



# **INTELLECTUAL OUTPUT 2: HANDBOOK**

**FAIRY TALES LIFE Storytelling Cards Method**



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# CHAPTER I: THE STORY

## (The Process)



## 1.1 INTRODUCTION

**Fairy Tales Life project** is an Erasmus+ project in which organisations from four different countries are involved: Italy, Netherlands, Hungary and Latvia.

The intent of this strategic partnership is to build an inclusive approach for formal and non formal education based on storytelling through a specific practice called "Fairy Tale Life cards".

The tool includes the use of a deck of cards to make up stories, inspired by the Vladimir Jakovlevič Propp cards and studies, made about the identification of structures and elements recurring in the stories and tales, where diversity and different types of disadvantages are a factor to be given to the characters.

Starting from the elaboration of fairy tales with young people, the cards can be used to look at the modern world through a creative lens and a new reinterpretation.

Each country has organized local workshops with young students and the goal was to create a deck of cards and experience with it. After, from every country, two students participated in a common workshop in Latvia in order to tell each other about our own deck of cards and see the social differences and education forms.

This was helpful to understand more about the context and to be able to compare and learn from each other in order that two youngsters lead workshops in their home country, in a peer education way.

In these pages you can find all the information and suggestions, all the discoveries and experiences accumulated by all the people of the countries involved in the process that have led and played the game in the workshops.

## 1.2 DESCRIPTION

What you have here, in front of your eyes, is the game manual of the Fairy Tales Life. Like any Role Playing Game handbook, this manual is for learning the rules and the basics of playing.

The aim of the:

- First chapter is to give a basic introduction about the topic to the reader.
- In the second chapter you can find detailed information about the game, including the rules, the different roles, and type of the cards and their meaning.
- In the third chapter you can read about the methods, like storytelling and theatre, and the use of them during the game process.
- In chapter four you can find the description of activities, divided by stages.
- In the fifth and final chapter you can find the templates that you can use at your convenience in relation to your needs.

## 1.3 OBJECTIVES

In addition to fun and the acquisition of knowledge, which are the essential elements of any game, the main objectives of the Fairy Tales Life game are:

- Fostering the inclusion of disadvantaged people, while preventing and combating discriminatory practices.
- Preventing and combating any form of discrimination and segregation in education.
- Supporting teachers and educators in handling conflicts and dealing with diversity.
- Creating inclusive and democratic learning environments.
- Providing one non formal educational method as whole and many other methods which include self directed learning, cooperation and diversity.
- It also helps not only with social inclusion but also as a great non formal educational tool for literature teachers for story-telling.
- Before any task students needed to warm up for particular topic with the help of different non formal methods, because then they showed the best results. Every time when there was a lack of team building and warming up activities, students showed much lower productivity and results. Creativity was very low and teachers needed to put more energy into work.

# CHAPTER 2: THE QUEST

## (The Card Game)



The game is based on the creation and use of a deck of cards. Each time a group plays, they create a new and customized deck of cards. Each deck of cards is a new adventure, with different settings, themes and characters. **The creation of the deck of cards is the real challenge and the core of the game.** The game is divided into several stages or phases in which the deck of cards is built and played. Each phase includes the activities conducted by the Game Master (the facilitator), so that players can interact with each other and explore a particular social theme that they themselves have chosen.

## 2.1 THE GUIDELINES

To play "Fairy Tales Life" there are some guidelines to follow.

### NON-FORMAL EDUCATION

First you need a method. The process of making the deck of cards is based on the principles of non-formal education.

The Game Master (the facilitator) sets up a series of activities in which participants can interact with each other and create their own deck of cards, starting from their own experiences, thoughts and opinions. Activities can range from storytelling to games, from theatre to drawing, from creative writing to photography.

## NON-FORMAL EDUCATION

Non-Formal Education is any organised, systematic educational activity carried on outside the framework of the formal system to provide selected types of learning to particular sub-groups in the population, adults as well as children.

Non-formal education and informal education both operate outside the framework of the formal system. Although the term 'non-formal' tends to suggest informality and is sometimes used interchangeably with the term 'informal' the negative of formal, 'non-formal education' appears to be education that is organised and systematic.

However, the difference is that, while formal education is rigid and is characterised by uniformity, non-formal education is flexible in terms of the timing, and duration of learning, the age groups of learners, and the content and methodology of instruction.

### NUMBER OF PARTICIPANTS

The number of participants can change based on situations and context. In general, excluding the facilitator and supporters, the best number is between 10 and 20 participants, but the deck creation process can also be adapted to lower numbers of participants.

## SPACE AND LEARNING ENVIRONMENT

There is no better place than another where the game can be played. It can be the classroom of a school, a summer camp, an indoor place or an outdoor place. The tool is adaptable everywhere, also based on the activities that take place, provided that the chosen space allows participants to learn: a place where they can interact with each other and create in a welcoming, relaxed and positive atmosphere. In this sense, the role of the Leader in making sure that a suitable atmosphere is created is fundamental.

## TIP FROM THE GRAND WIZARD:

Every single activity can be done in different locations. **Use your creativity to see all your options!** The teambuilding activities, for instance, can be just as easily in a classroom as outside in the nature. Maybe you have to change the activity a little bit or use some other materials. Make sure to check and set up the place on time

**Don't be afraid and just experiment!**

## THE THEME

When creating a deck of cards, you must first choose a main theme. The decision is up to the players.

It is the task of the Game Masters (facilitator) to help the group of participants to identify the topic that is closest to their experiences or that they wish to explore: inclusion, bullying, civil and human rights, the environment, gender differences, disability, racism.

## TIME AND TIMING

Plan your time well! The creative process, to be fully constructive, requires a division into different stages and at least 15 hours of total duration. The number of stages and the time of each stage may vary in relation to the location chosen for the activities and the context in which they take place.

For example, it can be 10 stages of 1.5 hours each, or 7 stages of about 2 hours. The important thing is to set a timing suitable for your needs by dividing the process into phases, which must be distinct and separate over time. For this reason, the minimum is at least 3 stages of 5 hours each.

## 2.2 THE ROLES



Every RPG (role-playing game) requires roles!

To play Fairy Tales Life you need a **Game Master** (facilitator), at least one **Wizard** or **Witch** (supporter) and of course the **Heroes** (participants).

### **A) THE GAME MASTER** (Facilitator of the activity)

#### **KEY WORDS:**

Plan, Facilitate, Manage, Lead

#### **DESCRIPTION:**

The Game Master is the one who is aware of all the obstacles inside and out of the group and environment. The role of the master is to design game structure, dynamics, timing, adapting methods depending on a group's needs and to be responsible for the process of the game. The Game Master has the power of balance: he is always careful that each member of the group participates and plays to their full potential.

**STORY:**

"Game Master could be described as a pathfinder who is planning strategies and plays the main role for leading and facilitating the process depending on its needs."

## TIP FROM THE GRAND WIZARD:

"If you want to be a good Master **write reports and document the outcomes!** This could be useful for your next missions and for others who will be Game Masters after you!"

### **B) THE WIZARD / WITCH** (Supporter)

**KEY WORDS:**

Mentoring, coach, advise

**DESCRIPTION:**

Wizards possess certain abilities, for one thing they are all endowed with exceptional psychic powers and without any effort whatsoever they see into the future, their own and others. They have the ability to know when to act and when not to act, they have an acute sense of what will and will not work.

The role of the wizard/witch is to be adviser to master. The wizard/witch is more like an observer. This person is not responsible for leading the process but to be aware and function as a support and coach/mentor for the Game Master.

**STORY:**

"Wise character in the forest who knows the magical arts of working together. Expert in potions and alchemical recipes, she/he suggests the right doses to the Master. For the players this person is like a light that is always on in times of difficulty, to indicate the right path to take and explore."

## TIP FROM THE GRAND WIZARD:

"If you want to be a true Wizard or Witch, **you should have been a Game Master at least once!** In this way you know from your own experience which support a Game Master truly needs.

## © THE HEROES (Participants)

### KEY WORDS:

Play, Participate, Discover

### DESCRIPTION:

The Heroes are the ones who are ready to be guided and to start to explore unknown adventures and to discover about themselves and others. Their role is to be present and to be open for taking an action and to be willing to fulfil the plan of the game.

### STORY:

“They are the **travellers** of the journey. The goal cannot be completed without the content which is brought by Heroes and driven by their fantasy. They are the ones who fulfil the mission of the game. The final rewards are hidden inside of the Heroes.”

## TIP FROM THE GRAND WIZARD:

**The Heroes are the youngsters who join in the activities and are going to create a card deck.** If the number of participants is high and you want to actively involve everyone in the game, it is easier to split in two or more groups! In this way everybody can fully participate and as a benefit you end up with more decks of cards. This gives the youngsters a chance to also play with a deck that is created by the other group of youngsters.

## LINKS BETWEEN THE DIFFERENT ROLES

The Game Master and Wizard/Witch only give structure and help to bring out the content from the Heroes. They provide the game with instruments which give voice to the participants.

It is also possible to play with more facilitators, or without a supporter. There are so many combinations that can be implemented. The important thing is that someone leads the game wisely and that the participants explore new paths together!

## 2.3 THE TYPES OF CARDS

As mentioned before, the card game is the very core of the method. But, to be able to play the card game, the participants will first have to actually come up with the content of the cards and then make the cards.

Each deck of cards has a main theme, chosen by the players, and four different card types associated with it:

### A) CHARACTER CARDS

In the empty card deck template, there are **10 BLUE CHARACTER CARDS**. The characters are the basis of the story that will be invented when playing the storytelling card game.

When playing the card game you randomly pick two character cards to form a story. The first character you pick will be the main character of the story, the protagonist. The second character you pick will be the opposing character in the story, the antagonist.

## PROTAGONIST

The protagonist is the character on which the story develops. The point of view of the story, whether it is an external or internal narrator, is focused on that character. The dynamic of the story follows the evolution of the protagonist, so that everyone can identify with him/her.

## ANTAGONIST

The antagonist is the character who is against or opposite of the protagonist (main character). His/her goal is to prevent the protagonist from carrying out their mission. Usually it corresponds to the villain, but it does not necessarily have to be the “bad one” or the “evil” character of the story. Is the one who challenges to protagonist.

Because you randomly pick the two character cards at the beginning of the game, it is very possible that the protagonist in one story becomes the antagonist in a next story.

This makes the game very interesting, because it gives a chance to see a character from different perspectives. It makes you realize that the hero in one story can be a ‘villain’ in the story of someone else.

## TIP FROM THE GRAND WIZARD:

### VERY IMPORTANT!:

As a Game Master, make sure that participants come up with imaginary characters, especially when the chosen theme for the deck of cards is a 'heavy' theme, like for instance bullying.

**You really want to avoid that youngsters identify themselves 'as' one of the characters** (that they are that character). It is OK if they identify 'with' one of the characters (that they share characteristics with that character).

## B) LOCATION CARDS

In the empty card deck template, there are **10 RED LOCATION CARDS**. When playing the card game you randomly pick a location card that will give you setting or location where the story takes place.

The locations/settings on these cards can be real or imaginary places. They are the places where the stories of a specific topic can be played.

The locations can be indoors or outdoors, existing or not. Each theme has its specific places. Each place contains elements such as the social context, chronological time and elements to interact with. They influence the actions of the characters.



## **C) OBJECT CARDS**

In the empty card deck template, there are **10 GREEN OBJECT CARDS**. When playing the card game you randomly pick a object card that will influence the story. It is up to the players of the game to decide in which way it directs the story.

The object can be part of a conflict, the solution to a situation, the 'treasure' at the end of the story, etc. Make sure to tell the participants clearly that they have the freedom to use the object in their story in the way they want to.

It can be a common object, a object connected to the theme of the card deck or a magical object with special powers. If the object on the card is not a magical object, then as a Game Master you should invite the participants while playing the game, to invent or come up with a special magical power for the object.

In this way you stimulate the participants to use their imagination and creativity. It also gives a chance to discover new perspectives or possibilities connected to the theme or real life situations for the youngsters.

## **D) SPECIAL CARDS**

In the empty card deck, there are **10 YELLOW SPECIAL CARDS**. The special cards or 'event' cards can be used as extra cards in the game, since they can give a extra dimension to the stories.

The special card changes in relation to the theme of the deck.

It can be an action, or an event, or a superpower or whatever which can cause a unexpected turning point in the story.

The special card can relate to conflicts, difficulties or motivations that characterize the stories.

For example, if bullying is the theme of the deck, the special card may relate to the type of bullying (cyber bullying, physical violence, teasing, etc.) or the reason for bullying, due to a specific diversity (physical characteristics such as obesity, being short, having different skin color, etc.).

Just like the topic of the deck, the special card must be decided by the players.

## TIP FROM THE GRAND WIZARD:

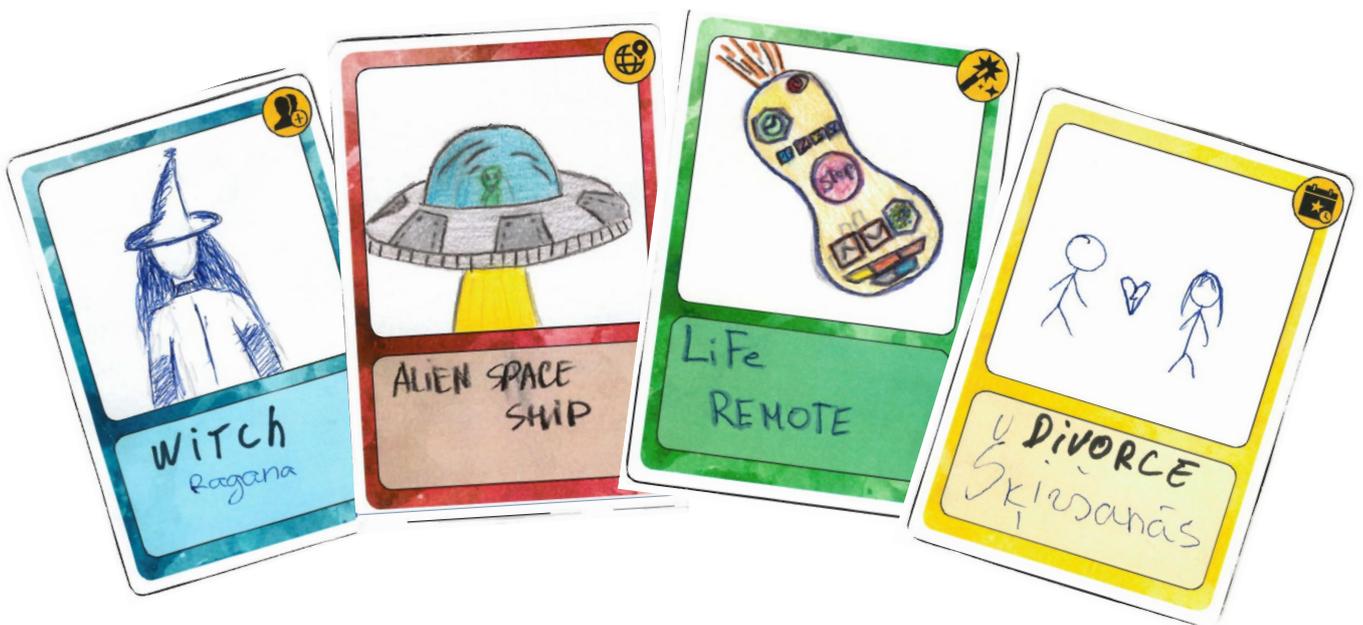
### For the Game Master and the Supporter:

If you are dealing with a specific topic which you don't know well, don't be afraid to ask help outside the game!

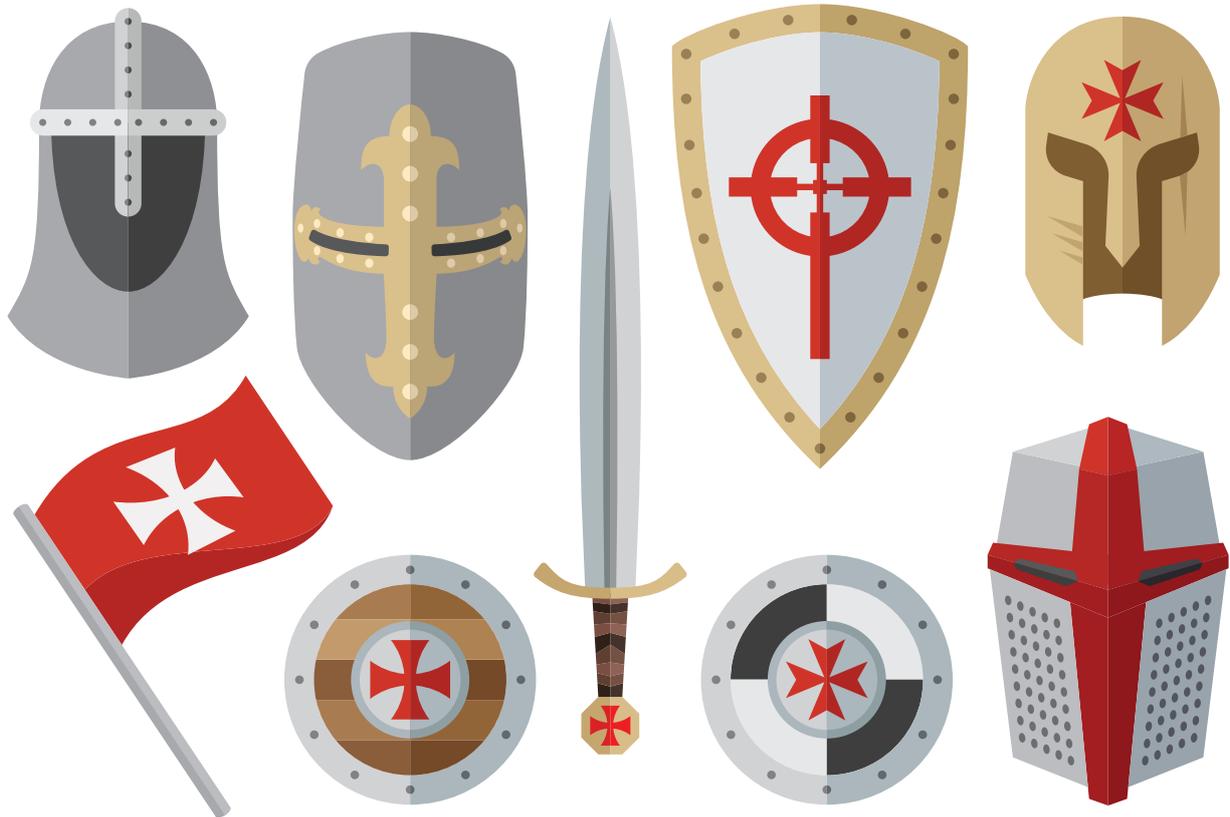
Find helpers, allies or experts in order to better plan the activities, and lead the players in identifying the characters, objects, locations and special cards of that specific topic!

For instance: if the participants choose the topic of LBGTQI, but you have no experience working with the topic, then find somebody from a organisation who is experienced with the topic. They can maybe give a presentation about the theme to the group of youngsters, or provide you with some games or activities on the topic.

## EXAMPLE OF THE ACTUAL CARDS, MADE BY YOUNGSTERS:



# CHAPTER 3: EQUIPMENT AND ABILITIES (The Methods)



Before starting this journey you need to check your equipment and strengthen your abilities to face everything you will encounter during the activities.

In this chapter we will **provide you with methods you can use as a basis for your activities**. In turn, the activities will support the teambuilding of the group and the actual designing of the card deck.

## TIP FROM THE GRAND WIZARD:

“The important thing to do and the **aim of the activities is to boost the creativity of the participants**, before they design the cards. **Choose the best methods in relation to the group and its needs**. And off-course you are also free to use your creativity and come up with your own activities or use your own methods.”

## 3.1. STORYTELLING

The art of powerful storytelling. Telling stories by voice is an ancient oral tradition that helps to evoke characters, places, objects and events and allows listeners to immerse themselves deeply in the tale.

Everyone has stories to tell, but **storytelling is a talent that can be developed and as a tool it can be used to powerful effect.** Trained well and used purposefully, storytelling can contribute to inclusion and connection, build confidence, and bring about change.

### TIP FROM THE GRAND WIZARD:

A big part of the power of storytelling **is not about what you tell, but the way how you tell it.** Its about using your voice, sounds, different tone, pauses, etc. In that way it links closely to theatre methods. **Helping the youngsters to develop this skill is something that can benefit them greatly later on in life.**

## 3.2 STORYWRITING

Why are stories powerful? When you write a story about something that happened to you, you give it a beginning, middle and end. **You make sense of that event – and that gives your life meaning.**

Writing stories means stopping the experiences of your life over time, so that you can visit them whenever you need. It also gives you knowledge, and maybe even the ability to take the next step instead of floundering in the dark.

### TIP FROM THE GRAND WIZARD:

Not everyone is good at writing or likes to write stories. In your activities **you can always give youngsters who have trouble with writing stories the possibility to tell, draw or act out their story.** Expressing the story is important, not how it is expressed.

## 3.3 THEATRE

Magic allows you to shape the reality around you. Theater is an ancient technique of enchanting that humanity has developed to **tell about itself, transforming its emotions and problems** into cathartic energy.

Theatre is a powerful tool to start conversations, to explore, and to understand. **It is through theatre that players/participants can really start to perceive their world through different lenses, and develop a deeper understanding of themselves.** The magic of the theatre is that you can be everyone and everything you want to be and you want to explore.

### TIP FROM THE GRAND WIZARD:

(Improvisation) Theatre is a very powerful tool to use with youngsters and can be very beneficial for them. However, **a lot of the time youngsters are shy and not willing to act out in front of each other.**

If you want to use theatre methods in your activities, **make sure that you spend enough time on teambuilding and creating a safe group environment,** where the youngster feel safe to express themselves

## 3.4 DIGITAL MEDIA

Once upon a time humans have discovered fire. Then they created steel, and finally the pen - that is mightier than the sword. Digital media are the latest technological discovery that has allowed us to shorten distances, simplify everyday life and enjoy time with art, cinema, TV series, music, video games, electronic books and social network. Digital media is here to stay.

**Wisely used it can become a powerful weapon in our hands to gain visibility in the whole world with any kind of story we imagine.** We can use this tool like invisibility cloak or be fully visible; it depends on our level of awareness and ability to strategically use it for our needs and purposes. It can heal but it can hurt. It can destroy but it can protect. Be careful, use it well!

## TIP FROM THE GRAND WIZARD:

There are a lot of digital tool that you can use and a lot of different ways in which to use them. There is a very big chance **the youngsters know much more about the digital possibilities than you.**

Use that in your benefit and think together with the youngster how you can use digital tools within this process. This also **gives them a form of ownership** over the whole process.

## 3.5 MATERIALS

If you want to start a journey in the right way, you need to collect the right baggage. It contains physical tools which could help to serve the role for Game Master and Wizard to unlock the hidden stories within the participants.

**The minimum of materials you need are for drawing and story writing:** Papers, pens, pencils, markers, paint, crayons etc.

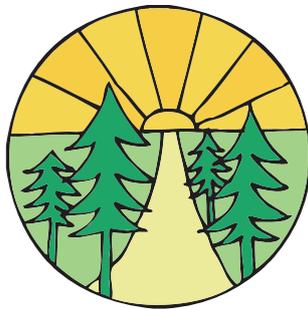
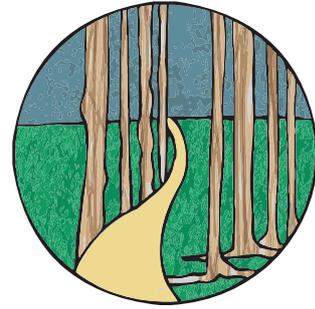
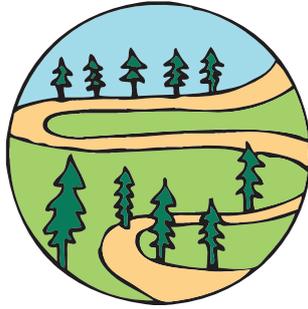
All the other materials depend on the specific methods and the activities that you as Game Master want to use to support the making of the cards.

