the Charter, and agree on what should be included. Although this can be a fun exercise it is very important also as it can set the standard for all other sessions to come.  If access to the internet and a printer is available a facilitator might get the group to print off images, and using glue attach to the charter for example a thumbs up image for positive practices.  A section should always be left in the charter to add points. The finished charter should be visible at all future sessions and referred to when needed – this can be a great aid to a facilitator.	Coloured pens / markers (ask the group to be creative deciding for example to use red marker or for unwanted practices) and a large poster size paper – or use the template supplied. Possibly a desktop / laptop / printer.  The participation, teamwork and input of each individual can be recorded for assessment purposes.
<i>Evaluation methods</i>	Face to face	Teamwork evaluation, individual self- reflection,	
	Distance learning	Distance learning engagements, suggestions / self-reflections sent back and input on the charter creation assessed – although this is difficult to run via distance learning, an agreement charter between the facilitator / tutor and distance learners could be set up with a developing charter being sent back and forth.	
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"> <li>• hand-outs</li> <li>• Charter template</li> <li>• PowerPoint</li> <li>• Internet</li> <li>• Poster paper / pens / glue</li> <li>• printer</li> </ul>	

	Distance learning	Distance learning platform, online materials, video/audio presentations, tutoring, online hand-outs
<i>In-class assignment 1:</i>	Consider the value of a supportive learning environment and a working charter – record key points and main ideas.	
<i>In-class assignment 2:</i>	Participants in smaller groups discuss and produce key points of possible charter Empower the groups to work on the actual wording that will appear on the agreed Charter Bringing together all key points from all groups	
<i>In-class assignment 3.</i>	Choose points, wording, and design of an agreed charter for storytelling sessions to come.	
<i>Methodology</i>	Guided and free discussion, teamwork, collective and active learning, self-empowerment, creative poster / charter design.	
<i>Additional Notes:</i> This session is designed to underline the importance of creating a supportive storytelling environment, and to empower participants to create ground rules to help inspire positive shared discussion. The session also greatly aids in promoting trust, mutual respect and teamwork. The entries on the template charter are by way of example, the group should agree and devise their own.		
Assessment can be based on levels of engagement, input and reflection of individuals and groups.		
Try to encourage the creation of a charter from the group, rather than impose ideas upon them. Try to get the group to anticipate problems and to think of strategies to meet possible future issues. For example in the unlikely event that a heated exchange arises, everyone might agree that the individuals involved be taken to different parts of the space to be calmed down, and the matter to be discussed calmly by all after a cooling off period. If this is in the charter and all sign it, this gives control to the facilitator based on the group’s own rules.		

## Lesson Plan 3

<b><i>Module 1</i></b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b><i>Session 6</i></b>	<b>Title: The Nature of Story: Modes of Storytelling</b>			
<b><i>Duration</i></b>	2 hours			
<b><i>Delivery method</i></b>	Blended	Face to face	Distance learning	Training on the job
		Yes		
<b><i>Delivery method</i></b>	This session will explore the nature of stories and the value of shared stories, especially personal stories emerging from a conflict or post conflict setting. This will include a focus on Life Writing. The session will also foreground the different genres / modes of storytelling, not just written accounts but also storyboarding, song, film and digital /online resources such as the Land / Haatche.			
<b><i>Deliverer</i></b>	Tutor			
<b><i>Learning objectives</i></b>	<ul style="list-style-type: none"> <li>Participants become aware of the key components of good stories: imagination, emotion, arc of story, narrative voice etc.</li> <li>Participants learn about different modes and styles of story, particular focus will fall on Life Writing: using creative techniques to enhance a personal account, and the importance of archiving, digital preservation through mediums such as Haatche.</li> <li>Participants learn of the power of story as a means to preserve culture, point out injustice, express nostalgia, record lives in conflict, and record personal memories in creative and engaging ways.</li> </ul>			
<b><i>Intended learning outcomes:</i></b>	<p><b>LO2:</b> Demonstrate a developed awareness of the power and worth of narrative emerging from shared memory and intergenerational dialogue (related specifically to conflict and post conflict lived experience)</p> <p><b>LO4:</b> Demonstrate a practical understanding of the methods and strategies used in the</p>			