**Make sure that you are well prepared and remember to get all the material you need!**



# CHAPTER 4: THE JOURNEYS

## (The Different Stages)



**The journey of the whole Fairy Tales Life process is divided into different stages:** From the first meeting with the group, through the creation of the deck up until playing the actual storytelling game with the cards.

In this chapter we will shortly describe the different phases, to give you an idea about the aim of each phase.

In the Annexes of this document, you can find several activities per phase, complete with the full activity descriptions, ready for you to put to use.

**All these activities have already been tested and executed with different groups of youngsters in different countries.**

### TIP FROM THE GRAND WIZARD:

In the Annexes you will find the full description of different kind of activities. **You can just take and use the described activities,** but off course **you are free to change and adapt them** however you want! Make them your own and adapt it according to your and the youngsters needs!

## 4.1 GET TO KNOW / TEAMBUILDING

**"To build a solid fellowship you need to know each other"**

The first stage is all about creating a good group dynamic for the youngster you will be working with. It is very important to create a nice and safe group atmosphere, where youngsters can be themselves and feel safe enough to share their ideas and thoughts.

This stage is about getting to know each other's names and getting to know about each other's backgrounds if it is a group that doesn't know each other very well. If it is for instance a class where the youngsters know each other, you can focus more on breaking the ice between them. In school classes or existing groups of young people there can be some 'hierarchy' which is good to break a bit and to get them on an equal level.

For this stage you can use a lot of different types of activities, like group challenges, theatre and improvisation, cooperation exercises etc.

## 4.2 THE THEME

**"Each adventure has its own challenge. What will yours be?"**

This stage is all about choosing the theme of the deck of cards the youngsters are going to make. Preferably it is a theme that is relevant to them and their daily life. However, there is no problem with focusing the cards on a theme that is new to them or that you want to educate them in or make them learn about.

In that case it is good to have activities which support them learning about this topic. This can be someone coming to explain about the topic who has experience with it, or even watching a short documentary about it.

When making the group choose themes for the deck, different roleplaying games can be very good to use in this stage. This way they can act-out what they know about the theme and 'live and enact' different aspects of that theme.

Possible themes for the deck could be: (cyber)bullying, inclusion, discrimination, sexual orientation etc. But in the end you could use everything which is relevant for the youngsters as a theme.

## 4.3 CHARACTERS

**"Literally put yourself in someone else's shoes!"**

In this stage the focus is on the characters in a story and more specifically, the characters that will be in the card deck connected to the theme of the deck.

An important part of this stage is working with different perspectives of different characters. A story can be completely different if you look at it from the perspective of the protagonist or the antagonist. Interesting activities to do with the youngsters in this stage are focused on role-playing, using creativity and the imagination and discovering these different perspectives.

With practicing these different perspectives, the youngsters get better in looking at life situations of their own from different perspectives: "I didn't think bullying was that bad, until I imagine how bad it feels for the person being bullied."

**At the end of this stage you can make the character cards together with the youngsters.**

## 4.4 LOCATIONS

**"How many worlds can you explore!"**

The location where something takes place can very strongly influence the story. In this stage you are going to explore different locations connected to the theme that the youngsters have chosen. This can be real locations, or imaginary locations.

There are a lot of small activities you can do to get the youngsters to think about different locations and the effect of a surrounding to a story. There are very nice theatre activities which can help, for instance a game in which the youngsters act out a story of what they are doing in a certain location. After 1 minute other youngsters can change the location (for instance from the school to a Zoo) and the youngster that are acting out the story have to now continue the story, but to show in their acting things from the new location.

**At the end of this stage you can make the locations cards together with the youngsters.**

## 4.5 OBJECTS

**"Even the smallest item can change the course of events"**

In this stage the focus is on additional objects. The objects give another dimension to the storytelling cards. The object can be normal objects or objects with a magical power. The purpose of the objects is to add a twist or a extra element to the story.

It is possible to do a lot of creative activities in this stage. The youngsters can do improvisational games where they depict the special power of a object or you can give them images of existing (but very weird) objects and ask hem to think in teams what the object is and to make a story about how this object needs to be used. It could even be possible to let youngsters make their own magical objects with different arts and crafts materials.

**At the end of this stage you can make the locations cards together with the youngsters.**

## 4.6 SPECIAL CARDS

**However many difficulties you may encounter, know that you will not face them alone"**

The special cards or event cards are an additional class of cards, that can be used to give more possibility to the card game. More information about these cards can be found in Chapter 2.

If you decide to use these special cards in your deck, you can use this stage in the workshop to play some games and activities to support the youngsters to come up with these special events, powers or situation. This means that this stage changes according to how you with the youngsters decide to use the special cards.

**At the end of this stage you can make the special cards together with the youngsters.**

## 4.7 PLAYING THE GAME

**"To build a solid fellowship you need to know each other"**

This is the most exciting stage of the whole process. All the work you and the youngsters have done in forming a group, getting to know each other and creating all the cards, were all for this moment.

Now the youngsters can take some cards and start to create their own stories with their own self-made decks. There are different ways how you can play the storytelling card game and you can read all about them in the next chapter.

## 4.8 REFLECTION AND EVALUATION

**"To know the future, you must understand the past"**

This is the most exciting stage of the whole process. All the work you and the youngsters have done in forming a group, getting to know each other and creating all the cards, were all for this moment.

Now the youngsters can take some cards and start to create their own stories with their own self-made decks. There are different ways how you can play the storytelling card game and you can read all about them in the next chapter.

This is the last stage of the whole storytelling workshop, but it is one of the most important ones. In this stage gain the real treasure of the game: new knowledge, understanding and perspectives.



Playing the game is just simply what it is: it's a game. But it becomes learning when you take time afterwards with the youngsters to sit, look back and evaluate and reflect on the experience. Here come important questions for the youngsters, like:

- **What did you like / not like about the whole storytelling workshop?**
- **How did certain moments made you feel?**
- **When was a moment when you felt you really understood someone else's perspective?**
- **What do you now think differently about the topic of the card deck?**
- **What did you learn about somebody else in this process?**

When you take the time together with the youngster to evaluate what they learned, what new things they have discovered about themselves or about others or what they would do differently next time, you create space to for them to learn new things.

In the annexes you can find a example of different evaluation forms in English, but off course you can make your own evaluation form. Next to having the results on paper, it can be really good to evaluate the whole process verbally with the group and give the space and time do discuss how the whole experience was for them. The youngster can even learn a lot of interesting new things by just hearing what other youngsters have learned.

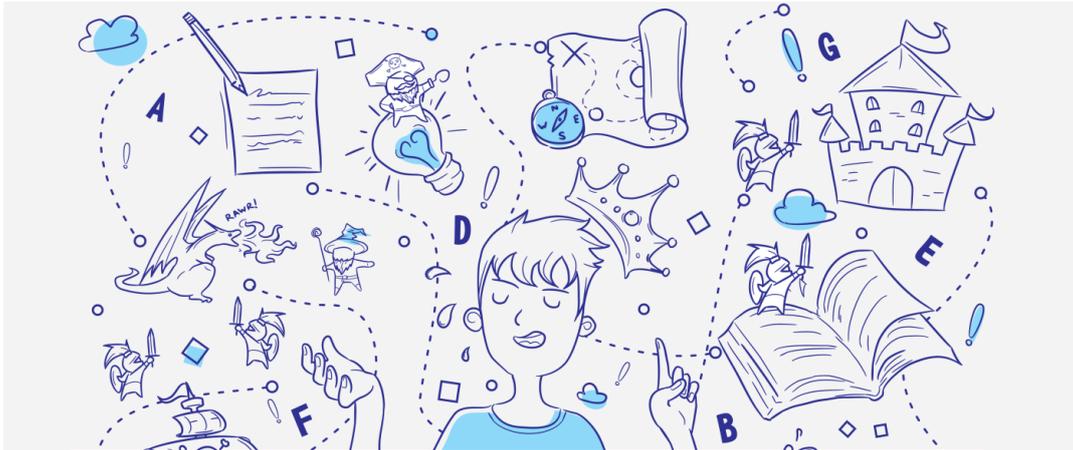
**This stage closes the whole storytelling workshop process.**



# CHAPTER 5: THE ADVENTURE

## (PLAYING THE GAME)

Now the youngsters can take some cards and start to create their own stories with their own self-made decks. There are different ways how you can play the storytelling card game and you can read all about them in this chapter.



### THE BASICS OF THE GAME

#### CREATING TEAMS

To start the game, you need to have teams of youngsters. The teams can be from 2 persons up to around 6 persons. If necessary, the groups could be bigger, but the problem is that with bigger groups there will always be youngsters that stay on the background and don't participate in the story.

Therefore it is better to have smaller groups, so that every one has a chance to add to the story and feel like they could contribute. It can also be very nice if different small teams write a story with the same set of cards. Then it can be very interesting to hear all the different stories which came out of the same set of cards.

#### DRAWING CARDS TO START

The Basics of the game is that a group of youngsters blindly take the following cards from the card deck:

- They blindly pick 1 character card to be the protagonist (main character) in their story.
- They blindly pick 1 character card to be the antagonist (the opposing character to the main character) in their story.

- They blindly pick 1 location cards which will be the place where the story starts.
- They blindly pick 1 location cards which will be the place where the story ends or goes towards.
- They blindly pick 1 object cards which will influence the story or will be used by one of the characters at one point in the story.
- (If they are being used in the deck, they blindly pick 1 special card which will create a special situation / event in the story.

### **CREATING THE STORY**

Now the youngsters can take the card and start to create a story together, based on the blindly picked cards that are on the table. Choose the amount of time that the youngsters have based on the group size and the atmosphere in the groups. If the groups seem to loose energy it is better to give them shorter times to make smaller stories, so that they do not lose their interest and attention.

### **DRAWING ADDITIONAL CARDS**

If the story gets stuck, the youngsters don't know how to continue the story or you want to give a new plot twist to the story, it is always possible to draw more cards. The cards are there to help develop the story.

However it is good to keep the possibility for drawing more cards only as a final solution. If not, there is the chance that the youngster will just keep on drawing cards until they find what they want to make a story about. It is perfectly fine to make it also a bit challenging for them and not give them immediately the option to take a new card.

### **DEBRIEFING THE STORY AT THE END**

After the story has been created, its good to take a short moment to talk with the group about the story they created. As a facilitator you can ask them questions which helps them discover hidden elements in their stories or perspectives they did not recognize yet.

# 5.1 STORYTELLING MODE

## MATERIALS:

The deck of the cards

## ACTIVITY TIME:

1 HOUR

### DESCRIPTION OF THE GAME MODE:

Participants are divided into groups of four or five at most. Each group draws:

**2 CARDS FROM THE CHARACTERS DECK**, one will be the protagonist and the other the antagonist, freely chosen by the group.

**2 CARDS FROM THE LOCATIONS DECK**, one will be the place where the story begins and the other where it ends, freely chosen by the group.

**1 CARD FROM THE OBJECTS DECK.**

**1 CARD FROM THE SPECIAL CARDS DECK.**

Each group has 15 minutes to invent a story in which all the cards drawn must be present. Then all the participants tell aloud a piece of their story in front of the other groups.

For player with more experienced players you can ask them to improvise the story on the spot and you can ask different group member to take over at a certain point,

### DEBRIEFING ELEMENTS:

"What do you think of this story?"

"What did you like most?"

"What did you like least?"

"Have you ever experienced a part of the story yourself?"

"Is there something that could have went different for a better outcome?"

## 5.2 WRITTEN MODE

### MATERIALS:

The deck of the cards,  
Pens, Sheets of paper

### ACTIVITY TIME:

1 HOUR

### DESCRIPTION OF THE GAME MODE:

Participants are divided into groups of four or five at most. Each group draws:

**2 CARDS FROM THE CHARACTERS DECK**, one will be the protagonist and the other the antagonist, freely chosen by the group.

**2 CARDS FROM THE LOCATIONS DECK**, one will be the place where the story begins and the other where it ends, freely chosen by the group.

**1 CARD FROM THE OBJECTS DECK.**

**1 CARD FROM THE SPECIAL CARDS DECK.**

Each group has 15 minutes to invent and write a story in which all the cards drawn must be present.

Then every participant reads aloud a piece of their story in front of the other groups.

### DEBRIEFING ELEMENTS:

"What do you think of this story?"

"What did you like most?"

"What did you like least?"

"Have you ever experienced a part of the story yourself?"

"Is there something that could have went different for a better outcome?"

## 5.3 THEATRICAL MODE

### MATERIALS:

The deck of the cards, Pens, Theatrical Scene Forms, Costumes and props

### ACTIVITY TIME:

1-2 HOURS

### DESCRIPTION OF THE GAME MODE:

Participants are divided into groups of four or five at most. Each group draws:

Choose 2 cards from the deck for protagonist, antagonist and location and 1 card from the object and special cards. All combined there will be 8 cards from which you can start to create your story

Each group has 20/30 minutes to invent a story in which all the cards must be present. The group can fill in the form of the theatrical scene to write down the roles and the canovaccio\*.

Then every group put on stage the story in front of the other groups.

The creative process may also include the creation of costumes and props by the group.

If you want, you can create a real script with lines and dialogues that the actors/participants can follow and stage.

In another way, you can choose not to have lines or dialogues at all and create a completely silent and wordless show.

*\* A canovaccio is a scenario, or a basic script, used by commedia dell'arte players. It consisted only of a list of acts and scenes; the details were left to the improvisation of the actors and actresses.*

### DEBRIEFING ELEMENTS:

"What do you think of this story?"

"What did you like most?"

"What did you like least?"

"Have you ever experienced a part of the story yourself?"

"Is there something that could have went different for a better outcome?"

## 5.4 COMIC MODE

### MATERIALS:

Paper sheets, black board/white board, digital platforms, markers, pencils etc.

### ACTIVITY TIME:

1-2 HOURS

### DESCRIPTION OF THE GAME MODE:

Participants are divided into groups (The best 2 - 5 people in one group)

Choose 2 cards from each section in the deck- protagonist, antagonist, location and by 1 card from each section- object and special card. All combined there will be 8 cards from which you can start to create your story

Create story on paper or by discussing and make decision how the story will be visualized: drawing combined with text: how many stages, which will be the style?

Those could be self created scenes: make serial by different scenes where participants interact with each others or environment, combine pictures with text messages and create story in this way.

It is nice to trust and let participants find their own way how to create comics.

### DEBRIEFING ELEMENTS:

"What do you think of this story?"

"What did you like most?"

"What did you like least?"

"Have you ever experienced a part of the story yourself?"

"Is there something that could have went different for a better outcome?"

<b>TITLE OF ACTIVITY</b>
--------------------------

ABOUT MYSELF
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 1: Get to know	20/60 minutes
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<b>MATERIALS</b>
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Post it - Pens
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<b>DESCRIPTION</b>
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Each participant writes 3 sentences about himself, one of which is false.  
Participants walk in space and when they meet someone, divide into pairs, have to guess which sentence is false.

**1° TURN**

“3 sentences about hobbies, tastes or actions I like to do, one of which is false. No questions, only guess!”  
5 minutes to prepare the sentences and 10 minutes to play.

**2° TURN**

“3 places that are important for me or I like most. Guess which one is false. You can ask me questions!”  
5 minutes to think about places and 10 minutes to play.

**3° TURN**

“3 short stories about my name. I tell you the stories, you guess which one is true. Then you have to tell all three stories to the rest of the group, and the group has to guess by voting which is the true story of my name.”  
5 minutes to prepare the stories and 25 minutes to tell.

For new turns, invent your own!

<b>DEBRIEFING ELEMENTS</b>
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“Was it difficult?” - “Did you discover something new about yourself?” - “And what about other people?”  
[Participants begin to link the name to the person, thanks to personal tastes, opinions and characteristics.]

## TITLE OF ACTIVITY

### INTERACTIVE PORTRAITS

## STAGE OF ACTIVITY

## TIME

STAGE 1: Get to know

Approximately 30 minutes

## MATERIALS

- Music and speakers
- Pencils, markers and A4 white papers for everyone

## DESCRIPTION

Every person takes a paper and writes on top only their name.

The participants are going to draw the portrait of someone else in little steps.

When the music is played, the papers get passed around as quickly as possible.

When the music stops you have the paper with someone's name in your hand and you draw part of the portrait of that person. The drawing is in steps.

First only the shape of the head, 2nd round only the hair, 3rd round you draw only the ears, 4th round only the eyes..... etc. Until you have completed the whole portrait. In the end the person gets their own portrait back, drawn by a lot of other people.

For the passing of the paper between the rounds you can give different assignments: For example passing to the back of you, passing the paper with closed eyes, passing under your legs, super-fast or in slow motion. You can think yourself what is possible. Also you can play a music video on YouTube at 0.5x speed for the slow motion effect.

When Finished everyone gets to keep their portrait

## DEBRIEFING ELEMENTS

When Finished you can ask the participants how it was.

- What was challenging?
- What was easy?
- Do they now remember the name of someone better?

<b>TITLE OF ACTIVITY</b>
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STATUES
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 2: The theme	10/40 min.
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<b>MATERIALS</b>
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<b>DESCRIPTION</b>
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Work in two or more groups, based on the number of participants. One group chooses a topic or situation for the other group, which puts it on stage with the statues exercise. Each participant takes a fixed position with the body based on what they feel when thinking about the topic. No words, sounds or movements are allowed. Just a pose and a facial expression.
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<b>ADDITIONAL PHASE:</b>
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The facilitator says: "The first time I felt excluded was..." and each participant answered by taking the position.
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<b>DEBRIEFING ELEMENTS</b>
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"What didn't work and makes no possible <i>inclusion</i> ?" - "How do you feel about the scene?" After the exercise all the participants can choose the theme in a shared way.
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<b>TITLE OF ACTIVITY</b>
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ZAP!
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 2: The theme	10 min.
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<b>MATERIALS</b>
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<b>DESCRIPTION</b>
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Participants are divided into groups of five members. Each group tells a story about a specific topic. The participants stand in a row and crouch: the facilitator gives the command <i>zap!</i> to one of the participants who stands up and tells a piece of the story, until the facilitator calls another participant with the <i>zap!</i> command. The game continues until everyone has completed at least two turns.
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<b>DEBRIEFING ELEMENTS</b>
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“What didn’t work and makes no possible <i>inclusion</i> ?” - “How do you feel about the scene?” After the exercise all the participants can choose the theme in a shared way.
---

### TITLE OF ACTIVITY

The Village

### STAGE OF ACTIVITY

### TIME

STAGE 2: The theme

10 - 30 min

### MATERIALS

Limited area

### DESCRIPTION

The village is an activity which is called social presencing theatre. The word of presencing is a combination of presence and pre- sensing. It is part of the Theory U. The village is an exercise to listen with all the senses and interact in the most natural way, without overthinking it. Bringing people into a space not only to let go, but to let come (whatever comes) The aim is to experience, feel and experiment in a group as a social body. Social presencing is mainly focussing on listening with all your senses and it invites participants to create a new mindset and new type of connections with people around.

1: Explain the activity and the concept

2: you can start with a 'warming up exercise' of everybody lying on the floor and take 10 -30 seconds to go from lying down to standing up. People should be focused on their body and not let their mind and thoughts rule the movement...just do as it feels good.

2: 20 minutes of social presencing theatre. In each 'round' or phase of the village, there are different kinds of things people can do. In phase one it is lying, sitting and standing (and within that be in stillness or movement). No direct routine interaction (looking in the eye, smiling at each other, etc. ). In phase two maybe people can dance too. In phase 3 you could add the greetings (small greeting movement, like a bow, or a small tap on the shoulder, with direct eye contact

3: debriefing the activity and how listening with all senses create new interesting interactions., discussing the feelings, but also the 'invitations' that saw/ felt and how we reacted. Also the observer gives back his/her observations.

### DEBRIEFING ELEMENTS

When Finished you can ask the participants how it was.

- How was it?
- What was easy/hard?
- What was your communication?
- You felt included/excluded?
- What happened?

<b>TITLE OF ACTIVITY</b>
--------------------------

REVERSE STORIES
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 2: The theme	10 min.
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<b>MATERIALS</b>
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<b>DESCRIPTION</b>
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The participants, divided into groups, tell a fairy tale or a known story in which, however, some elements have changed in relation to the theme (bullism, LGBTQIA+, racism, pollution ecc...).
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<b>DEBRIEFING ELEMENTS</b>
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“What stuck and makes no possible <i>inclusion</i> ?” - “How do you feel about the scene?” After the exercise all the participants can choose the theme in a shared way.
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<b>TITLE OF ACTIVITY</b>
--------------------------

THE PATH OF THE CHARACTERS
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 3: Characters	40 min.
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<b>MATERIALS</b>
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Pens - Sheets of paper
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<b>DESCRIPTION</b>
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Participants write a list of characters with different characteristics: age, gender, sexual orientation, social class, etc. The characters are written on small sheets: each participant randomly draws one, without revealing it to the others. After that, everyone gets on a line. The facilitator says a series of actions and each participant, based on his/her character, if he/she can perform that particular action takes a step forward, otherwise he/she remains still.
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<b>DEBRIEFING ELEMENTS</b>
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At the end of the actions the discussion starts on the positions of each character:
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“How do you feel?” - “Why are your characters like this?”- “What are the differences between characters?”
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<b>TITLE OF ACTIVITY</b>
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<b>Photo Storytelling</b>
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
STAGE 3: Characters	Approximately 45 minutes

<b>MATERIALS</b>
<ul style="list-style-type: none"><li>• Some interesting, mystical, weird or funny photo's (3 or 4), where it is completely unclear what is on the photo or why the photo is made.</li><li>• Computer with a projector to show the photo's or the photo's printed several times (one for every group or person) on paper.</li><li>• Pens and paper to write for everyone</li></ul>



<b>DESCRIPTION</b>
<p>This activity can be done in pairs or individually. The facilitator can decide this based on the group, or the participants can decide themselves.</p> <p>Show one of the pictures on the projector or give the persons / groups the printed picture.</p> <p>Give each person / group pens and papers and ask them to in 5-10 minutes to write a short story about what is in the picture. Ask them to use their creativity. As a help, you can tell the participants that maybe the photo is the end of a story, the beginning, or the climax. Stimulate them to think of something magical that is happening around this picture, so that they do not write something to rational.</p> <p>Repeat with more pictures. Its is possible to change groups in between, so that participants can work together with other people as well.</p>

<b>DEBRIEFING ELEMENTS</b>
<p>When Finished you can ask the participants how it was to do the activity.</p> <ul style="list-style-type: none"><li>• Was it easy or difficult?</li><li>• Did they find themselves creative or not?</li><li>• What was something in the photo that gave them the first lead for a new story?</li><li>• Can they connect something from story-theory to their story?</li></ul>

### TITLE OF ACTIVITY

PHOTO STORYTELLING (BASIC VERSION)

### STAGE OF ACTIVITY

### TIME

STAGE 4: Locations

40 min.

### MATERIALS

Photos (digital or printed) - Pens - Sheet of paper

### DESCRIPTION

Participants see some photos of different places. The task of the participants is to create a short story and a title, starting from the suggestions that the photo gives them.

*A useful suggestion is to observe as many details as possible, they can help in the invention of the story.*

Each place contains fundamental elements that characterize a story: it suggests a *social context*, a *chronological time* and a *geographical position* (whether realistic or fantastic).

Interesting to start with a photo that presents a person from the back or not very recognizable so that he can become more characters depending on the participant's point of view: a human figure or similar inside a photo can make the construction of a story easier. For this reason the second photo can be a place that has no characters, but only objects or environment. In this way the creation of a story can be more difficult, but the participant has even more freedom of interpretation.

### DEBRIEFING ELEMENTS

“Why did you choose that place?” - “What elements within the photo suggested exactly that context/time/characters? Why?” - “If this photo was a frame from your movie, where would it be in the timeline of your story?”

Capture every interesting element of the story produced by the participants to create a discussion about the "place": basically a place already contains a lot of useful information about *social context*, *chronological time* and *geographical position* (whether realistic or fantastic).