	development, recording, and archiving of storytelling under the umbrella of shared memory <b>LO5:</b> Demonstrate and utilise knowledge of the range of mediums and technological platforms available for the archiving, presentation and performance of narrative accounts.		
<b>Session Detail:</b>  <i>This session will depend on making sure participants know in advance to bring in old photos or objects that are special to them.</i>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>
	The opening part of the session involves a detailed introductory discussion on the nature of storytelling, how it requires imagination, an attention to narrative voice, emotion, structure – and how it may contain biographical, historical elements etc.	It is often good here to have participants discuss what stories can do – how they can preserve culture, underline identity, point out injustice etc Discussions should touch on all the various forms of storytelling: from oral tales, to written accounts to song, to storyboarding to film, to online resources such as Haatche. Discuss the power of all these, have groups come up with the strengths and uniqueness of each.	Movable Chairs and table.  Computer, projector, screen, PowerPoint (for examples of Storytelling forms)
	Activity: From Story to Story – adaption from one story medium to another.  This section could be introduced by reading a famous tale related to the region and then showing a film adaptation of that tale.	Participants are broken down into smaller groups, and are presented with a famous written story that would be very well known in the region in question ( <i>The Enchanted Pig</i> from Romania or <i>Maria, the Wicked Stepmother, and the Seven Robbers</i> from Italy for example), and are then asked to adapt a section of that story into a different form – a storyboard, a script, a poem etc. They should then present / perform their work and discuss how they went about holding on to the key elements of the tale. Key here is also a discussion that promotes a clear understanding that stories should be <b>performed</b> to underline the power and emotion.	Computer, projector, screen, PowerPoint. Internet / DVD Player / White Board
	Activity:	Participants could next be encouraged to take one of their own accounts or a famous account related to their own region's area of conflict and discuss which medium might best work as an adaptation or a new version	Paper and pen / Computer, projector, screen, PowerPoint. Internet / DVD Player / White Board
<b>Evaluation methods</b>	Face to face	Tutor evaluates participation and aspects such as engagement, creativity, and communication - Participants self-reflect.	
<b>Didactic materials</b>	Face to face	<ul style="list-style-type: none"> <li>• Flipboard / Whiteboard / PowerPoint / Internet / DVD</li> <li>• Movable chairs &amp; tables</li> <li>• Notebooks and pens</li> </ul>	

<b><i>In-class assignment 1:</i></b>	Participants under guidance explore the nature of story and the various mediums that can present and archive stories.
<b><i>In-class assignment 2:</i></b>	Participants engage in the adaptation of a story from one medium to another and present their thoughts on the process.
<b><i>In-class assignment 3:</i></b>	Participants turn their attention to their own memories, and discuss the worth of archiving and preserving stories of individuals and of a region's past, and the power of digital laboratories of memory as a story resource.
<b><i>Methodology</i></b>	Guided discussion, adaptation of one story medium to another, storytelling
<b><i>Additional Notes:</i></b> A facilitator could have a single story in various mediums ready in advance – and have an account relating to the region's conflict (Armenia, Italy, Portugal, Romania, Spain or Northern Ireland).	

## Lesson Plan 4

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b>Session 8</b>	<b>Title: Painting Pictures with Words</b>			
<b>Duration</b>	3 hours			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		Yes	Yes (in a reduced form – see “didactic” notes)	
	The focus here is on encouraging participants to reflect on how to really bring a story to life by taking the time to describe places, faces, mood, emotion and fine details. The key idea here is painting pictures with words, to draw a listener into the world of a story.			
<b>Deliverer</b>	Tutor			
<b>Learning objectives</b>	<ul style="list-style-type: none"> <li>To familiarise participants with strategies that can enhance shared stories in the telling.</li> <li>To promote an understanding of the art of storytelling and the power of words</li> <li>To give participants experience of interview scenarios, and the concept of revisiting and editing a story</li> </ul>			
<b>Intended learning outcomes:</b>	<p><b>LO2:</b> Demonstrate a developed awareness of the power and worth of narrative emerging from shared memory and intergenerational dialogue (related specifically to conflict and post conflict lived experience)</p> <p><b>LO3:</b> Demonstrate a developed awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational shared memory and storytelling</p> <p><b>LO4:</b> Demonstrate a practical understanding of the art of storytelling, as well as the methods and strategies used in the development, recording, and archiving of storytelling under the umbrella of shared memory</p>			
<b>Session Detail:</b>	<b>Lesson Item:</b>	<b>Method(s):</b>		<b>Required Resource(s):</b>
<i>The time sequence for these steps is flexible, but the majority of time should be devoted to facilitating storytellers practice language techniques.</i>	What makes an engaging story?	<p>Facilitated group discussion on what strategies can enhance a particular shared memory or story to make it even more engaging.</p> <p>Features such as the role of a narrator, the virtual camera, structure and planning, the careful creation of imagery feature.</p> <p>The key questions can be formed around the notion of - what is it that draws a listener in to a</p>		<p>Flipboard / Whiteboard</p> <p>PowerPoint</p> <p>Show examples of how language can enhance a story.</p>