## TITLE OF ACTIVITY

**Photovoice Storytelling**

## STAGE OF ACTIVITY

## TIME

STAGE 4: Locations

Approximately 60 minutes

## MATERIALS

- Some different toy figures. Enough for everyone to have a good choice
- Everyone or every group needs to have a camera (normal or smartphone camera)
- Projector to present the photos later.

## DESCRIPTION

This activity can be done individually or in pairs. Participants can decide themselves what they prefer.

Ask every person or pair of persons to pick one or more toy figures that they want to use for the activity.

Tell the participants to use the toy figure to create new locations, interactions and perspectives. Maybe something is really small, but if you put a smaller figure next to it, it becomes something big. Also tell them that they can look at how their figure can interact with the surrounding or how the presence of the figure changes the environment. Tell them to really look with a 'creative' eye and look for stories in a picture they see.

Ask the participants to then take a photo of this setting or interaction. You can give them the instruction to make one photo, more photo's or even a story in a series of photo's. Or just give participants the freedom to choose themselves.

Ask participants to send you the pictures. You can either make a gallery of printed pictures, make a slideshow of the pictures on a projector, or print the pictures out for the participants.

You can decide if you want to ask the participants to share the story of the picture or just to leave it for everyone's imagination.

## DEBRIEFING ELEMENTS

When Finished you can ask the participants how it was to do the activity.

- Was it easy or difficult?
- How did they feel doing it?
- Did they go looking for stories or did the stories find them?
- How did the figures change the locations or environment?
- How does location or surrounding influence their stories?

<b>TITLE OF ACTIVITY</b>
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THE MAGIC OBJECT
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 5: Objects	10 min.
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<b>MATERIALS</b>
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One or more common objects
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<b>DESCRIPTION</b>
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Generic Magic Item - Each participant takes the same common object and tries to mimic its use, in a creative way, while the others try to guess what it is.

Thematic Magic Item - Each participant takes the same common object and tries to mimic its use linked to the theme in a creative way, while the others try to guess what it is.

<b>DEBRIEFING ELEMENTS</b>
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“It was difficult?” - “Why?” - “Who could be the owner of the object?” - “How can you use this object in real life?”

## TITLE OF ACTIVITY

### MAGICAL OBJECTS & SUPERPOWER IMPROV

## STAGE OF ACTIVITY

## TIME

STAGE 5: Magical Object & Superpowers

Approximately 60 minutes

## MATERIALS

- A nice space for movement with enough space for all the people
- Some prepared warm-up improvisation activities
- Music and speaker

## DESCRIPTION

First you start with some improvisation warm-up activities. There are a lot of these small activities that you can find only. It can be activities with movements, getting energy in the group, following each other's movements, depicting objects or certain settings.

Normally it is good to have about 30 minutes of different small activities which do not require much acting. This can really help people who are a bit shy or do not really like to improvise.

When really warmed up, ask the group to stand in a big circle.

Ask one person to step into the circle and think of a normal object and to act out what it is. The other participants have to guess what it is. The person who guesses right goes next into the circle.

The next step is magical objects and superpowers. Ask a person to step into the circle and say: "I have a magical ..... and it does ....." or "I have a magical power that ....."". After saying it the person acts out using this magical object. Then another person steps into the circle and says: "Yes, but you can only .....", giving a limitation to the object or superpower and then starting to act this out. For example, somebody has a bucket which gives unlimited water. The next person steps in and says: "Yes, but when you use it you always spray the water in your own face" and then acts out how this looks like.

After someone said "Yes, but....", you stop and someone new starts with a new object or superpower. Continue until everyone has had a chance to act out some object/superpower and a limitation.

## DEBRIEFING ELEMENTS

When Finished you can ask the participants how it was to do the activity.

- Was it easy or difficult?
- Did they find themselves creative or not?
- How was it to act out something in front of the group?

<b>TITLE OF ACTIVITY</b>
THE OBJECT POINT OF VIEW

<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
STAGE 5: Objects	30 min.

<b>MATERIALS</b>
-

<b>DESCRIPTION</b>
<p>Participants tell the story from the point of view of an object by working on theatrical improvisation. One of the participants plays a character linked to the theme (better if the character is in a bad or stuck situation), who remains motionless on stage. One participant at a time steps in and tells the story of that character from the point of view of an object, without revealing the object's identity.</p>

<b>DEBRIEFING ELEMENTS</b>
<p>“Did all of you understand which objects were in the scene?” - “What if the object could speak to the character?” - “What kind of magic could help the object in resolving the character's situation?”</p>

<b>TITLE OF ACTIVITY</b>
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LOOKING FOR THE SPECIAL CARD
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
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STAGE 6: Special Card	30 min.
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<b>MATERIALS</b>
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Characters, locations and objects cards
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<b>DESCRIPTION</b>
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The participants are divided in groups of 4. Each group draws 2 characters, 1 object and two places. Each group creates a story and tells it. Important rules: the story must have a clear beginning and an end and each of the participants must tell a piece of the tale.
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<b>DEBRIEFING ELEMENTS</b>
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At the end of the first story round: <i>“What can help you develop the story better? Which special card can be used?”</i> Examples: Difficulty card [different languages, physical impediments, superpowers], event card [environmental disasters, special moments as wedding or abandonment] or action card [acts of violence, new laws, spells]. Each group can tell the story again with the special card. <i>“What is changed after the use of the special card?”</i>
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<b>TITLE OF ACTIVITY</b>
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<b>What Happened?</b>
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<b>STAGE OF ACTIVITY</b>	<b>TIME</b>
STAGE 6: Special cards	Approximately 45-60 minutes

<b>MATERIALS</b>
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- Computer and projector
- 1 or more short (animation) movies ready on YouTube (there are a lot on YouTube)
- Pen and paper to write for every participant

<b>DESCRIPTION</b>
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Participants can do this activity individual or in pairs

Show a short movie on the projector.

Tell the participants (and give some examples) of plot twists in stories. Usually this is an event where something happens that completely changes the story and surprises everyone.

Ask the participants to use the short movie and to create and think of a specific event, which has led to the story of the short movie or starts with the end of the short movie. The event has to create a plot twist so that the story they come up with is not predictable.

Ask the participants to share the stories of their events

You can decide to repeat again with one or more short movies.

<b>DEBRIEFING ELEMENTS</b>
----------------------------

When Finished you can ask the participants how it was to do the activity.

- Was it easy or difficult?
- How did they feel doing it?
- How did you come to your plot twist / event?
- Do you know examples of other stories where one event can change the whole story?
- Have you had a certain event like that in your own life story?

## Fairy Tales Life - EVALUATION FORM – facilitator of the workshop

<b>Name Facilitator:</b>	
<b>Country:</b>	
<b>Date of activity:</b>	
<b>Workshop Stage:</b>	



Please fill in this form for every stage in the workshop (teambuilding, character cards, object cards, place cards, events cards and the phase of storytelling and using the deck). So fill in this form a minimum of 5 times.

<b>PARTICIPATION:</b> How are the youngsters participating in the activity?	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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superficial / low			general / medium			deep / high		really deep / really high																							
<b>AWARENESS:</b> Do the youngster see and make links between the activities they are doing and their own life (situation)?	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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<b>DIALOGUE:</b> Is there an open dialogue between the youngsters? <i>(Are the participants open in sharing or do you feel that there are not really exchanging stories, opinions, etc?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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superficial / low			general / medium			deep / high		really deep / really high																							
<b>CRITICAL THINKING:</b> How would you rate the critical thinking of the youngsters? <i>(Are they questioning each other? Are they critical towards their own and others opinions?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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<b>PERSPECTIVES:</b> Are the youngsters open to and able to recognise new perspectives (from each other)?	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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<b>MUTUAL RECOGNITION:</b> Is there any mutual recognition between the youngsters? <i>(Do you see empathy towards others stories and perspectives? Can the youngsters connect other stories and perspectives to their own?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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<b>LEARNING ENVIRONMENT:</b> Is there a constructive learning environment created by the participants? <i>(Are the youngsters stimulating each other to learn? Do they make an effort to support each other?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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superficial / low			general / medium			deep / high		really deep / really high																							
<b>ACTIVE LISTENING:</b> Are the participants actively listening to each other? <i>(Do they show interest in each other's opinions and stories?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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<b>GROUP DYNAMICS:</b> Is there a good dynamic in the group of youngsters? <i>(Are they connected and engaged towards each other? How is the interaction between the youngsters?)</i>	<table style="width: 100%; text-align: center;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td> </tr> <tr> <td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td><td>○</td> </tr> <tr> <td colspan="3">superficial / low</td> <td colspan="3">general / medium</td> <td colspan="2">deep / high</td> <td colspan="2">really deep / really high</td> </tr> </table>	1	2	3	4	5	6	7	8	9	10	○	○	○	○	○	○	○	○	○	○	superficial / low			general / medium			deep / high		really deep / really high	
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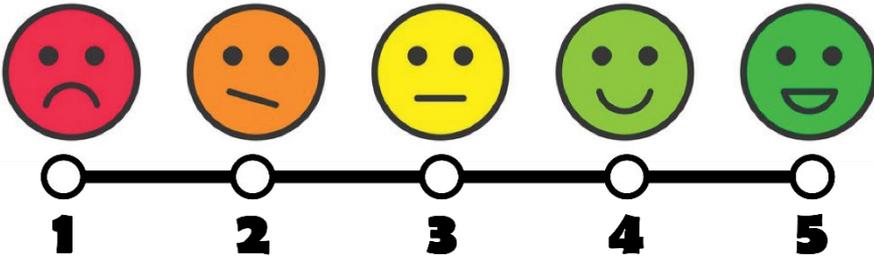
# EVALUATION OF FAIRY TALES LIFE WORKSHOP - PARTICIPANTS

Name participant:

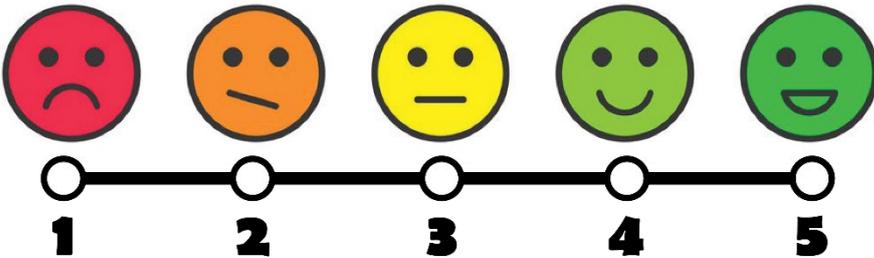


## PARTICIPATION

1. How much did you feel included and engaged with the group during the whole workshop?



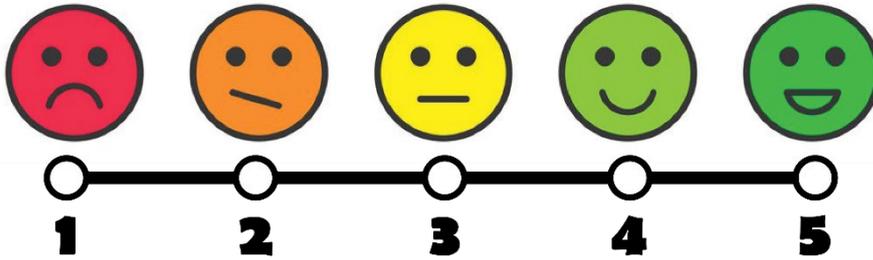
2. How much did the group engage / include you during the whole workshop?



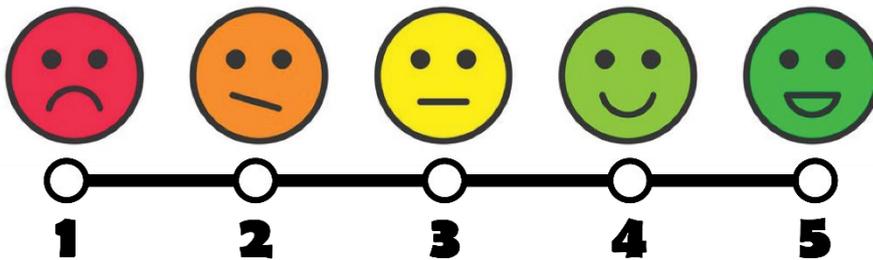
3. How has your participation in groups changed through this workshop? Can you describe it?

**AWARENESS**

**4. Did you become more curious towards the other youngsters personal stories and perspectives through the workshop?**



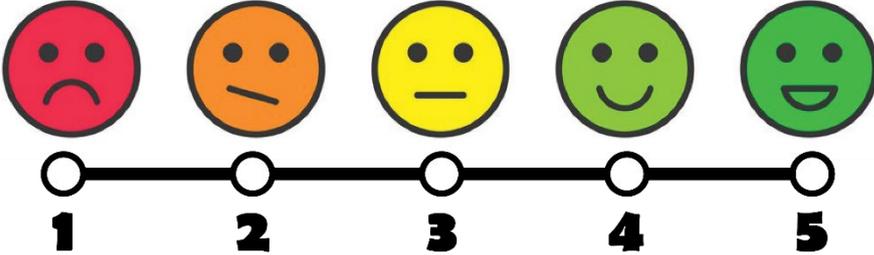
**5. Do you feel like the other youngsters became more curious towards your personal story and perspectives through the workshop?**



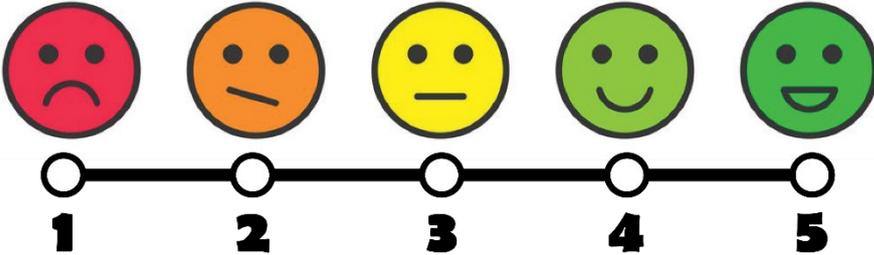
**6. How has this workshop helped you to become more aware of others perspectives?**

DIALOGUE

7. Do you feel more comfortable expressing your personal opinion through the workshop?



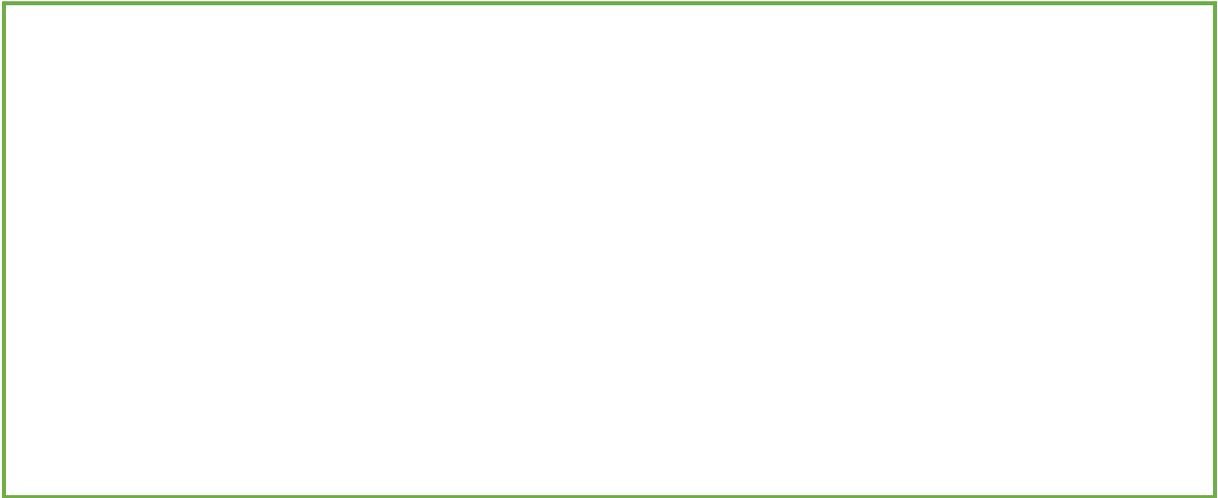
8. Did you become more open-minded towards others opinions and perspectives since the workshop?



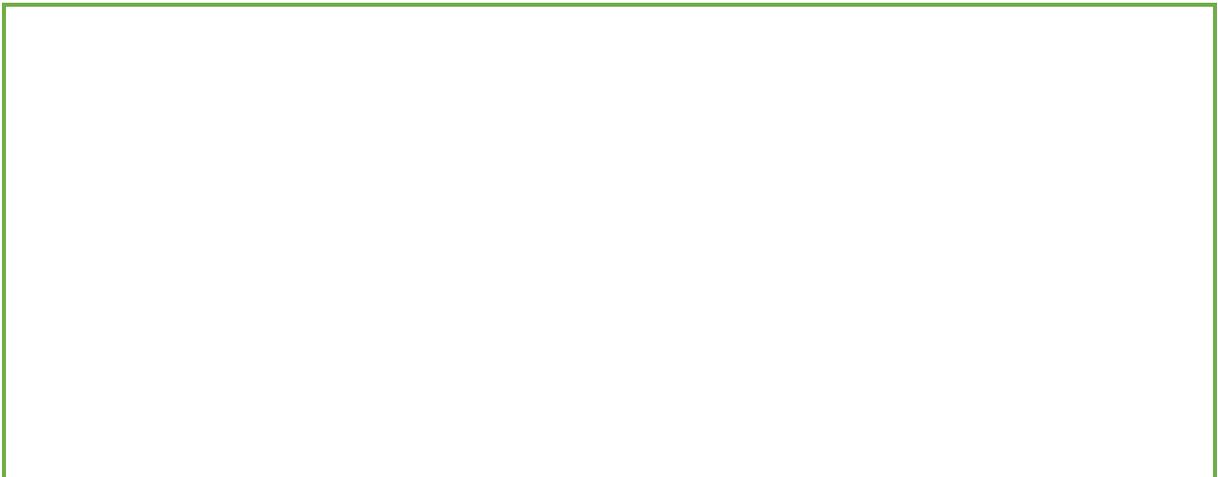
9. What was a perspective of someone else that really surprised you? Can you describe it?

**GENERAL**

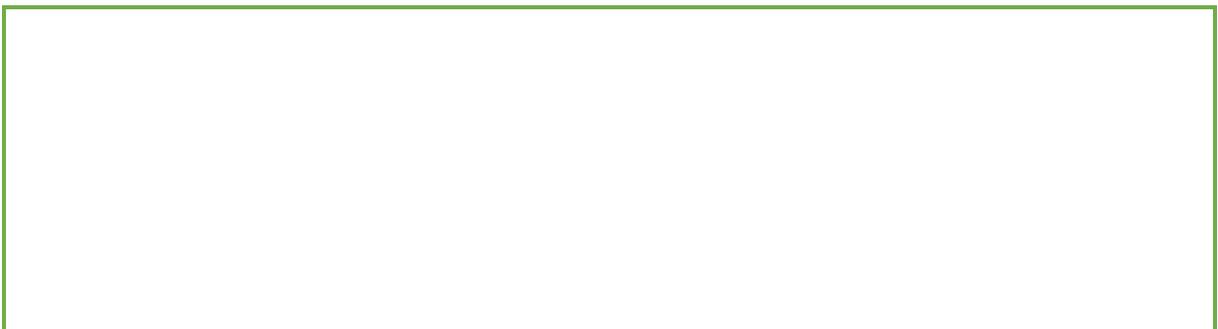
**What part of the workshop did you like the most? And why?**



**How can you use what you learned in the workshop in your daily life?**



**Anything else?**



## EVALUATION OF FAIRY TALES LIFE WORKSHOP - TEACHERS

Thank you for helping us evaluate the storytelling cards workshop(s) within the “Fairy Tales Life” project. As a teacher or mentor you see the students on a regular basis, which gives you the opportunity to see changes or developments of the students that we as workshop facilitators cannot see. For this reason we would like to ask you to fill in the evaluation form as detailed as possible. Your feedback is very valuable to us and the whole project.



Please describe both changes within the group/class of students and changes on an individual level. You do not have to mention the names of individual students, but if you noticed that something changed in an individual student then please write down which change you have seen.

**Name of Teacher:**

**Date of evaluation:**

### PARTICIPATION

**1. What changes or developments in the participation of the students during school activities (lessons, activities, tasks, breaks etc.) have you seen since the workshop(s)?**

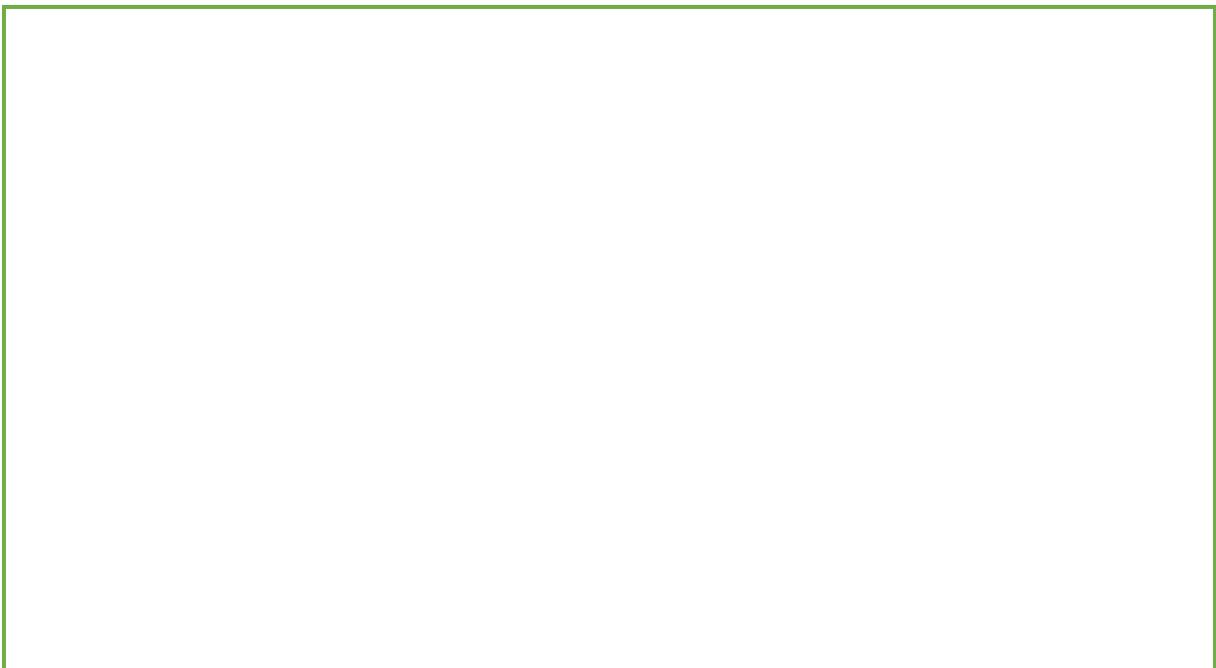
## **AWARENESS**

**2. What changes or developments in the awareness of students towards each other have you seen since the workshop(s)? Are they more curious towards the other youngsters personal stories and perspectives? Did you see any change in empathy towards each other with the students?**



## **DIALOGUE**

**3. What changes or developments do you see in the dialogue between the students? Do you see any change in the students expressing their personal opinions? Do you see any change in the students in exchanging their opinions and perspectives?**