Breaks should be included as the facilitator deems appropriate.		memory being shared or a tale being told?	
	Key point discussion on strategies and good practice in storytelling and the writing down of memory.	With reference to the “Painting Pictures with Words” (see pack) underline ideas that a teller of a tale or shared memory might use to help draw a listener into the world of their story. By turn discuss each sub-heading from the “Painting Pictures with words” resource: “show don’t tell”, “Multi-sensory presentation”, “Virtual camera” etc. but allow the group to introduce and discuss their own ideas. Use examples to demonstrate key points.	A key point hand out on Painting Pictures with words can be complimented by a PowerPoint presentation. Extracts from atmospheric, emotive or descriptive works can be used to demonstrate the power of words.  Paper and pens. Participants should be encouraged to write down key points and strategies raised.
	Written or Spoken Exercise: N.B. <i>This exercise works better if individuals try writing things down, however, the facilitator can be the scripter and write onto a poster board or a PowerPoint or PC screen.</i>	Request volunteers to talk a little about the past - (explaining it will be a gentle and relaxing process), then ask some prompting questions such as “Where did you grow up?” the volunteer is likely to offer a very straightforward answer. <b>Write this down.</b> Next ask for more details “was it a welcoming place?” - “close your eyes and try to remember very specific details about this place when you were a child” – “what sights, sounds, smells etc come to mind when you think of this place?” – as the volunteer answers the question begin to use their words and details to create (write down) an engaging and detailed description – when you have done so – read both out ( <i>the straightforward and the detailed</i> ) and ask the group to compare both. This can be used as an introduction to asking individuals to have a go on their own about aspects of their own lives. For example asking them about their school days, and remind them to: show don’t tell, give sights, sounds, smells, emotions, wide shots versus close ups etc. - (see Painting Pictures resource)  As part of this exercise - ask participants to work in pairs, especially if perhaps some participants would rather speak than write. Always try to place a writer with a speaker and record descriptive memories – this is a valuable in terms of getting experience with shared memory interviews. Help the process by supplying prompt questions:	Pens, paper, Flipboard, whiteboard, PC.  Movable tables and chairs can be useful here, so that pairs can be placed together during activity.

		<div>1. How was the world different when you were younger</div> <div>2. When you were younger, what were your dreams?</div> <div>3. Tell me about happy days in your life so far?</div> <div>(See prompt resource for more)</div>	
	After exercise discussion	Encourage participants to share the vignettes (or little descriptive stories) they have created – the facilitator should praise all the efforts and comment on the value of the work. Participants should be invited to discuss how they felt about using detail and storytelling techniques to share their memories.	Participants should be encouraged to take notes of key points raised – and all should be reminded that with memories / stories of their own (ones they have already shared or emotional memories they have) using these techniques, whilst keeping the original character of the story – can really enhance the sharing or telling of a tale.
Evaluation methods	Face to face	Tutor (through observation, moving through the group as they work, or revisiting written material) evaluates participation and aspects such as enthusiasm, teamwork, communication, written or spoken accounts, and creativity ideas. Participants self-reflect	
	Distance learning	Evaluation of distance learning could be based upon a written reflection submitted by the participant on storytelling techniques and how they may have improved a story.	
Didactic materials	Face to face	<div><div>• Flipboard / Whiteboard</div><div>• A hand-out on strategies that promote active listening (contained in this module pack) – this, however, should be handed out after the initial discussion.</div><div>• PowerPoint slides</div><div>• Movable tables and chairs</div></div>	
	Distance learning	<div><div>• Distance learning can use this session by relaying key ideas via online, emailed materials, video / audio, forwarded PowerPoint Presentation, online hand-outs – and re-sent attempts at detailed stories.</div></div>	
In-class assignment 1:	Participants discuss their own ideas of what makes an engaging story.		
In-class assignment 2:	Using key points from “Painting Pictures with Words” participants should show a working knowledge of storytelling techniques to enhance an existing story or shared memory (or one yet to be told)		
In-class assignment 3.	Written and spoken activity, working in pairs, application of Storytelling techniques, self-reflection, and interview techniques.		
Methodology	Free and guided discussion, group work, teamwork, application of key ideas in practical scenarios.		
Additional Notes:			
<div>This session is designed to show that it is vital to preserve the original character and local, colloquial nature of a shred memory or story – such stories can be enhanced and brought to life using storytelling strategies.Assessment is focussed primarily on tutor evaluation and observation, but the self-reflection of the participants is always vital so that the key points of the session and the application of the storytelling strategies can be taken forward.</div> <div>Facilitators / tutors should encourage participants as much as possible to get involved with the speaking and the writing aspects of the session. It may also be useful to have pre-prepared aspects (see “Painting Picture with Words Resource) ready on PowerPoint or hand out form – this may include an example concerning the facilitator’s own memory of childhood – a straightforward version, then a detailed, emotional, descriptive and atmospheric version.</div>			



## Lesson Plan 5

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b>Session 3</b>	<b>Title: Active Listening</b>			
<b>Duration</b>	2 hours			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		Yes	Yes (in a reduced form – see notes)	
	This particular focus seeks to underline the value of active listening with a storytelling group. To promote active listening is to create an environment that engenders mutually supportive storytelling and shared memory. If an individual within a group sees active listening in progress, they are much more likely to perceive the group, an interviewer and / or the facilitator, and more importantly the process as supportive. This in turns allows for trust to build and for the storytelling and shared memory process to gather momentum.			
<b>Deliverer</b>	Tutor			
<b>Learning objectives</b>	<ul style="list-style-type: none"> <li>To develop skills in and appreciate the worth of active listening.</li> <li>To demonstrate how not giving due focus and support to a speaker can result in a storytelling session that is unproductive or compromised.</li> </ul>			
<b>Intended learning outcomes:</b>	<b>LO1:</b> Understand the strategies and approaches underpinning the creation of a safe, neutral and mutually supportive storytelling environment			
<b>Session Detail:</b>  <i>The time sequence for these steps is flexible, but the majority of time should fall on the role playing exercise. The ethos in this is fun, but serious points should be highlighted and noted. Breaks should be included as the facilitator deems appropriate.</i>	<b>Lesson Item:</b>	<b>Method(s):</b>		<b>Required Resource(s):</b>
	What is active listening?	Facilitated group discussion on what makes a good listener, and what makes a bad listener. This ideally should begin with unprompted responses, based on what the participants instinctively feel about a good versus a bad listener.		Flipboard / Whiteboard Either the facilitator or a participant can be nominated to record or write down interesting points that arise from discussion.
	Key point discussion With focus on giving a speaker a proper forum to speak and the value of active listening.	Using the hand out on “Active Listening” (in this pack) – in a discussion, compare the instinctive thoughts of the participants recorded earlier to those mentioned in the hand-out. Draw attention to those points which match (this engenders positivity and confidence). See if any new points have arisen. Go through the hand-out on sub-topics Such as “eye contact” and “posture” and get the group to discuss the worthiness of these aspects of active listening. This is in preparation for the role playing component of the lesson.		Hand-out on “Active Listening”  The above can be complimented by a power point presentation containing key points taken from the hand-out. Video sequences of a good versus a bad listener could also be included. Flipboard / Whiteboard As before either the facilitator or a participant can be nominated to record or write down interesting points that arise from key point discussion.
	Role Play	1. The participants are broken down into smaller groups, the division will be based on some		Movable tables and chairs can be useful here, so that groups can gather in their own space and