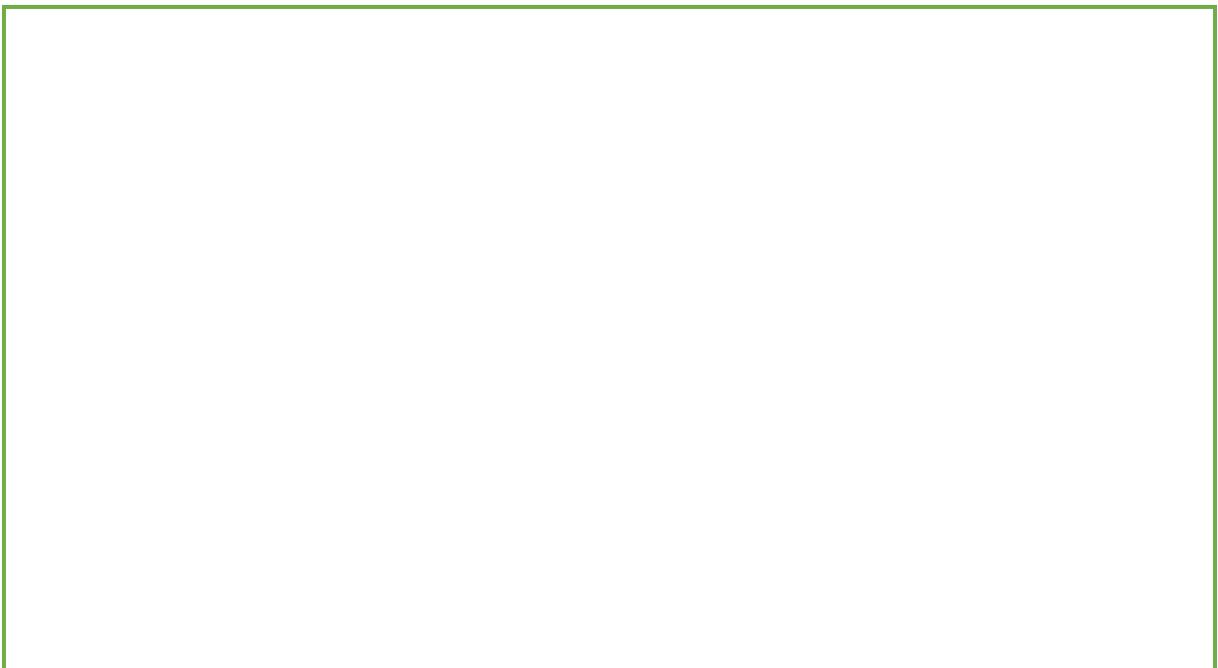
## **CRITICAL THINKING**

**4. What changes or developments in the critical thinking of students have you seen since the workshop(s)? Are they questioning each other more? Are they more critical towards their own and others opinions?**



## **PERSPECTIVES**

**5. What changes or developments have you seen since the workshop(s) in the way that the students recognize their own and others perspectives? Is there a change in the way are they able to see things from a different or new perspectives?**



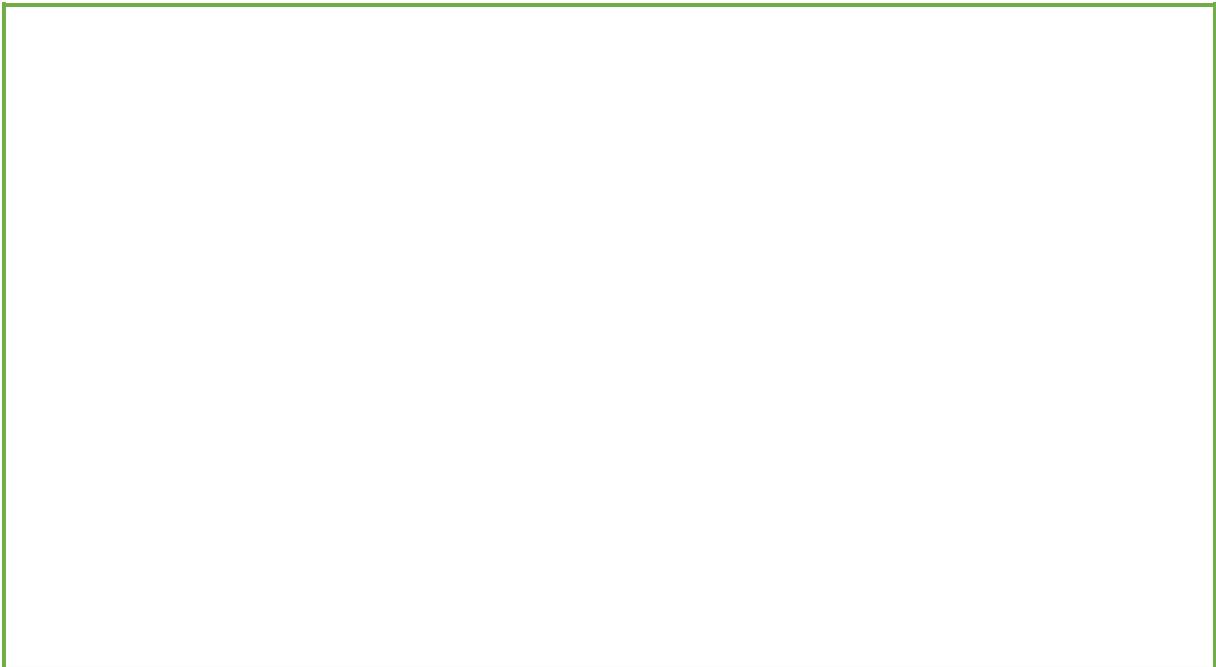
## **MUTUAL RECOGNITION**

**6. What changes or developments have you seen in the way that the students recognize similarities and differences between them, since the workshop(s)? Is there any mutual recognition between the students? Do you see empathy towards others stories and perspectives? Are the students better at connecting other stories and perspectives to their own?**



## **GENERAL**

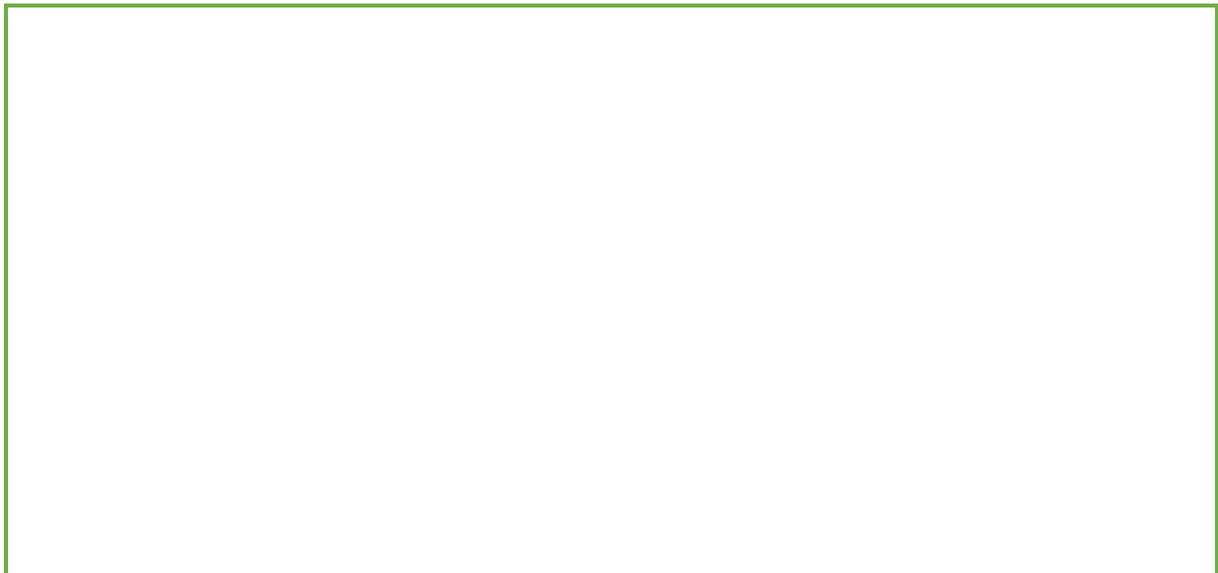
**7. Do you see any other changes or developments in the students since the workshop?**



**7. Is there anything which surprised you or that you did not expect to happen, which you can link to students doing the workshop(s)?**



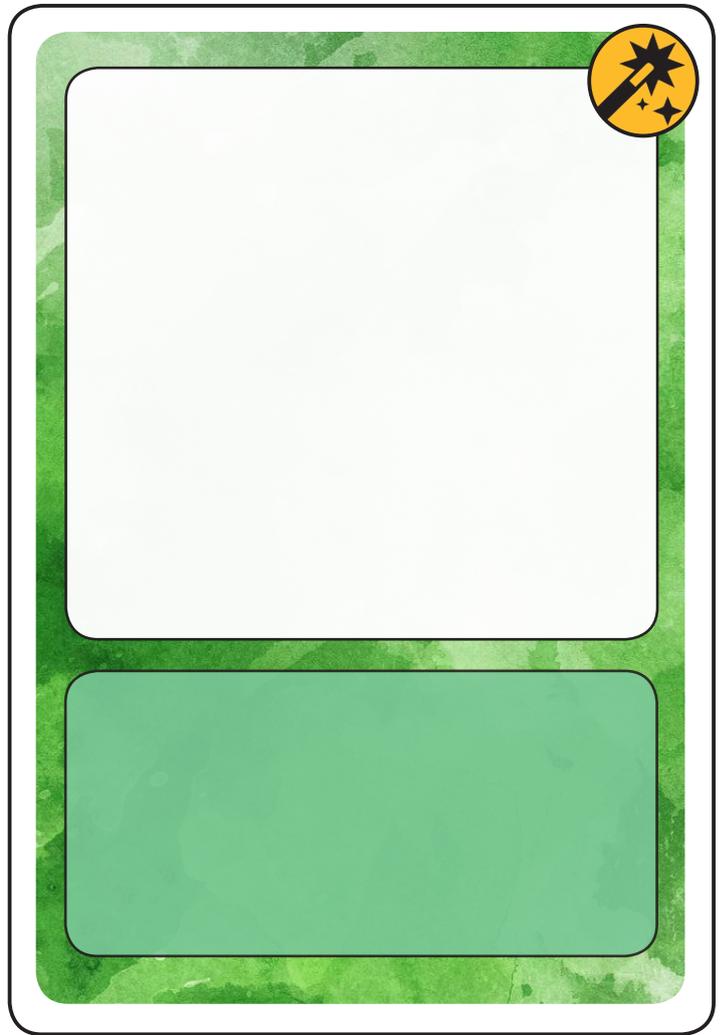
**8. Anything else or comments you would like to give us / share with us?**



**We want to thank you very much for taking the time and effort of filling in the evaluation form for us! Your observations are very valuable for us and will be useful for the further development of our project.**



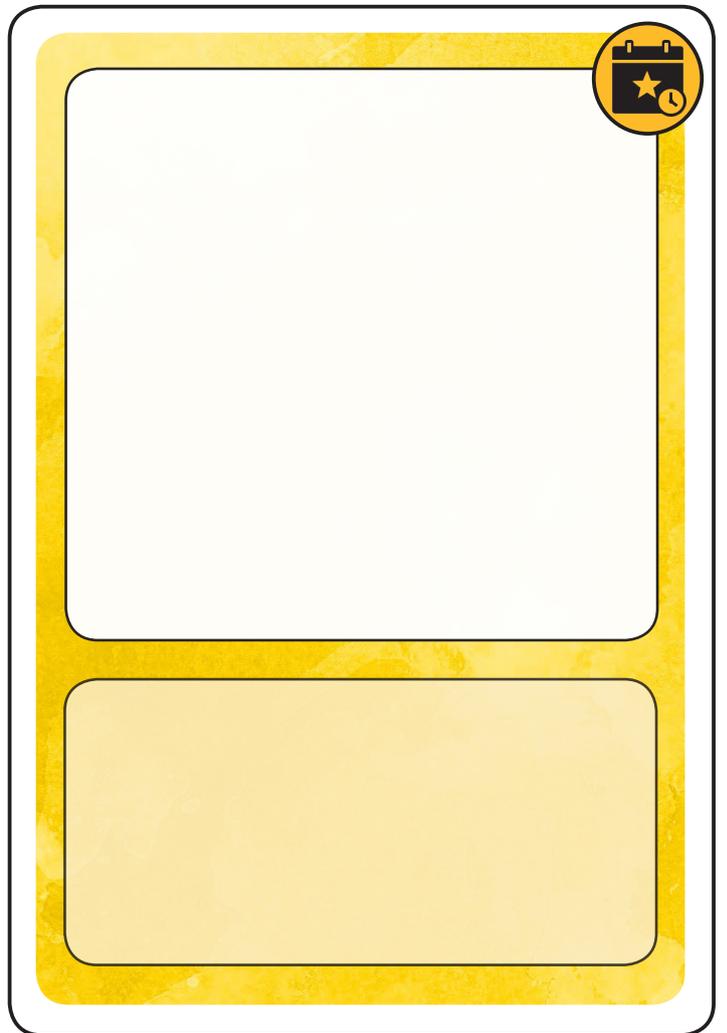
A blue-themed card with a white rectangular area at the top and a light blue rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black silhouette of a person with a plus sign.



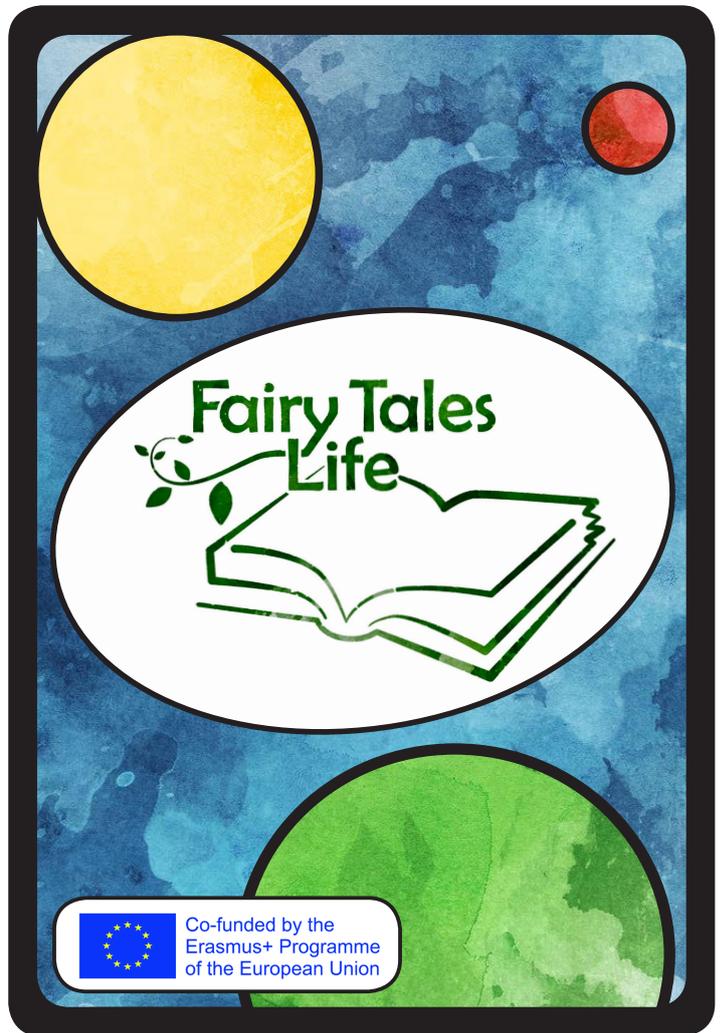
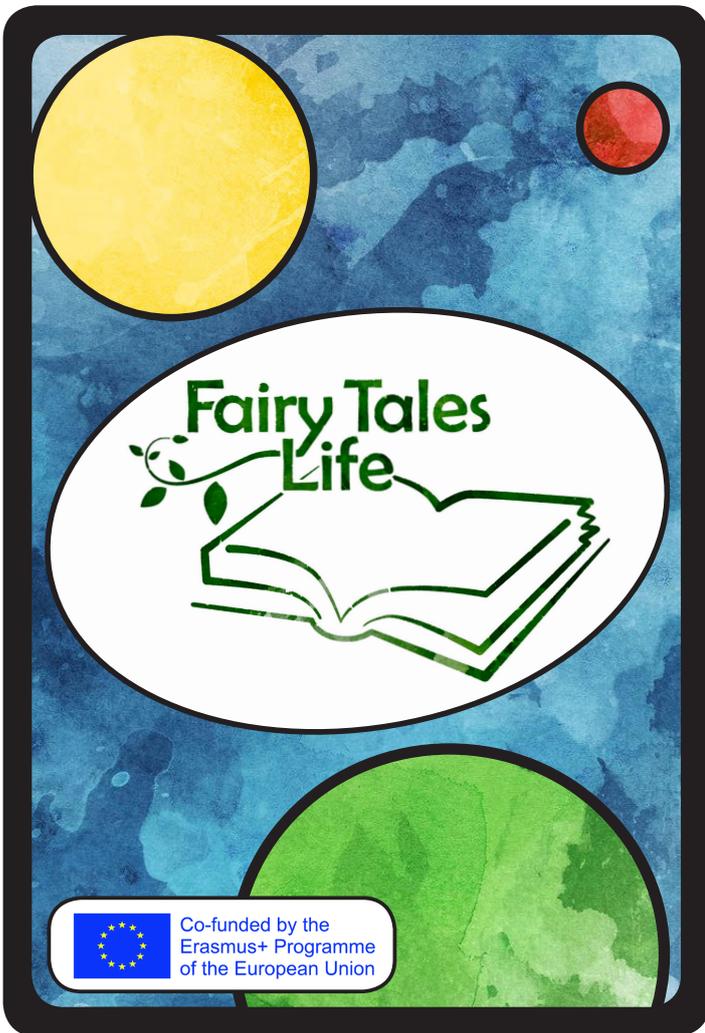
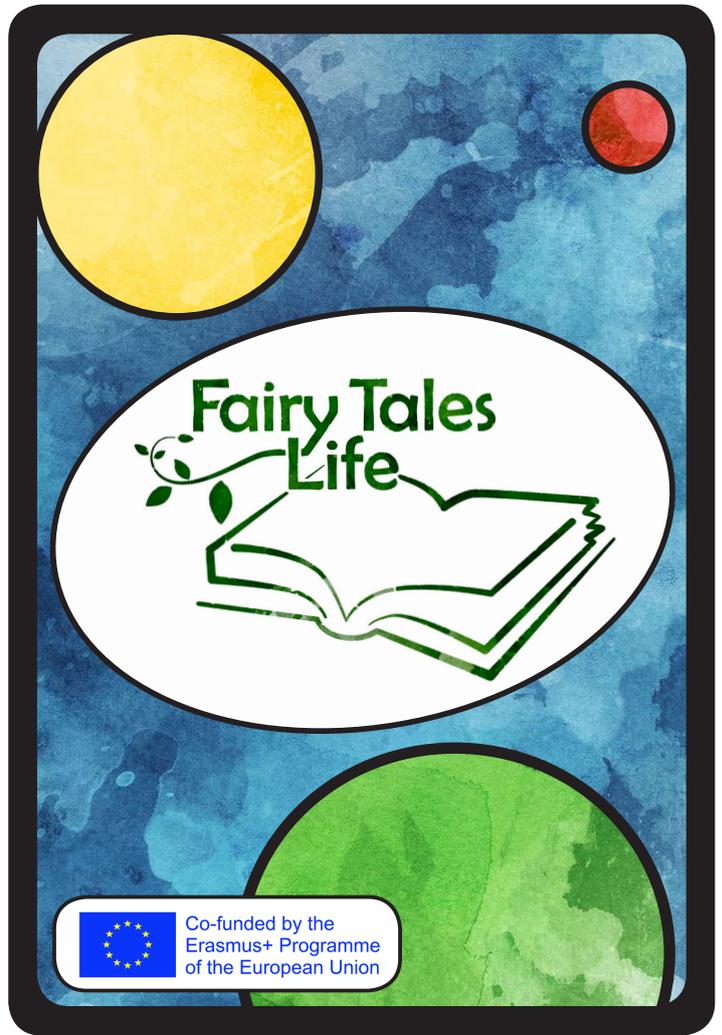
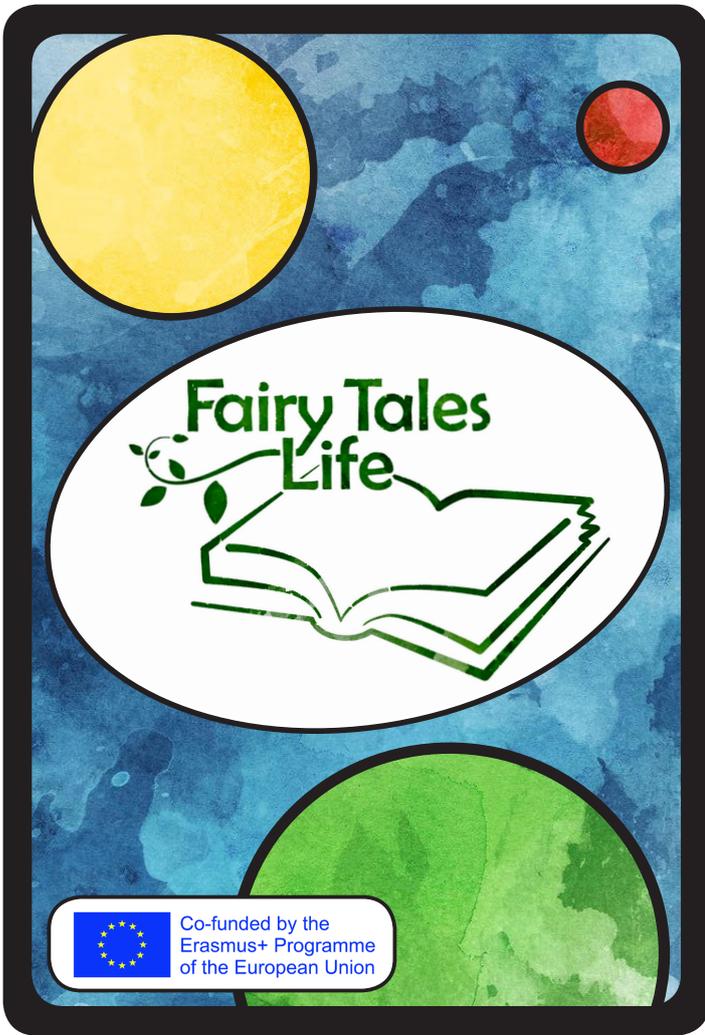
A green-themed card with a white rectangular area at the top and a light green rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black starburst with three smaller stars.



A red-themed card with a white rectangular area at the top and a light brown rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black globe with a location pin.

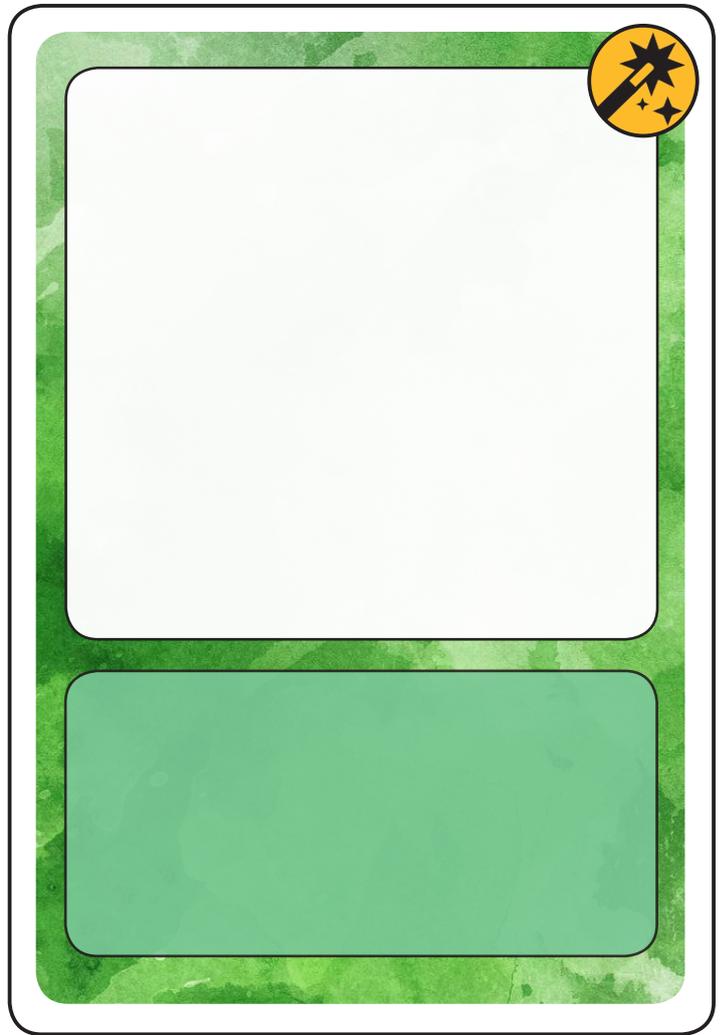


A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black calendar icon with a star and a clock.





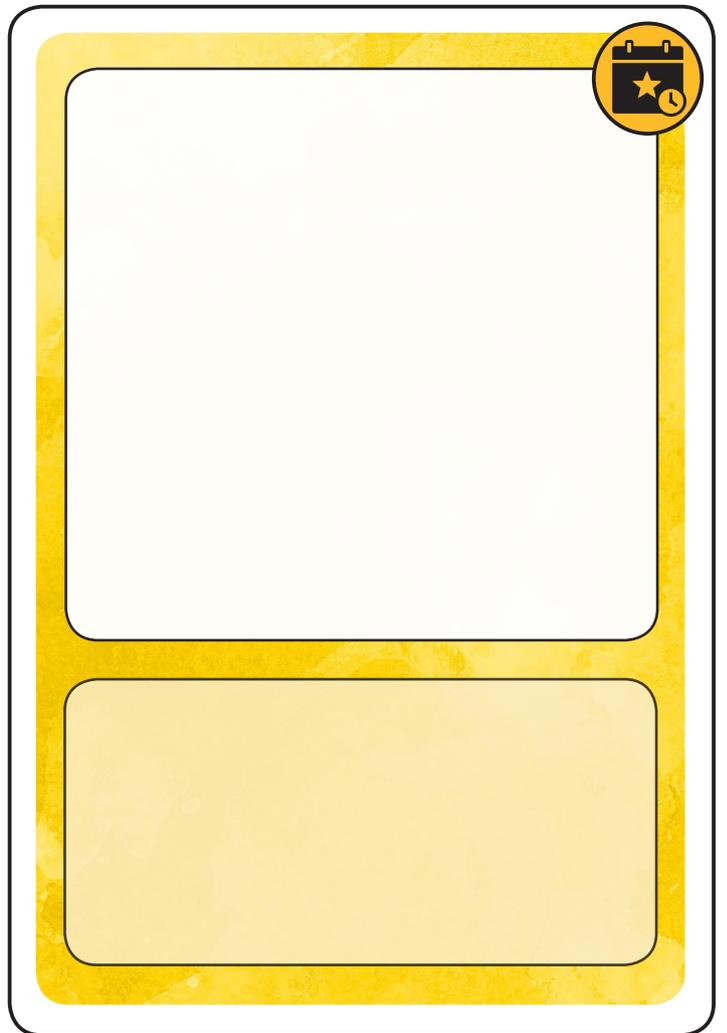
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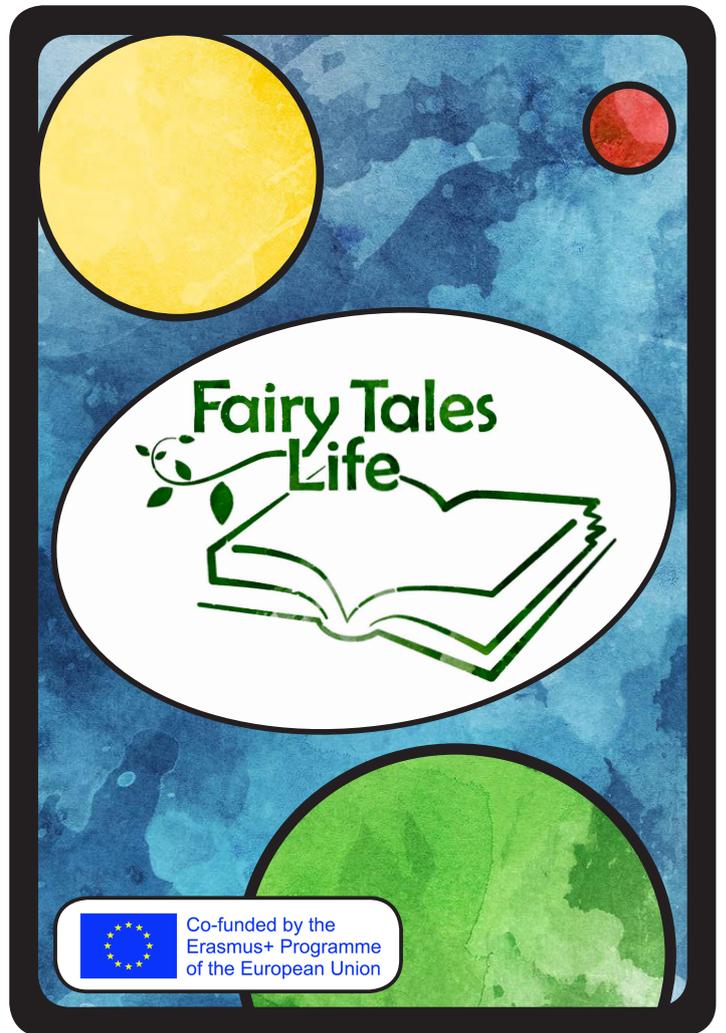
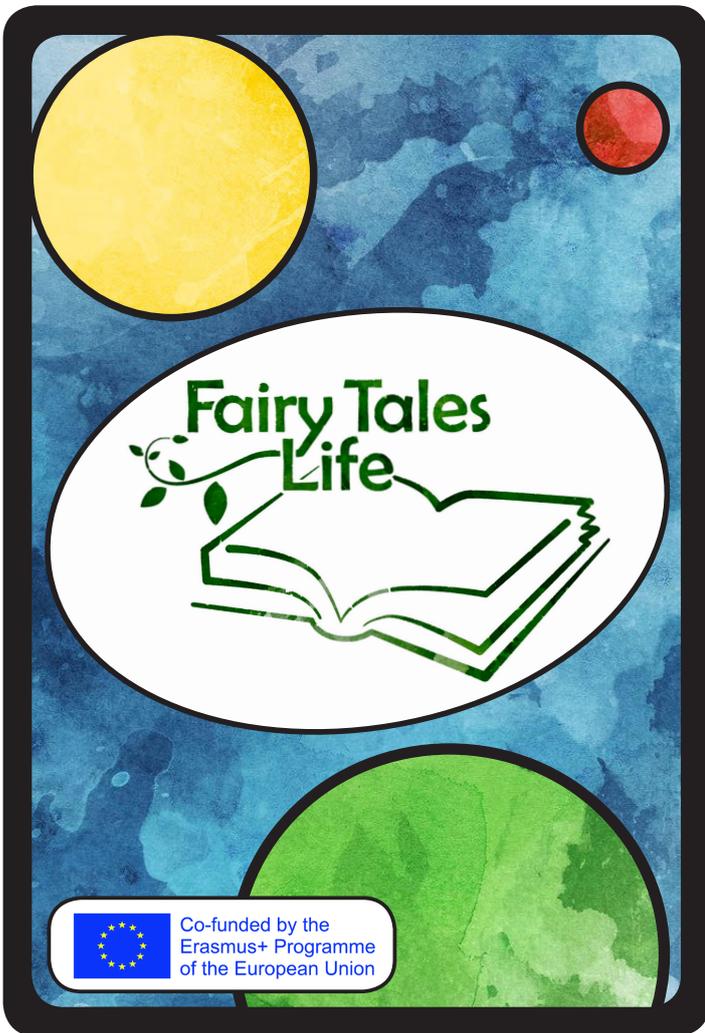
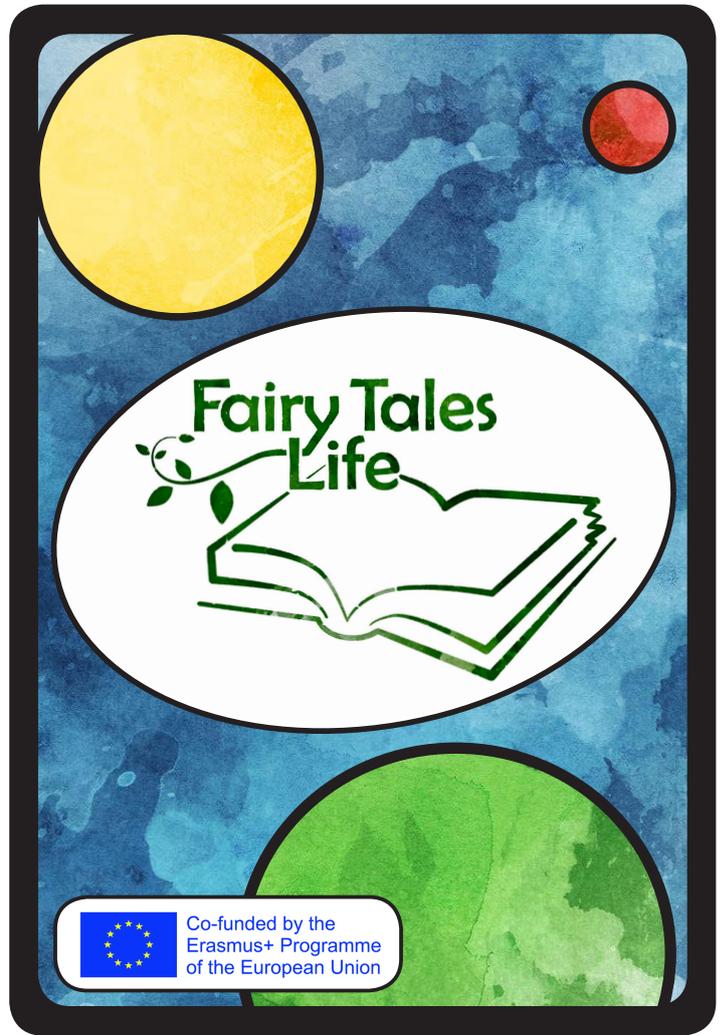
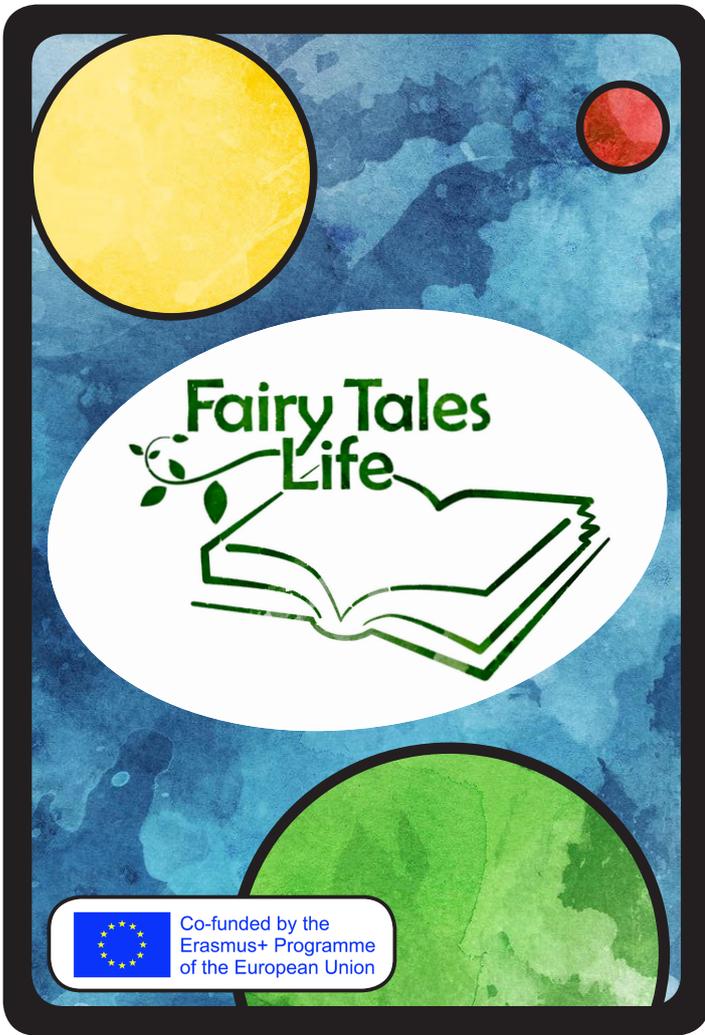
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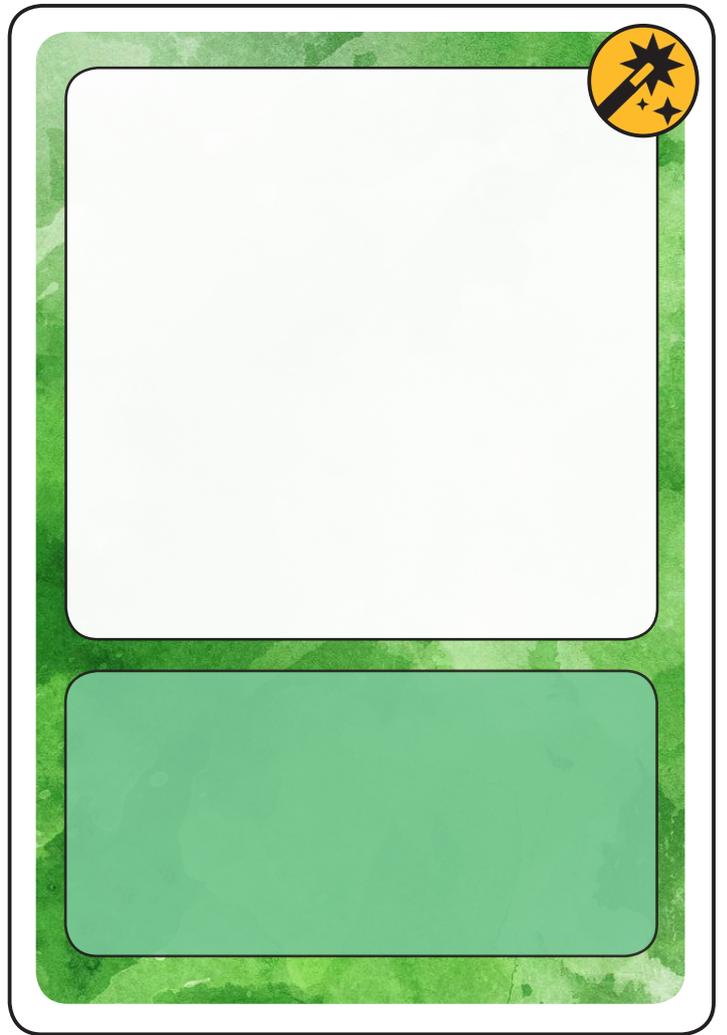


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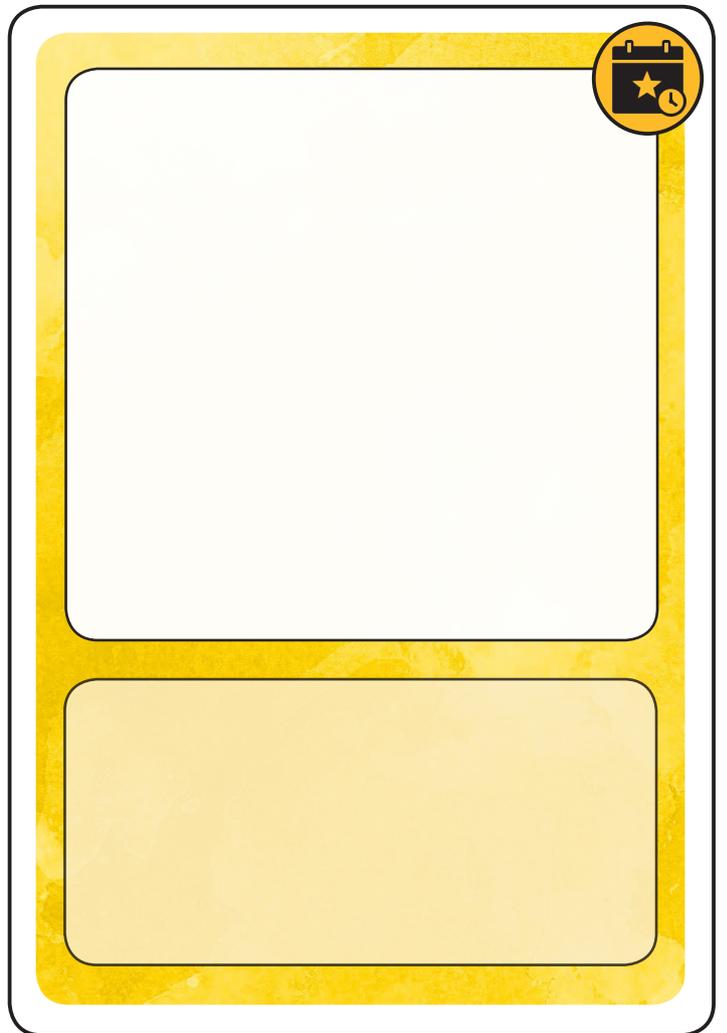
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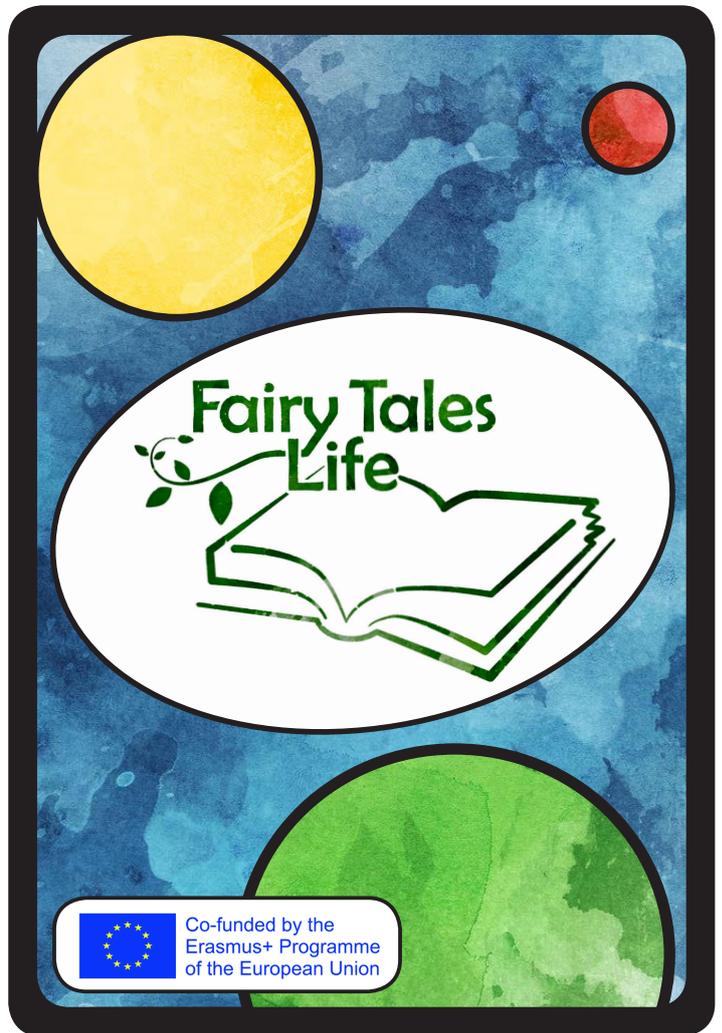
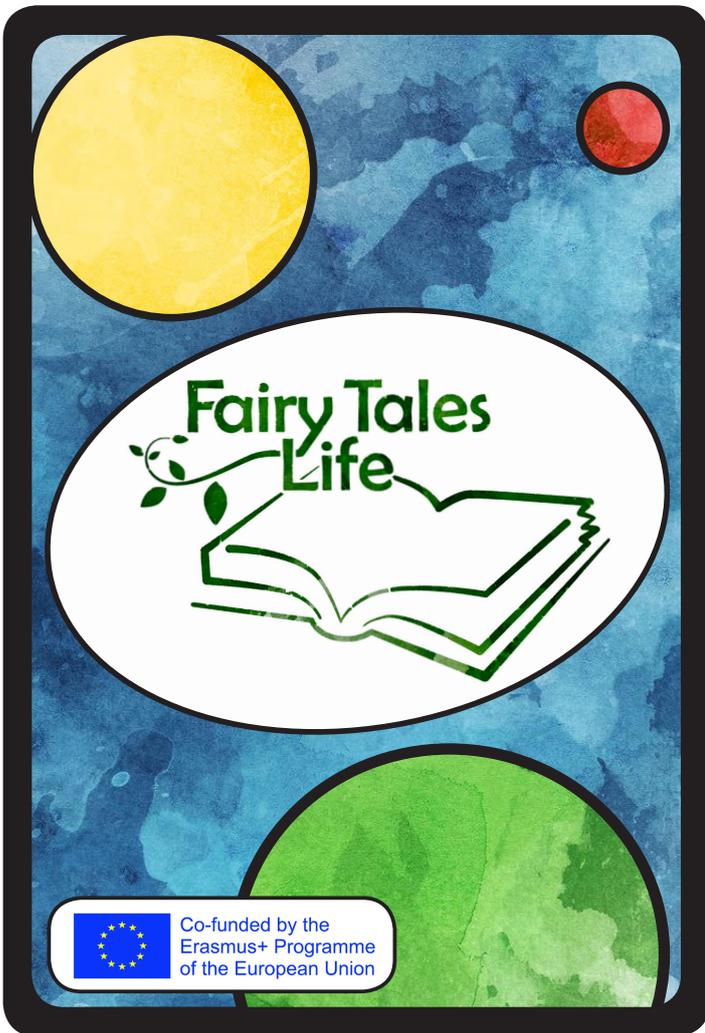
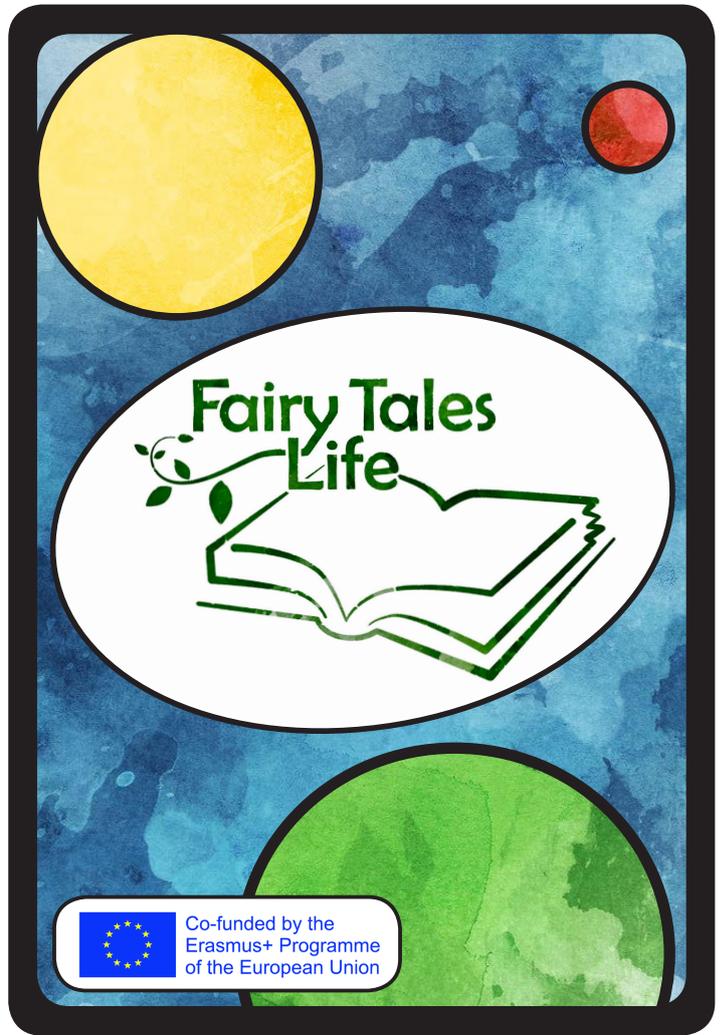
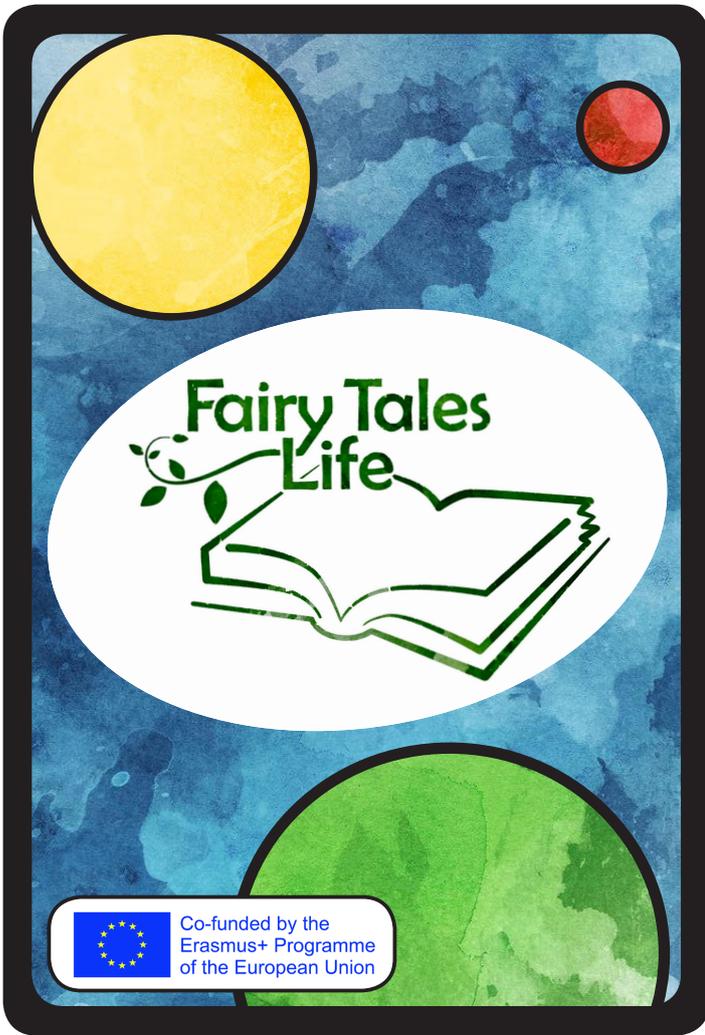
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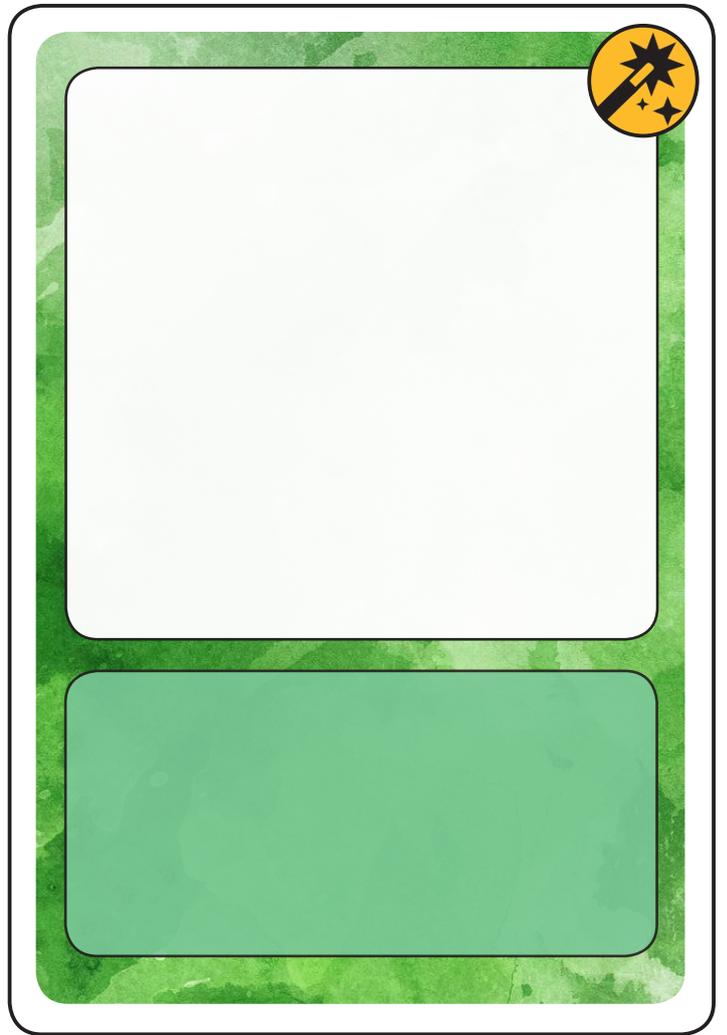