		<p>being allocated as active listeners and others as bad listeners. The split should be as even as possible.</p> <p><b>2.</b> Request that volunteer speakers come forward from the groups. They can recount any tale, memory or existing story – relax the perspective volunteer speakers by underlining that the focus is on the listeners in this exercise. The facilitator should be prepared to act as the speaker in each case, in the event participants are reluctant to come forward to speak at this early stage.</p> <p><b>3.</b> The idea is that a group nominated as “active listener” should prepare one member to display all the strategies and good practices previously noted under “Active Listening” Similarly a group nominated as “bad listener” should prepare a member to act that way (even in an exaggerated or funny way).</p> <p><b>4.</b> When groups have nominated their role playing member and have prepared, the speaker should be in the chair, and the role playing participant (active or bad listener) should sit in the chair opposite. As the speaker begins to talk, the role playing should begin. In turn an active versus a bad listener should come forward. If possible the speaker should be changed at least once.</p>	<p>discuss their strategies.</p> <p>A central space that is clearly visible to all should be prepared with two chairs facing each other. This is for the speaker and the role playing listeners.</p> <p>Participants should be encouraged to take notes of what they see and feel as the role playing unfolds.</p>
	After role-playing discussion	Participants should be invited to discuss how they felt taking part in and viewing the role play. Speakers should be asked how they felt with active versus bad listening. As part of the discussion the value of active listening as demonstrated in the role playing should be highlighted, with emphasis on how a group practicing active listening helps everyone feel valued.	Participants should be encouraged to take notes of key points raised.
<i>Evaluation methods</i>	Face to face	Tutor evaluates participation and aspects such as enthusiasm, teamwork, and communication of ideas (and positivity). Participants self-reflect	
	Distance learning	Evaluation of distance learning could be based upon a written reflection submitted by the participant.	



<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"><li>• Flipboard / Whiteboard</li><li>• A hand-out on strategies that promote active listening (contained in this module pack) – this, however, should be handed out after the initial discussion.</li><li>• PowerPoint slides</li><li>• Movable tables and chairs</li></ul>
	Distance learning	<ul style="list-style-type: none"><li>• Distance learning platform, online materials, video/audio presentations, online hand-outs.</li></ul>
<i>In-class assignment 1:</i>	Participants discuss their own concept of what makes a good versus a bad listener	
<i>In-class assignment 2:</i>	Using key points from “Active Listening” focus document, guide a discussion around differing points of good practice in active listening, participants should take note of these	
<i>In-class assignment 3.</i>	Role playing reflection: participants should reflect upon the results of the role playing activity with a view to underling the worth of active listening in a storytelling environment.	
<i>Methodology</i>	Free and guided discussion, role play, teamwork, note-taking	
<i>Additional Notes:</i> <p>This session is designed to underline the worth of active listening as not only good practice, but as a means to create a mutually supportive shared memory and storytelling environment where speakers can feel comfortable and valued in the sharing of their experiences, feelings and stories.</p> <p>Assessment is focussed primarily on the self-reflection of the participants, and the ideas and points raised as regards active versus bad listening. Teamwork, communication and organisational skills can also be taken into account.</p> <p>Facilitators / tutors should try to promote fun in the role playing aspect, whilst making sure key points are highlighted and learning outcomes are met. Participants should be encouraged as much as possible to get involved with the speaking and the listening role playing element. Those participants not actually role playing should be encouraged to become advisors to the role playing member, to offer ideas and strategies to enhance the role playing.</p>		

## Lesson Plan 6

<i>Module 1</i>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<i>Session 4</i>	<b>Title: Interview Skills and Experience</b>			
<i>Duration</i>	2 hours			
<i>Delivery method</i>	Blended	Face to face	Distance learning	Training on the job
		Yes		
	This session seeks to familiarise participants with interviews and afford experience in a shared memory interview scenario, particularly when issues surrounding conflict may arise.			
<i>Deliverer</i>	Tutor			
<i>Learning objectives</i>	<ul style="list-style-type: none"> <li>• Participants gain experience from interview style dialogue and exchange.</li> <li>• To promote an understanding of how storytelling can emerge from interview.</li> </ul>			
<i>Intended learning outcomes:</i>	<b>LO3:</b> Demonstrate a developed awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational shared memory and storytelling.			
<i>Session Detail:</i>	<b>Lesson Item:</b>	<b>Method(s):</b>		<b>Required Resource(s):</b>