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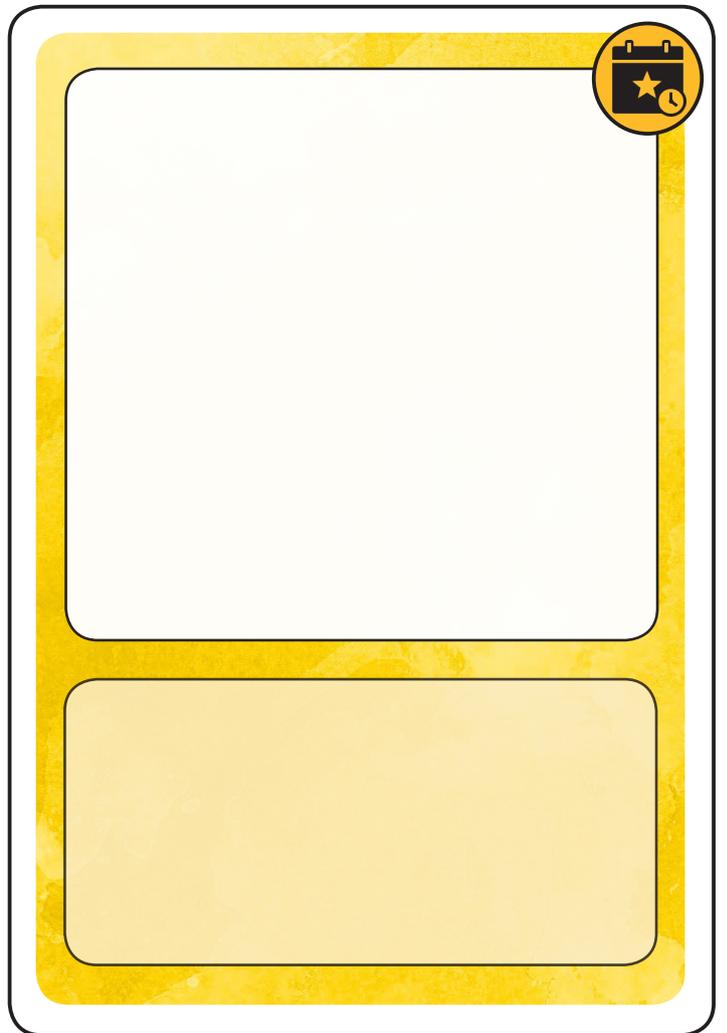
A blue-themed card with a white rectangular area at the top and a light blue rectangular area at the bottom. A circular icon in the top right corner depicts a person's silhouette with a plus sign, indicating a person or user.



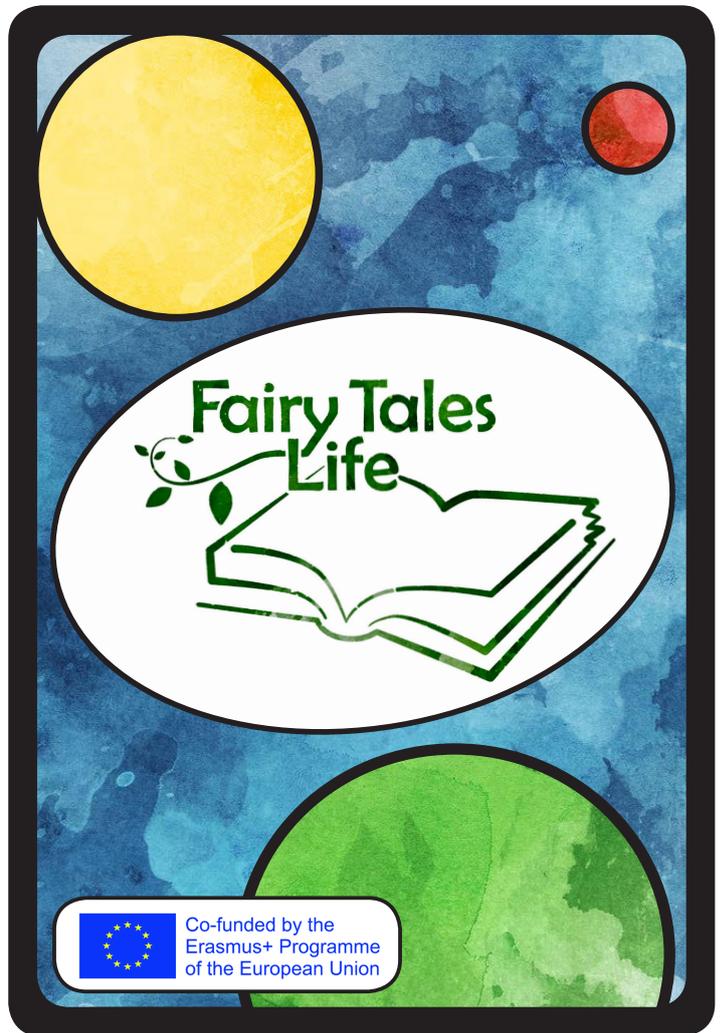
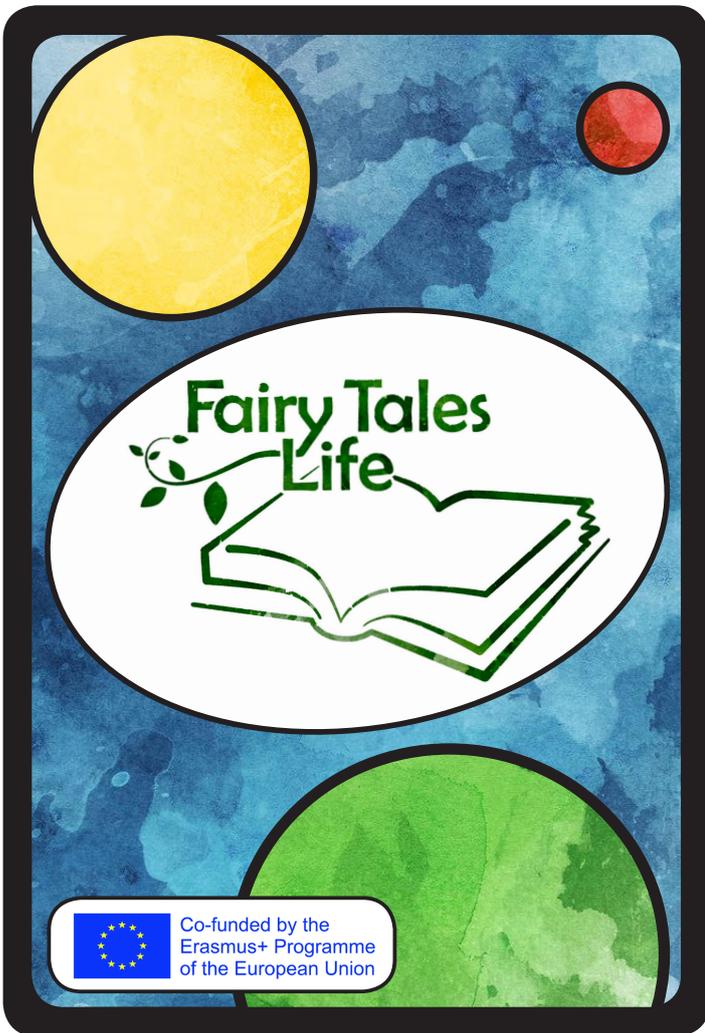
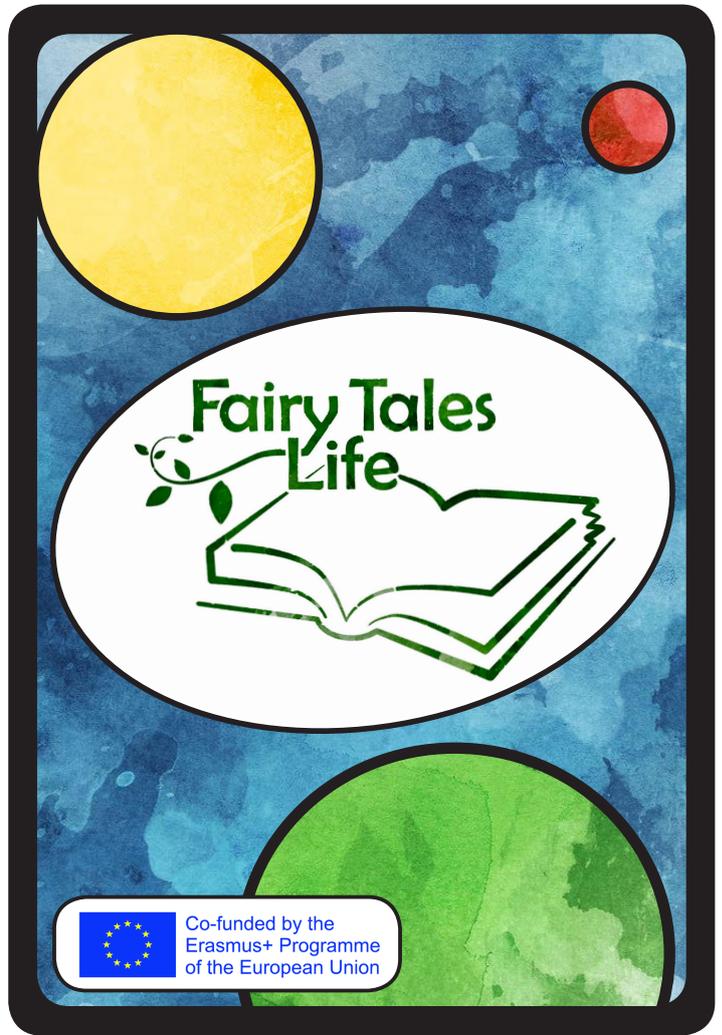
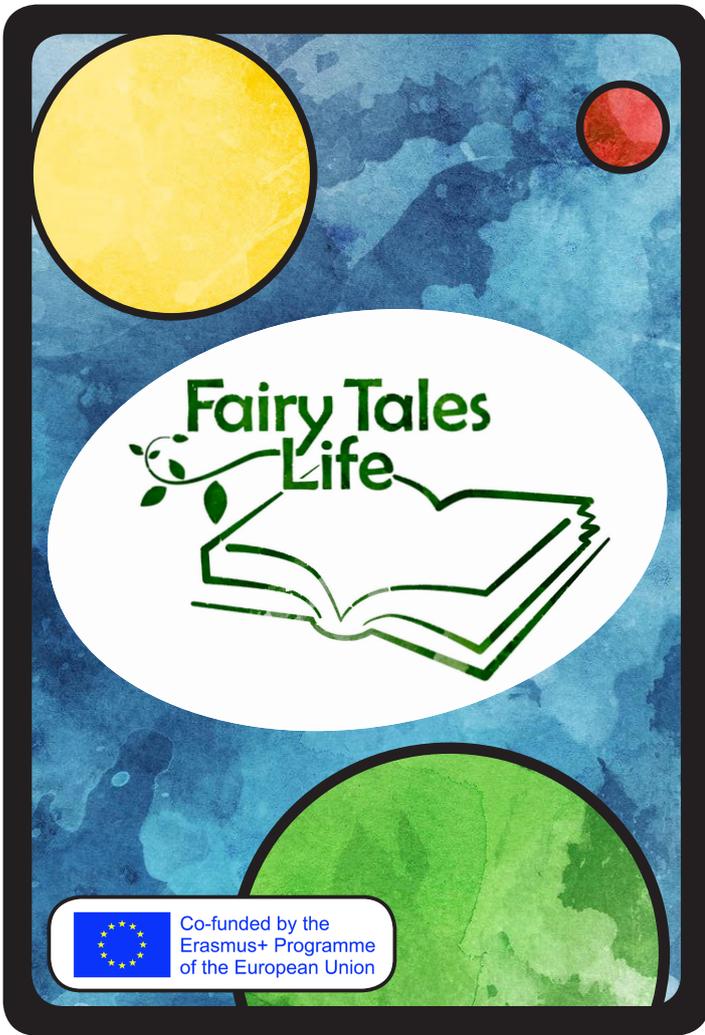
A green-themed card with a white rectangular area at the top and a light green rectangular area at the bottom. A circular icon in the top right corner depicts a star with a trail, indicating an event or achievement.



A red-themed card with a white rectangular area at the top and a light brown rectangular area at the bottom. A circular icon in the top right corner depicts a globe with a location pin, indicating a location or geographical area.

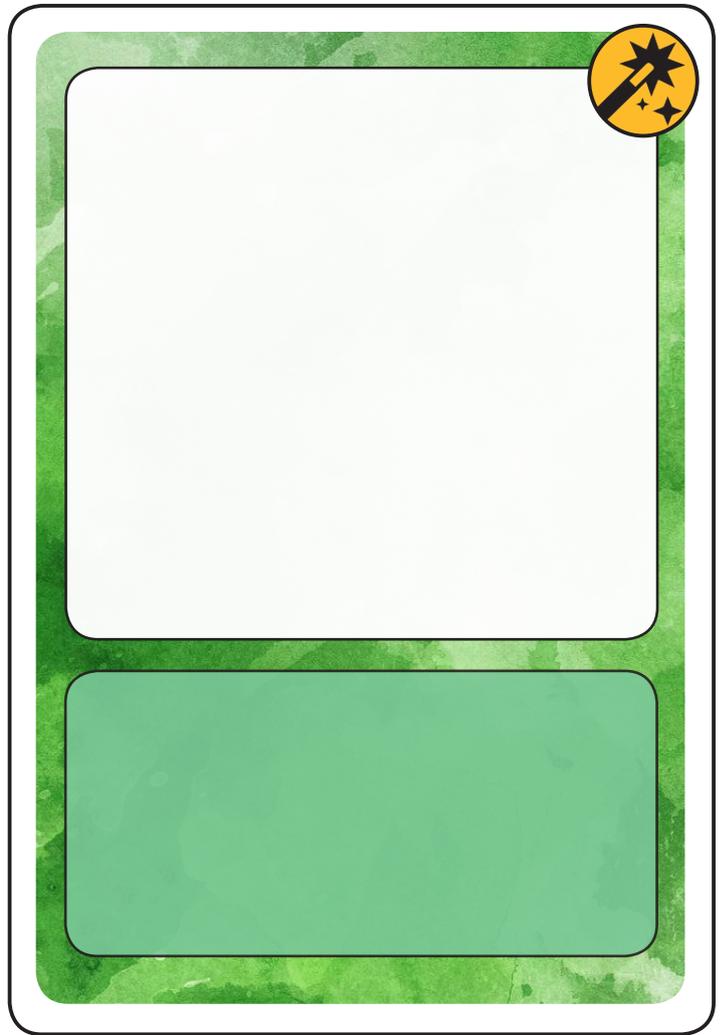


A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. A circular icon in the top right corner depicts a calendar with a star, indicating a date or event.





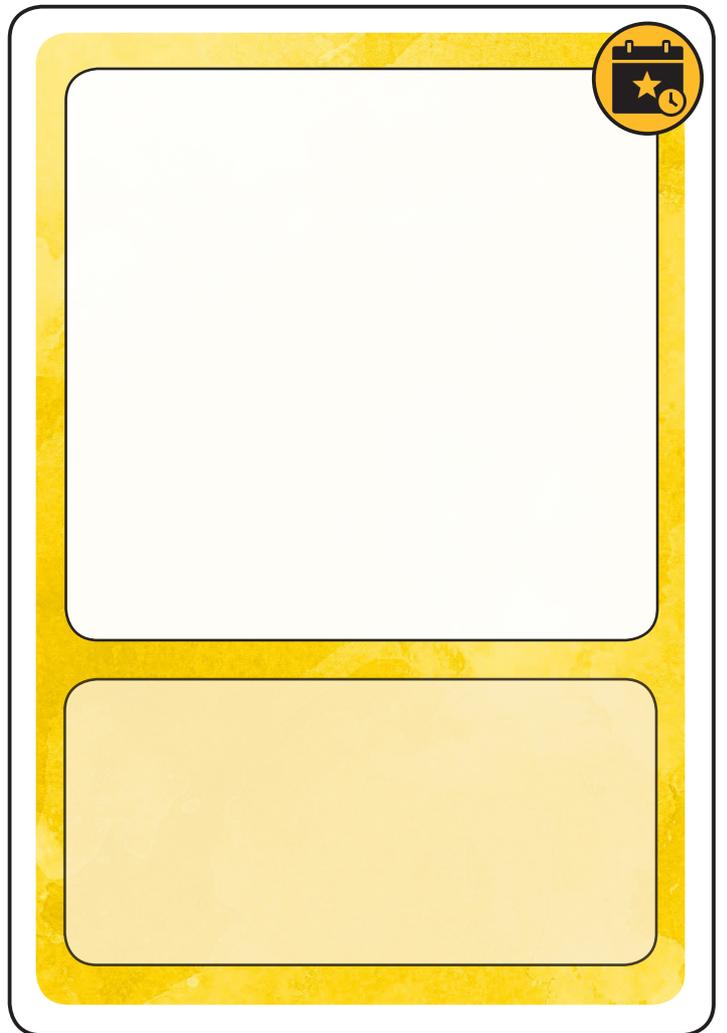
A blue-themed card with a white rectangular area at the top and a light blue rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black silhouette of a person with a plus sign.



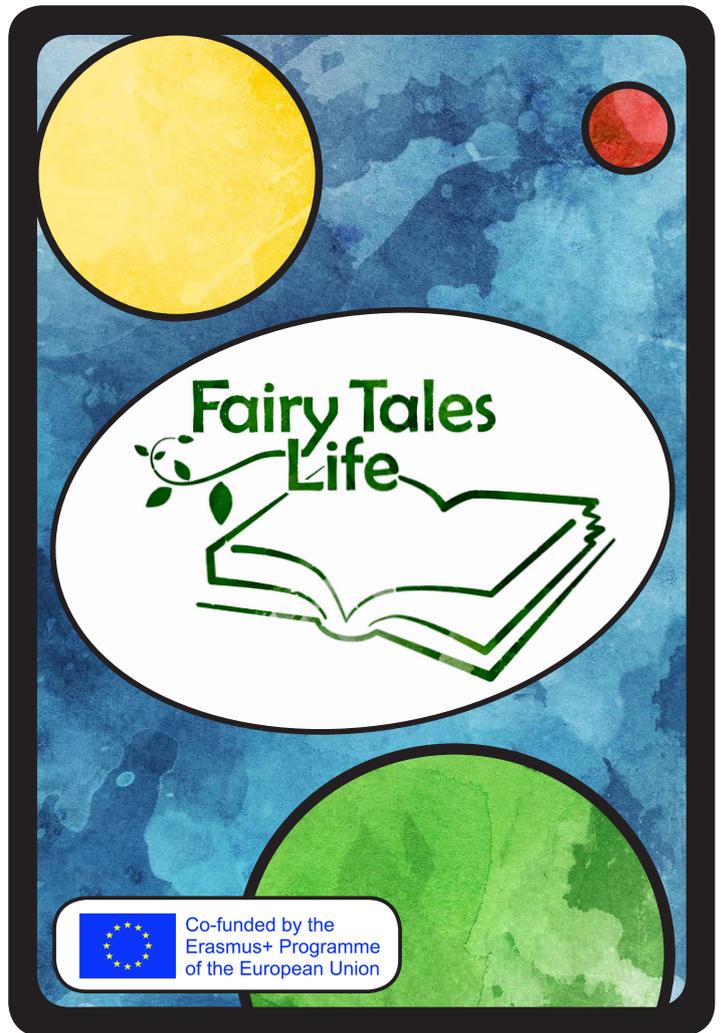
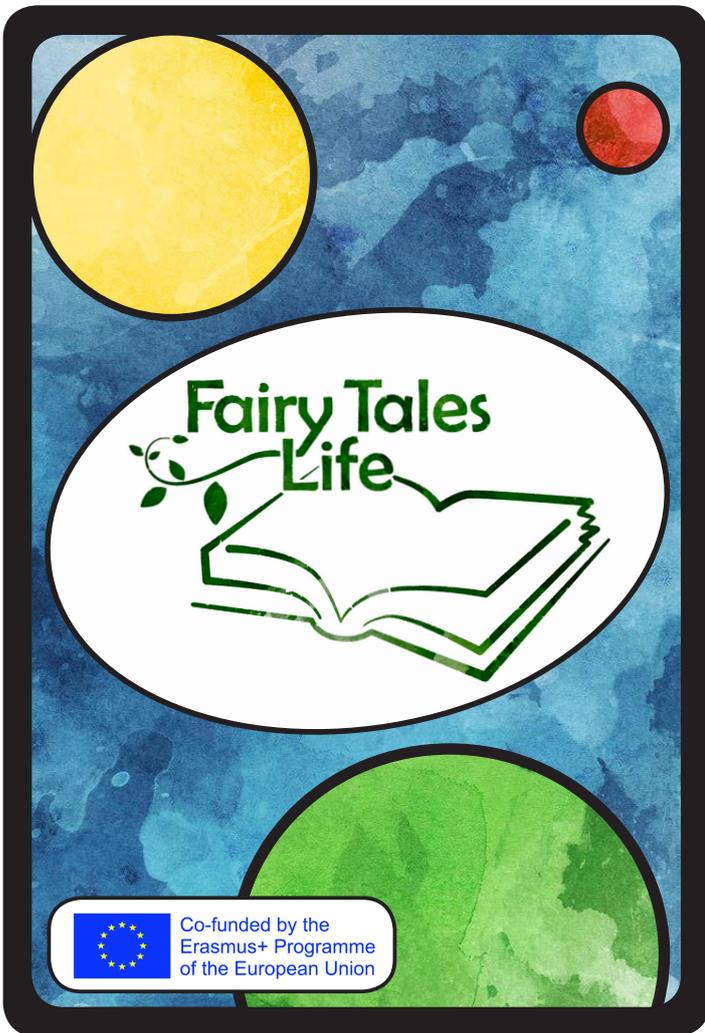
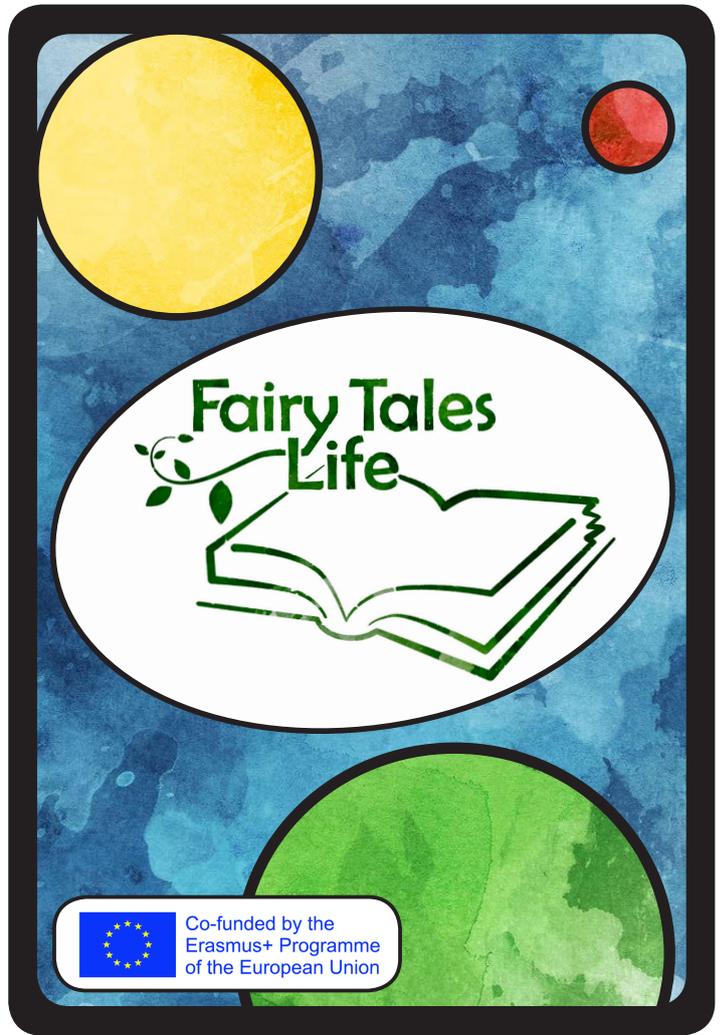
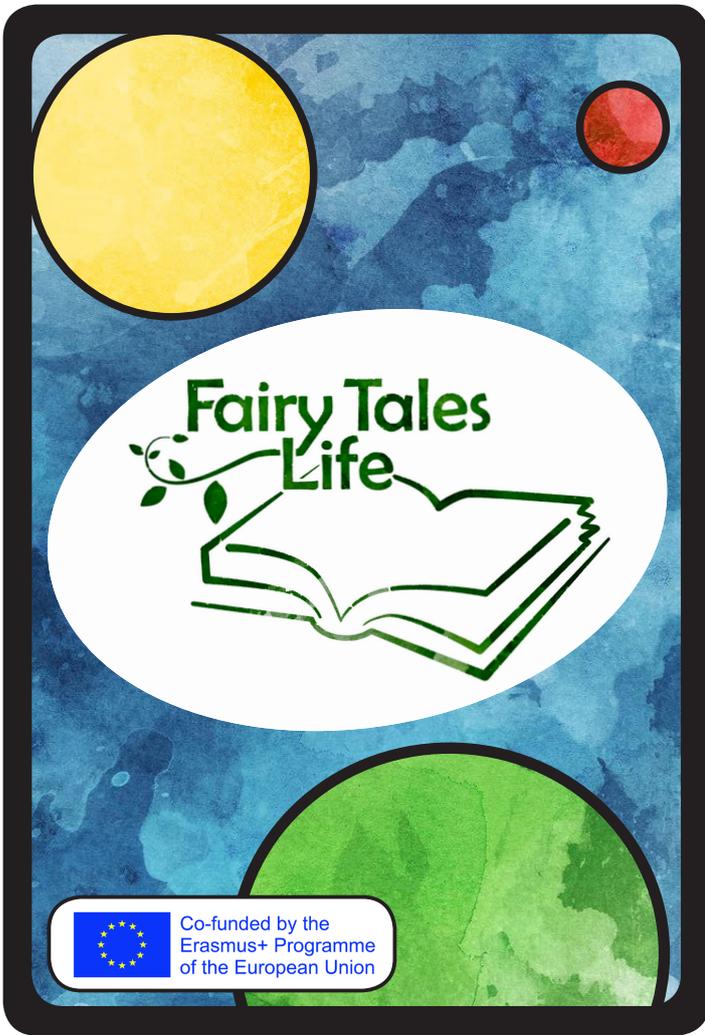
A green-themed card with a white rectangular area at the top and a light green rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black starburst with three smaller stars.



A red-themed card with a white rectangular area at the top and a light brown rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black globe with a location pin.

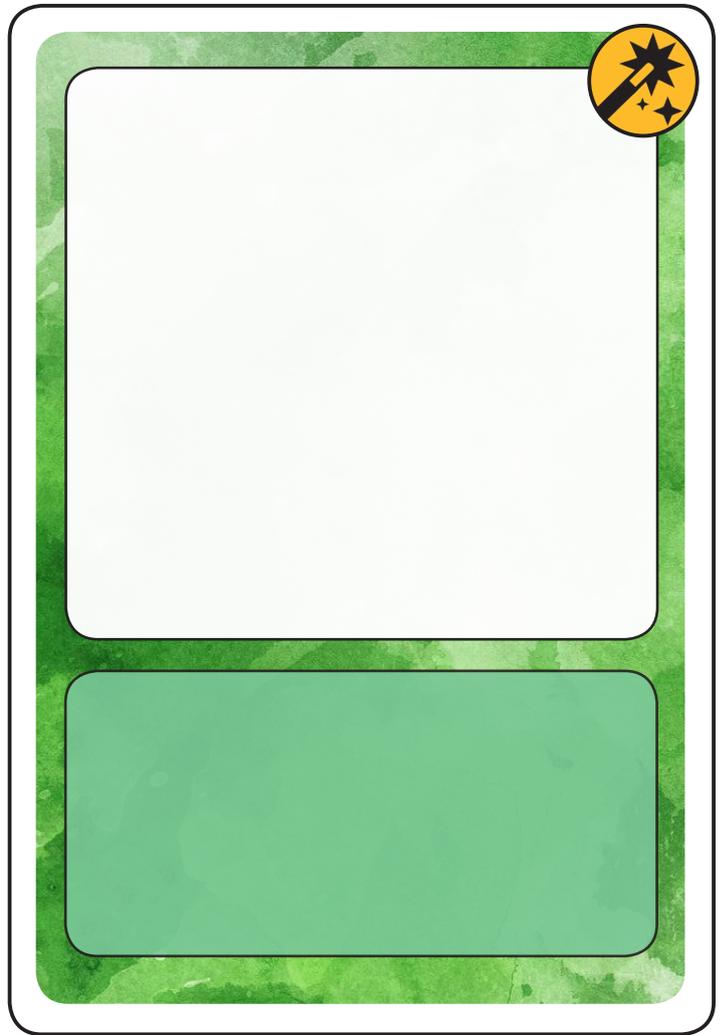


A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black calendar icon with a star and a clock.





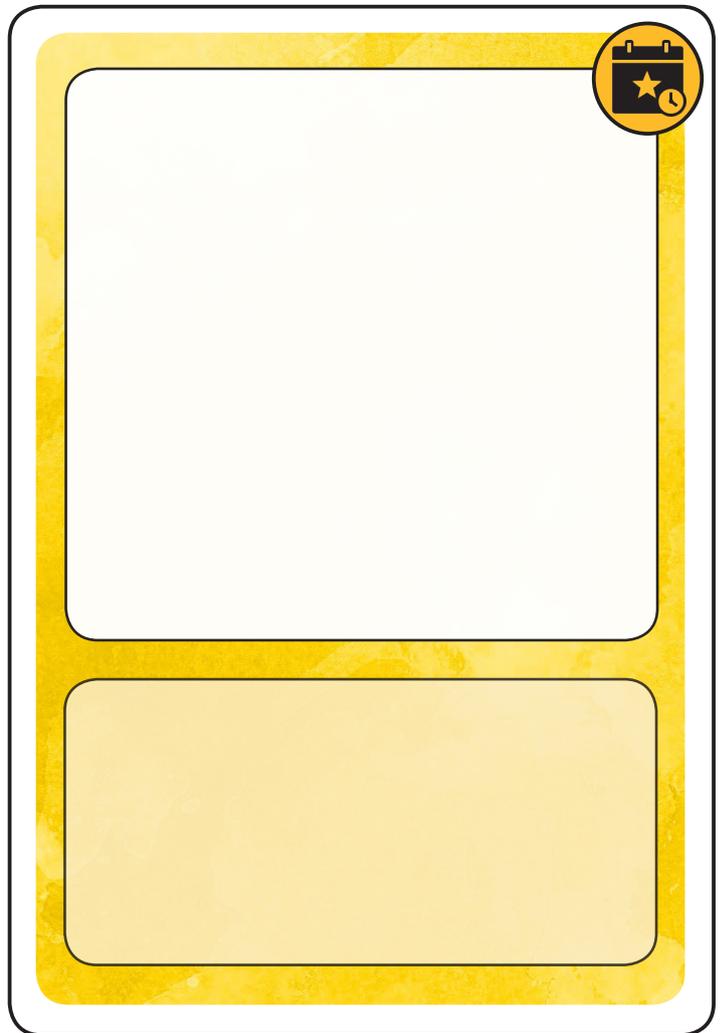
A blue-themed card with a white rectangular area at the top and a light blue rectangular area at the bottom. A circular icon in the top right corner depicts a person's silhouette with a plus sign.



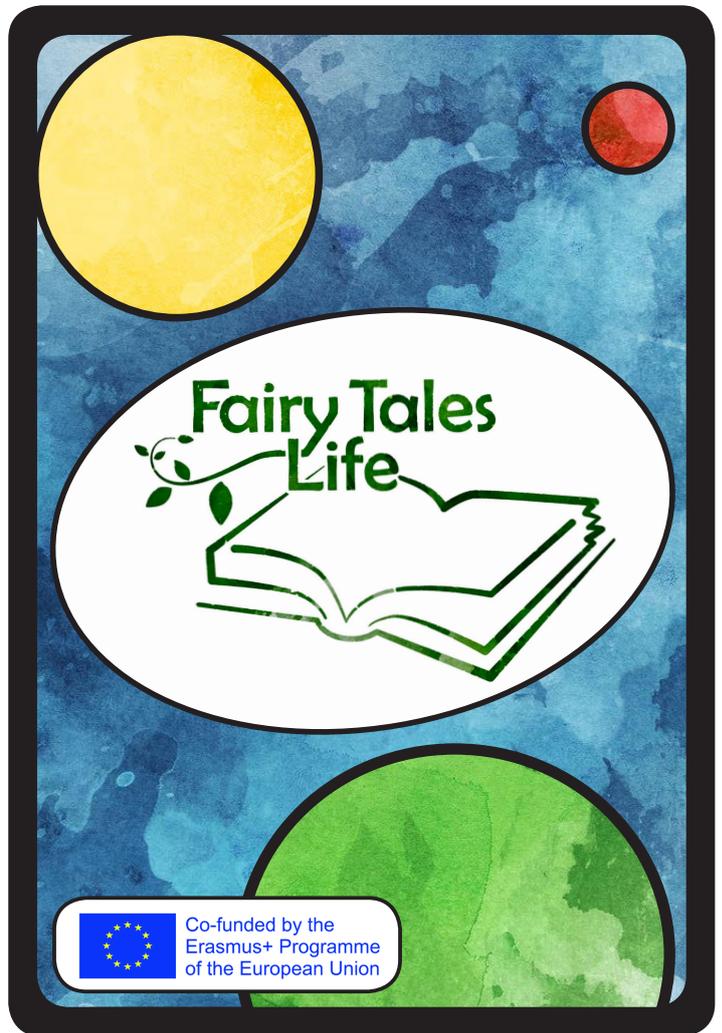
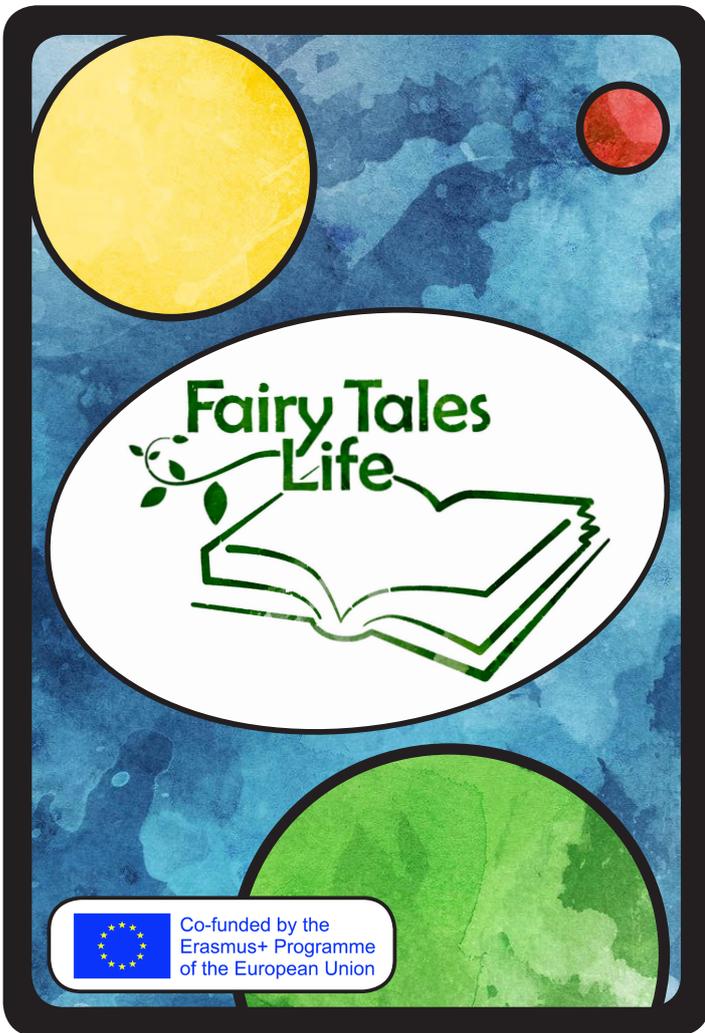
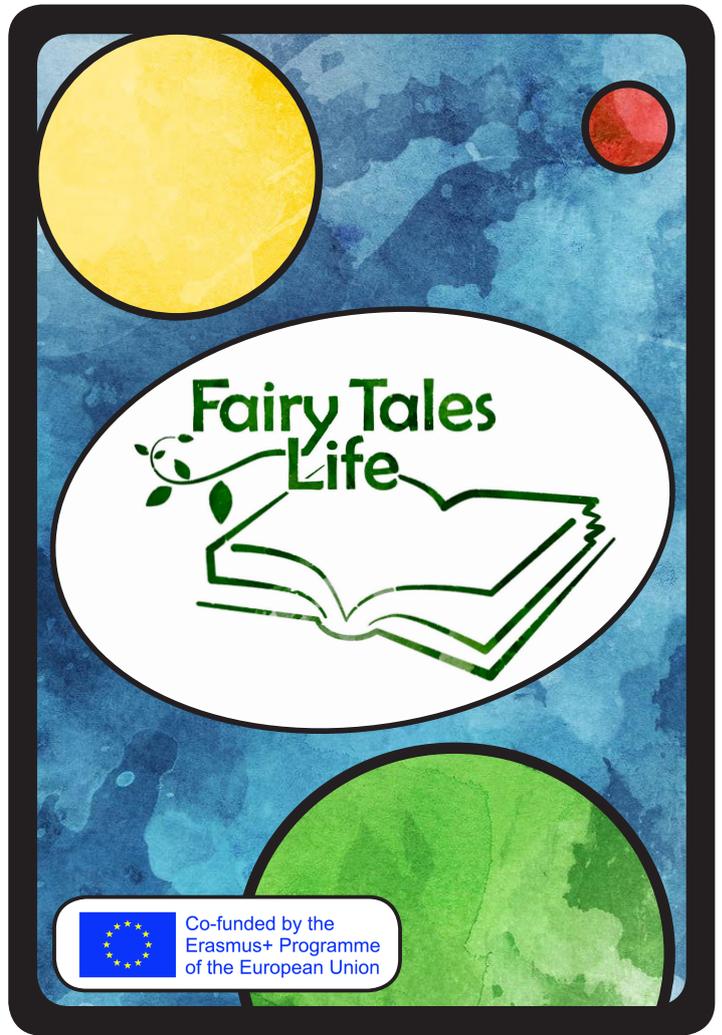
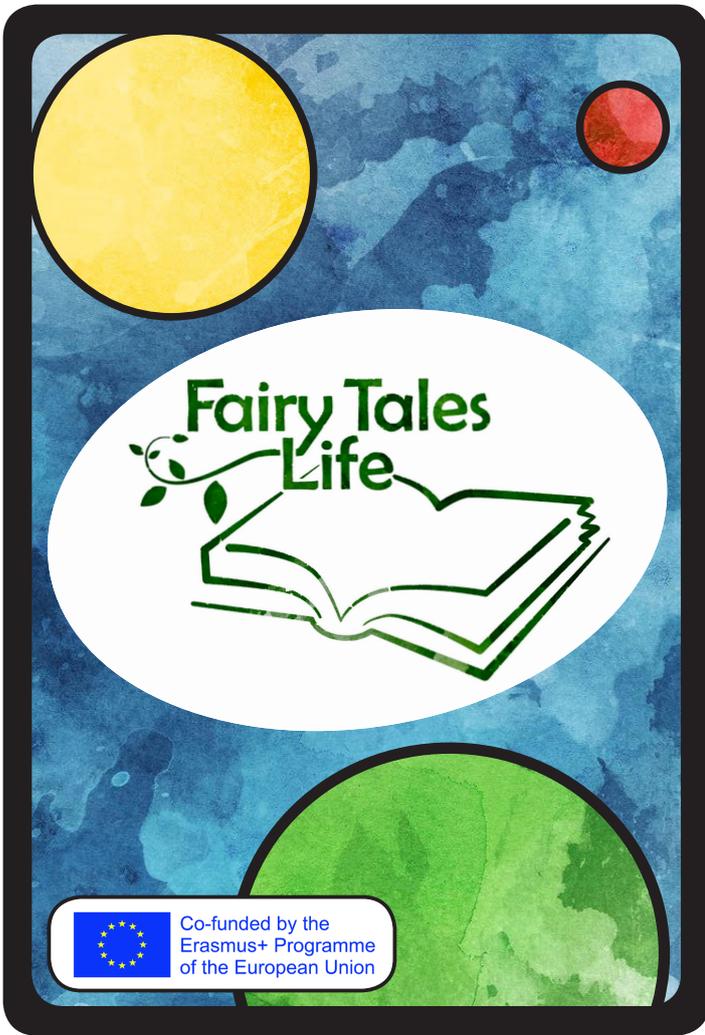
A green-themed card with a white rectangular area at the top and a light green rectangular area at the bottom. A circular icon in the top right corner depicts a star with a trail and smaller stars.



A red-themed card with a white rectangular area at the top and a light brown rectangular area at the bottom. A circular icon in the top right corner depicts a globe with a location pin.

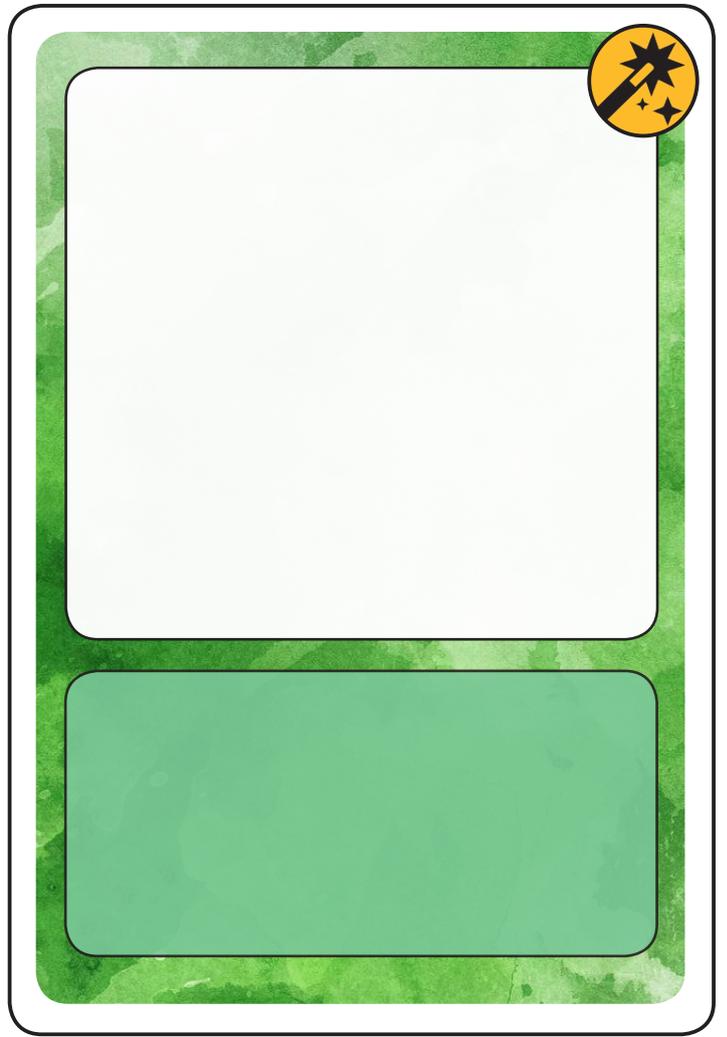


A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. A circular icon in the top right corner depicts a calendar with a star and a clock.