<p><i>The time sequence for these steps is flexible, but the focus is on practical experience.</i></p>	<p>Leading on from and building on Active Listening, this session will afford participants experience in interview skills – or being interviewed (particularly when such interviews are likely to be emotional)</p>	<p>Introductory lecture / discussion, this may draw on Active Listening / Charter lessons but the focus is on underlining an interview / speaker relationship is a <i>partnership</i>, and the desired result is to get the power of a story recorded and preserved. Here it should be made clear that an interviewer must come prepared to record, either with an audio recording device / pen and paper / laptop</p>	<p>Flipboard / Whiteboard PowerPoint</p> <p>Audio portable recording device if possible such as the one below:</p> 
	<p>Practical experience:</p> <p>Here a facilitator by way of example can choose to be the interviewer, then the speaker, asking another member of the group to pair up and make the interview partnership. This always helps others ease into the process.</p>	<p>With reference to the “Agreed Charter” and “Active Listening” sessions remind all of the key principles - then volunteer as either the interviewer of the speaker and allow the group to see an example of the process. Encourage them to comment. Next, select interviewer and speaker partnerships - sit each group away from each other in a comfortable neutral space.</p> <p>Then using the “Good practice for Interviews” and “Prompts” resources (see pack) ask that the interviews begin – make it clear that the key role of the interviewer is to support and encourage the speaker and to help the speaker embrace and discuss the details and the emotions of a shared memory.</p>	<p>Hand-outs / notebooks &amp; pens / Audio recorders:</p> <p>Movable tables and chairs so that pairs can gather in their own private areas.</p> <p>Interviewers should be encouraged to follow the “Active Listening” and “Good Practice” guidelines and to gain experience of recording / writing down aspects of a story that a speaker offers.</p>
	<p><b>N.B.</b> The “Agreed Charter”, “Active Listening” &amp; “Good Practice for Interviewers” resources are vital here and should be made available to all interviewers, especially younger interviewers dealing for the first time with possible emotional stories.</p>		
	<p>After interview discussion.</p>	<p>Interview partnerships should be invited to gather again as a group to discuss how they felt, and to raise any issues that came up. Interviewers should be asked to consult their notes or recordings and consider whether they have properly captured what the speaker offered – whether they have successfully got the best of the session – initial results of the interviews may be shared.</p>	<p>Participants, especially interviewers should be encouraged to reflect on how they think they did. Speakers can reflect on if they were made to feel relaxed and supported, and if the interviewers were encouraging and showed real interest. This feedback from speaker to interviewer is vital.</p>
<p><i>Evaluation methods</i></p>	<p>Face to face</p>	<p>Tutor evaluates participation and aspects such as interview skills, active listening, recording of stories, enthusiasm and communication - Participants self-reflect.</p>	
<p><i>Didactic materials</i></p>	<p>Face to face</p>	<ul style="list-style-type: none"> <li>• Flipboard / Whiteboard</li> <li>• Movable (preferably comfortable) chairs &amp; tables</li> <li>• hand-outs</li> </ul>	

	<ul style="list-style-type: none"> <li>• Notebooks and pens</li> <li>• Audio recording devices</li> <li>• PowerPoint slides</li> </ul>
<b>In-class assignment 1:</b>	Participants discuss and consider interviewer / speaker partnership and good practice.
<b>In-class assignment 2:</b>	With close attention to the “Charter”, “Active Listening”, & “Good Practice” resources, and possibly employing the “Questions / Prompts” resource participants take part in practical interview exercises.
<b>In-class assignment 3:</b>	Self-reflection: participants should reflect upon their experiences of the interview activity, and consider if their recording of shared memory captured what the speaker was relaying. Speakers reflect on how they felt within the interview partnerships.
<b>Methodology</b>	Guided discussion, practical interview experience, recording of shared memory, reflection.
<b>Additional Notes:</b> This session is designed to give practical experience of interview-style sessions to gather shared memories or stories. Facilitators should try as much as possible to have young people interview older people about their memories of the past – if, in these sessions, emotional responses occur, explain that it should be embraced and celebrated – as an indicator of a powerful, important story.	

## Lesson Plan 7

Module 1	Title: Storytelling and Narrative: Delivered through Shared Memory & Lived Experience			
Session 5	Title: Conflict and Communication			
Duration	2 hours			
Delivery method	Blended	Face to face	Distance learning	Training on the job
		Yes		
	This session seeks to use fictional conflict scenarios, role playing and scriptwriting, to get participants thinking about how important communication, dialogue, sharing stories and hearing other views can be in a conflict and post conflict scenario.			
Deliverer	Tutor			
Learning objectives	<ul style="list-style-type: none"><li>To engage participants in critical thinking and problem solving</li><li>To promote an understanding of how powerful communication, dialogue and storytelling can be.</li></ul>			
Intended learning outcomes:	<b>LO2:</b> To develop an awareness of the power and worth of narrative. <b>LO3:</b> Develop an awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire storytelling.			
Session Detail:	Lesson Item:	Method(s):	Required Resource(s):	
The time sequence for these steps is flexible, but the focus is on teamwork and role play.	The opening part of the session is an introduction to either both or a choice of one of the Conflict scenarios (see pack)	Using the “Gulliver’s Travels” &” Ruben and his Father’s Car” resources – with attention to discussion questions. Divide the participants into smaller groups, and have them consider these question and propose resolutions.	Flipboard / Whiteboard PowerPoint Movable table & chairs	
	Role Play:	For both these divide participants into two groups.  For Gulliver’s Travels have one group represent the	Hand-outs / notebooks & pens  Movable tables and chairs so the governments / camps can gather for <i>Gulliver Task &amp; Ruben and</i>	

		<p><i>Lilliputian government</i> and the other the <i>Blefuscuian government</i>. With previous discussion in mind have representatives from both governments conduct talks to try to broker a peace. Both governments have to save face, yet acknowledge the past – the Egg problem must be dealt with!</p> <p>Role-playing could involve official discussions / peace talks between groups etc.</p> <p>For <i>Ruben and father task</i>, ask individuals to decide which viewpoint they wish to work from Ruben or his father,</p> <p>Role playing could involve getting individuals to play Ruben and the father, and perhaps a mother / older sibling figure. The idea is to resolve the issue with both parties reasonably happy</p>	<i>Father Task</i>
	After role play discussion	Participants should be encouraged to reflect on how they think they did, and what relevance they think these scenario have for real life.	
<i>Evaluation methods</i>	Face to face	Tutor evaluates participation and aspects such as interview skills, active listening, recording of stories, enthusiasm and communication - Participants self-reflect.	
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"> <li>• Flipboard / Whiteboard / PowerPoint</li> <li>• Movable (preferably comfortable) chairs &amp; tables</li> <li>• hand-outs</li> <li>• Notebooks and pens</li> </ul>	
<i>In-class assignment 1:</i>	Participants discuss and consider conflict scenarios and discussion questions in groups.		
<i>In-class assignment 2:</i>	Role playing, critical thinking and problem solving		
<i>In-class assignment 3.</i>	Self-reflection: participants should reflect upon their efforts to resolve these conflicts.		
<i>Methodology</i>	Guided discussion, role play, teamwork, reflection.		
<p><i>Additional Notes:</i></p> <p>This session is designed to underscore the power of dialogue and communication in conflict, but fun is the key, try to role play as much as possible – put special emphasis on the absurdity of the <i>Gulliver's Travels</i> war – and what it may reflect in real conflicts.</p>			

## Lesson Plan 8

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<b>Session 6</b>	<b>Title: Photographs and Mementos as Inspiration</b>			
<b>Duration</b>	3 hours			
<b>Delivery method</b>	Blended	Face to face	Distance learning	Training on the job
		Yes		
	This session seeks to use participant photographs and personal objects as “launch pads” or inspirations for storytelling (in the absence of personal items a tutor may call up images of an individual’s own town / street / area whether it be in Armenia, Italy, Romania, Spain, Portugal or Northern Ireland)			
<b>Deliverer</b>	Tutor			
<b>Learning objectives</b>	<ul style="list-style-type: none"> <li>Participants become aware of how objects and photos can powerfully connect us with memory, which in turn can give rise to stories</li> <li>Strategies to tap into memory, and unlock the past in Storytelling.</li> <li>Participants gain experience of interview scenarios in a storytelling environment</li> </ul>			
<b>Intended learning outcomes:</b>	<b>LO3:</b> Demonstrate a developed awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational shared memory and storytelling.			
<b>Session Detail:</b>  <i>This session will depend on making sure participants know in advance to bring in old photos or objects that are special to them.</i>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
	The opening part of the session involves a brief introductory discussion on the power of photographs and personal objects to unlock memory.	It is often good in this activity to have chairs arranged in a circle – or photographs can be pre-scanned onto an overhead projector or through PowerPoint.	Movable Chairs and table.  Not necessary but useful: Computer, projector, screen, PowerPoint.	
	Activity: telling the story behind the photo or object:	Place all photos and objects on a central table (or with photos on large screen). Allow each individual to lift theirs and tell the story behind it – initial stories should be fairly brief		
	Activity: Interviews:	Divide participants into smaller groups, no more than 3 per group, make sure at least one member of each group is willing to record or write everything that is shared down. Now each participant in each group should be interviewed about their photo or object and as much detail as possible be gathered. When this is done the interviewers in turn tell everyone what they have learned from the storyteller about the chosen photo or object, and the story behind it.	Paper and pen / recording device. Interviewers should be encouraged to follow the “Active Listening” and “Good Practice” guidelines and to gain experience of recording / writing down aspects of a story that a speaker offers.	

<i>Evaluation methods</i>	Face to face	Tutor evaluates participation and aspects such as interview skills, active listening, recording of stories, enthusiasm and communication - Participants self-reflect.
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"><li>• Flipboard / Whiteboard / PowerPoint</li><li>• Movable chairs &amp; tables</li><li>• Notebooks and pens</li><li>• Recording device</li></ul>
<i>In-class assignment 1:</i>	Participants present their own object and give a brief background	
<i>In-class assignment 2:</i>	With close attention to “Active Listening”, & “Good Practice” interview style shared memory sessions are conducted about the objects.	
<i>In-class assignment 3.</i>	Results of the interviews are presented with greater detail about the object or photo and the importance to the storyteller	
<i>Methodology</i>	Guided discussion, interview, storytelling	
<i>Additional Notes:</i> It is good that someone other than the owner of the object present the final version, because this will benefit the interviewer and the storyteller, to witness the results of the process and reflect upon their role.		

## Lesson Plan 9

<b>Module 1</b>	<b>Title: Storytelling and Narrative: Delivered through Shared Memory &amp; Lived Experience</b>			
<i>Session 7</i>	<b>Title: Behind the Headlines</b>			
<i>Duration</i>	3 hours			
<i>Delivery method</i>	Blended	Face to face	Distance learning	Training on the job
		Yes		
	This session seeks to show participants that their story is important, every voice, every life lived in the maelstrom of large events is valuable.			
<i>Deliverer</i>	Tutor			
<i>Learning objectives</i>	<ul style="list-style-type: none"> <li>• Participants critically consider the value of every story, every voice behind headline news events.</li> <li>• Strategies to tap into memory, and unlock the past in Storytelling.</li> <li>• Participants engage in critical and creative thinking</li> </ul>			
<i>Intended learning outcomes:</i>	<b>LO3:</b> Demonstrate a developed awareness of approaches and methodologies in the facilitation of discussions and exercises that will inspire intergenerational shared memory and storytelling.			
<i>Session Detail:</i>	<b>Lesson Item:</b>	<b>Method(s):</b>	<b>Required Resource(s):</b>	
<i>It is important to underline that it is up to each individual whether they wish to share personal and private memories in this format - especially stories of tragedy. These could be kept for</i>	Headline news: Discuss with group how when major events, tragedies, and conflicts happen – it is the big scale aspects that get the headlines. Ask participants to think of major news events they	Interactive discussion: As part of this discussion you can use examples such as the story of Anne Frank to show the power and worth of an individual tale told in the midst of a huge event.	Note books & pens	

<i>more intimate interview sessions – but this is down to the individuals</i>  <i>The key here is to tell brief stories of ordinary people as major events unfolded.</i>	have lived through, experienced or watched from a distance.		
	Activity: create a newspaper on the theme of “Behind the Headlines”	Divide participants in smaller groups (no more than 3 or 4 per group) and ask them to create a fictional newspaper (a poster style front page with additional “news” pages) that feature their stories and memories related to headline stories – Each group must come up with the title of their newspaper that relates to the concept of “Behind the Headlines” and lay the work out newspaper style – with Headlines and sub-headings –	Poster Paper / pens / markers  If possible laptops and a printer (to use large fonts etc.) and access to the internet for research and images If this is unavailable – coloured markers etc.
	After activity discussion.	Groups should present their Newspapers and offer the human stories behind the headlines	Participants should be encouraged to reflect on how they could develop this idea to offer more detailed stories under the same concept.
<i>Evaluation methods</i>	Face to face	Tutor evaluates participation and aspects such as creativity, enthusiasm and communication - Participants self-reflect.	
<i>Didactic materials</i>	Face to face	<ul style="list-style-type: none"><li>• Flipboard / Whiteboard</li><li>• Movable chairs &amp; tables</li><li>• Poster paper / coloured markers / paper glue</li><li>• Laptops / printer / internet</li></ul>	
<i>In-class assignment 1:</i>	Participants discuss and consider the idea of human stories behind headlines and conflicts – and thus the worth of their own individual stories		
<i>In-class assignment 2:</i>	Design and create a Newspaper style Poster		
<i>In-class assignment 3.</i>	Present the work to other groups.		
<i>Methodology</i>	Guided discussion, individual storytelling, creative teamwork		
<i>Additional Notes:</i> If as part of this individuals are happy to share some very personal or emotional material embrace that, and encourage the individual to record and capture this in much greater detail			