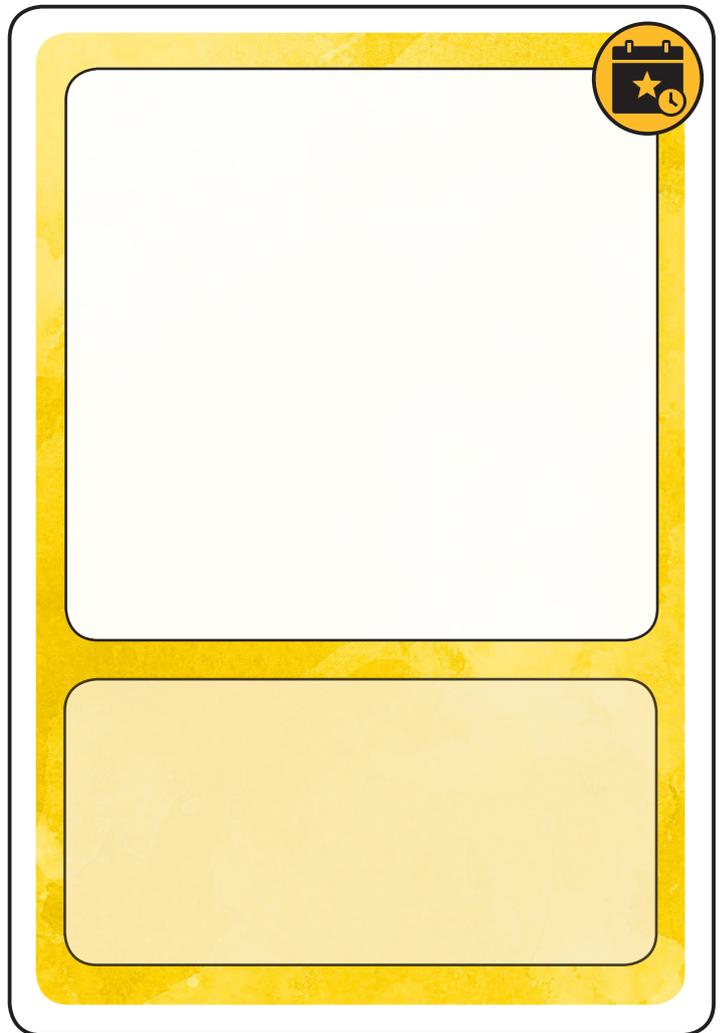
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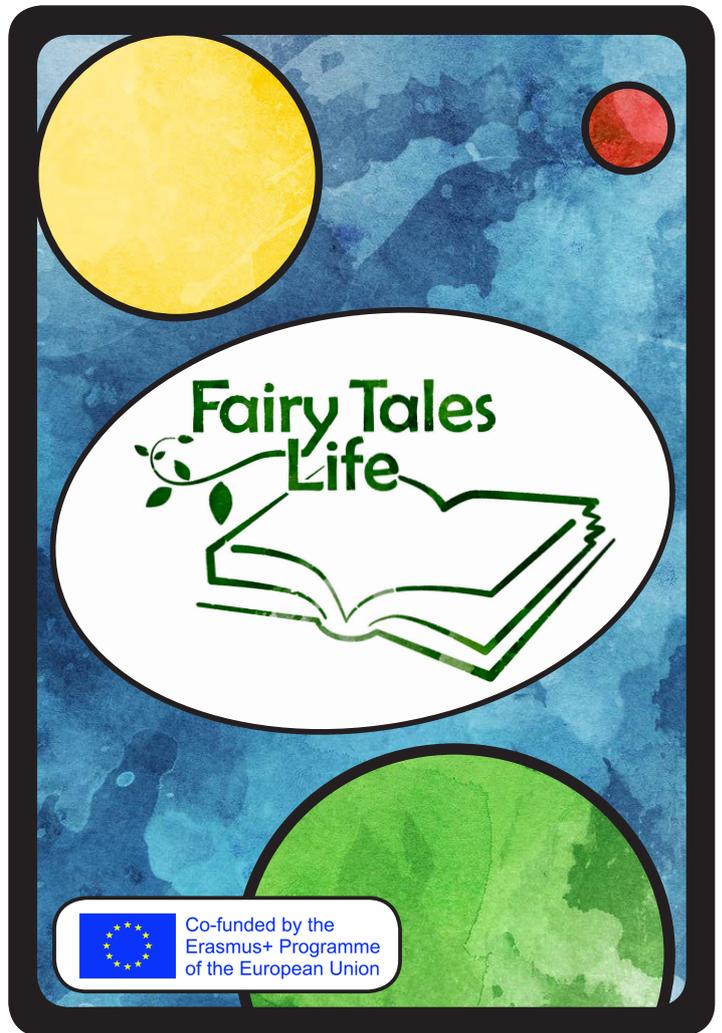
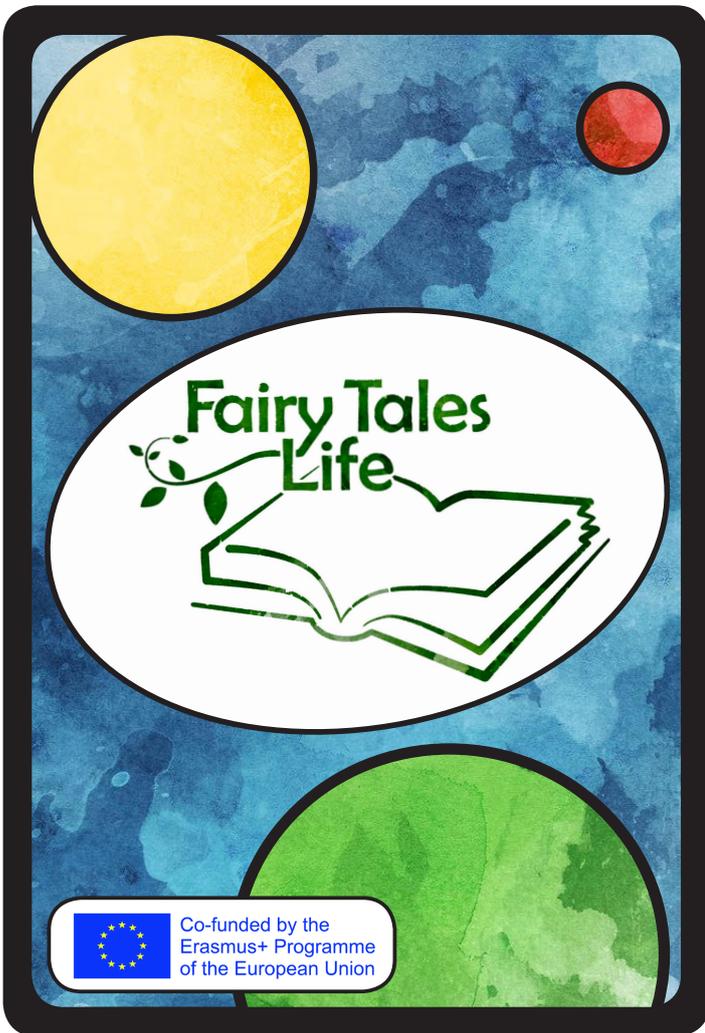
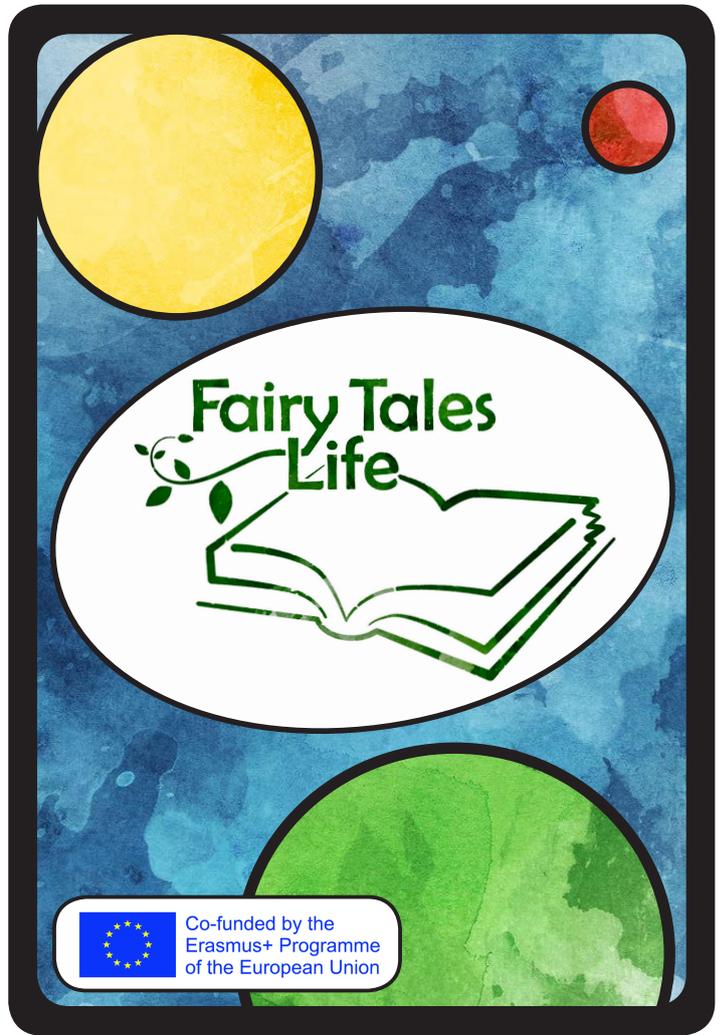
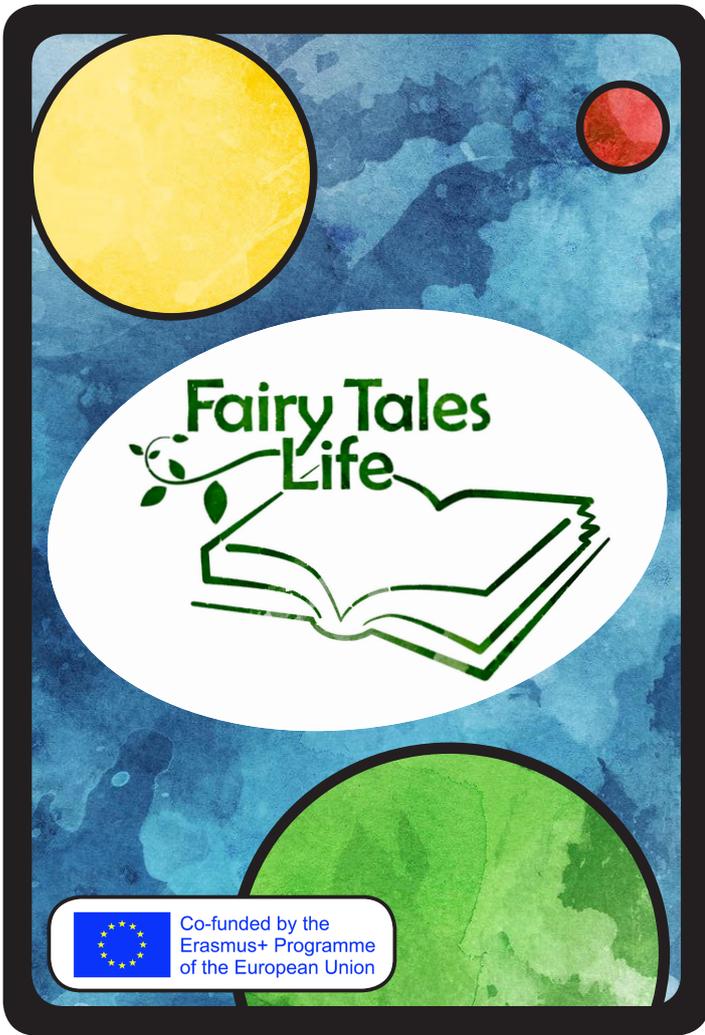
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A red-themed card with a white rectangular area at the top and a light brown rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black globe with a location pin.

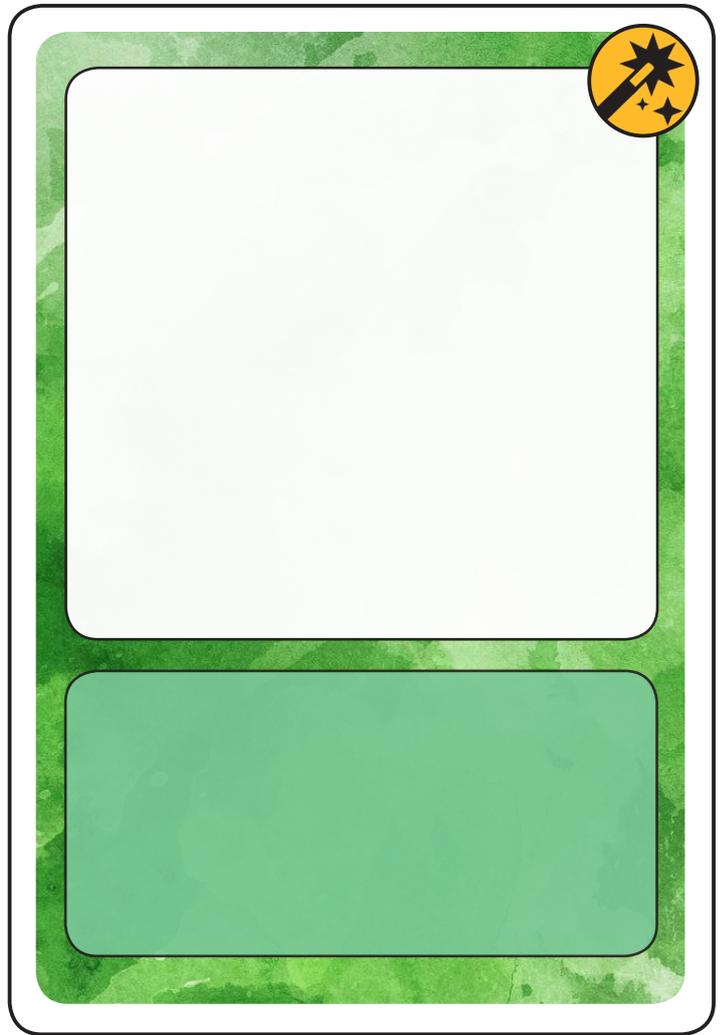


A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black calendar with a star and a clock.





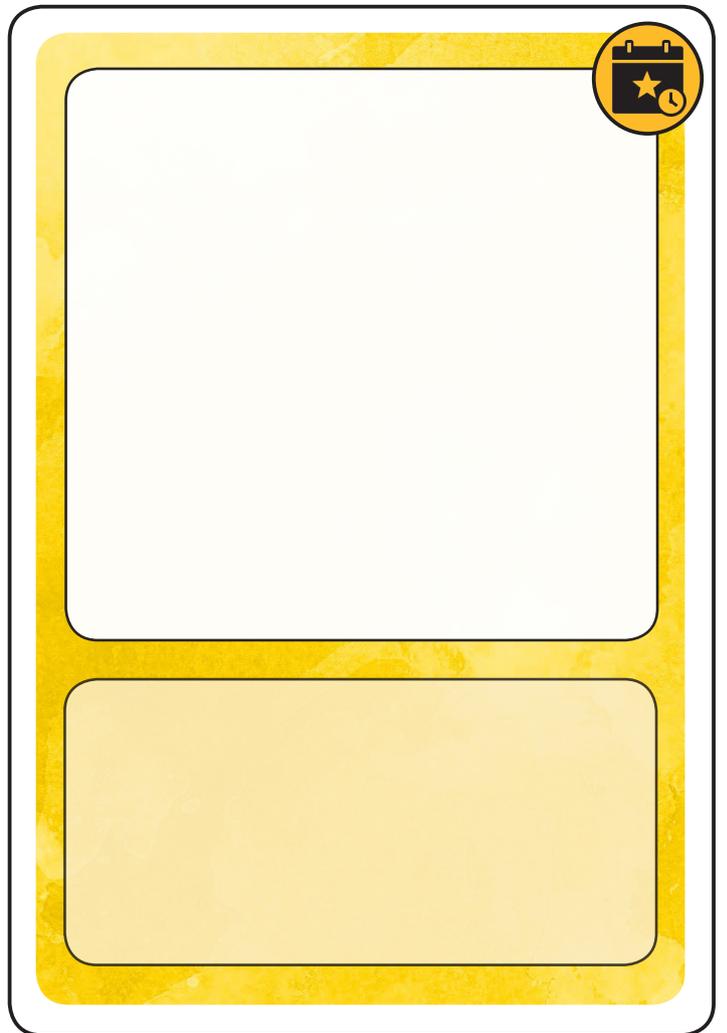
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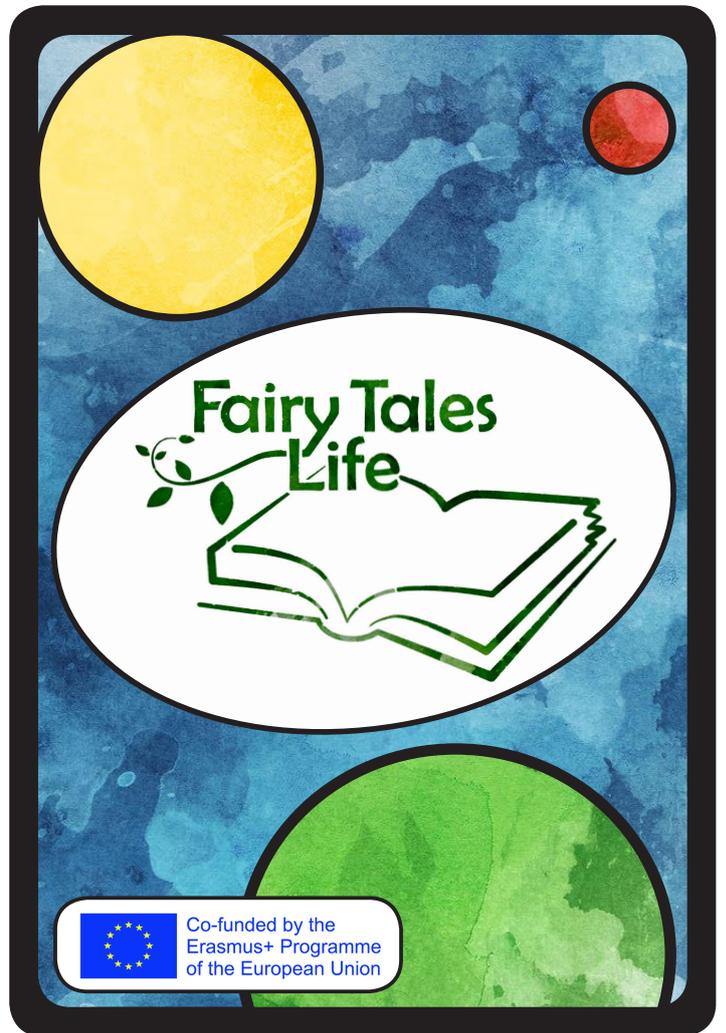
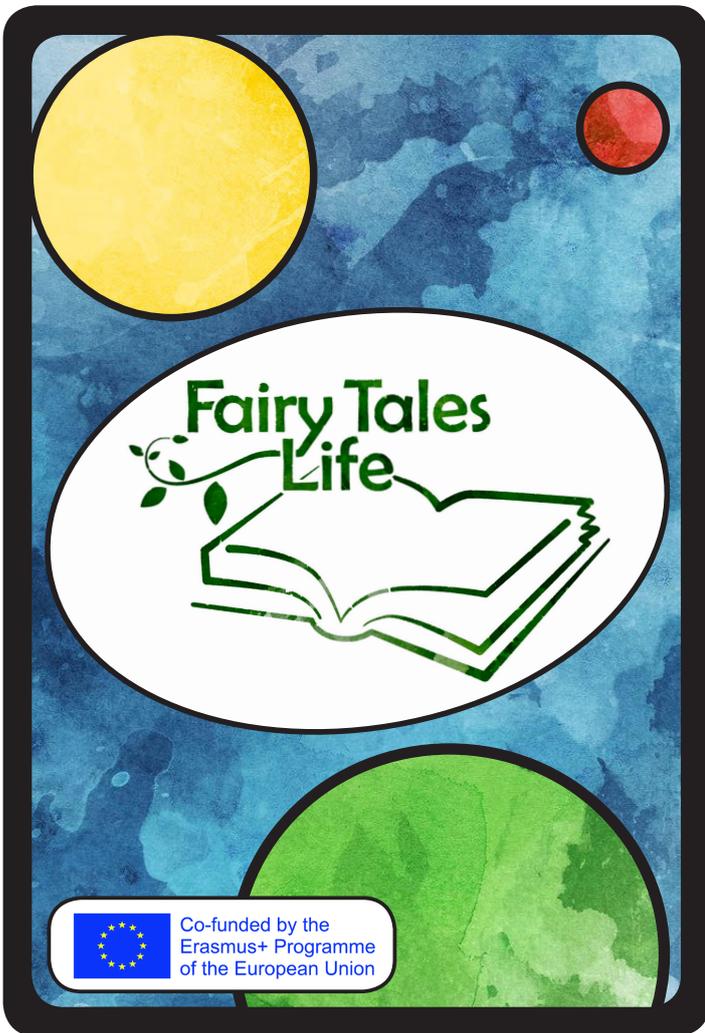
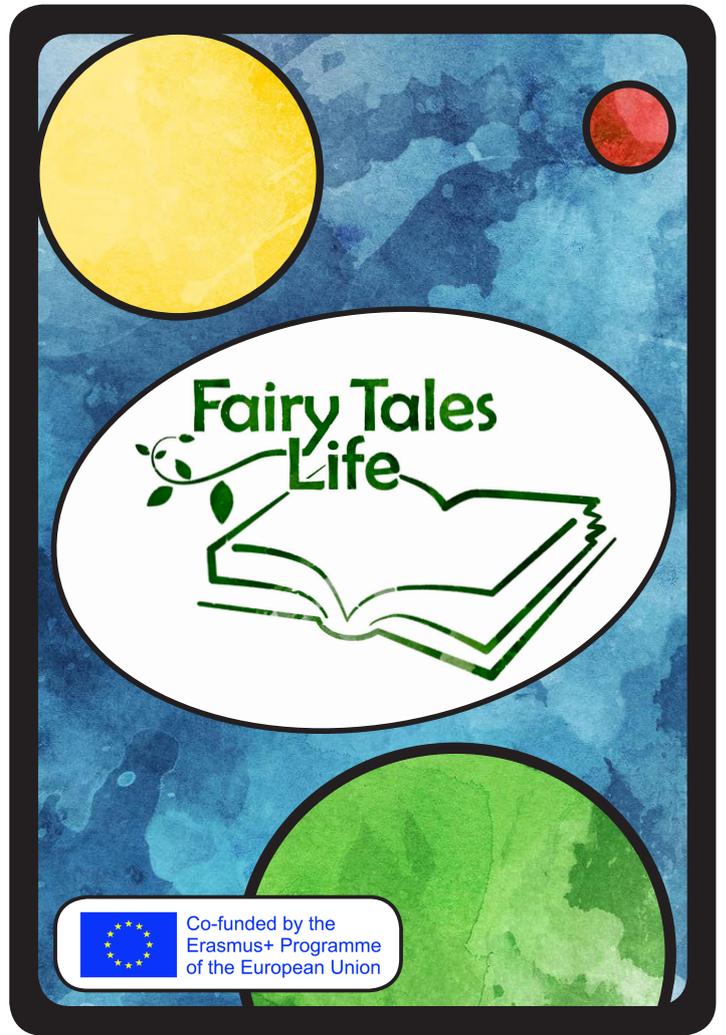
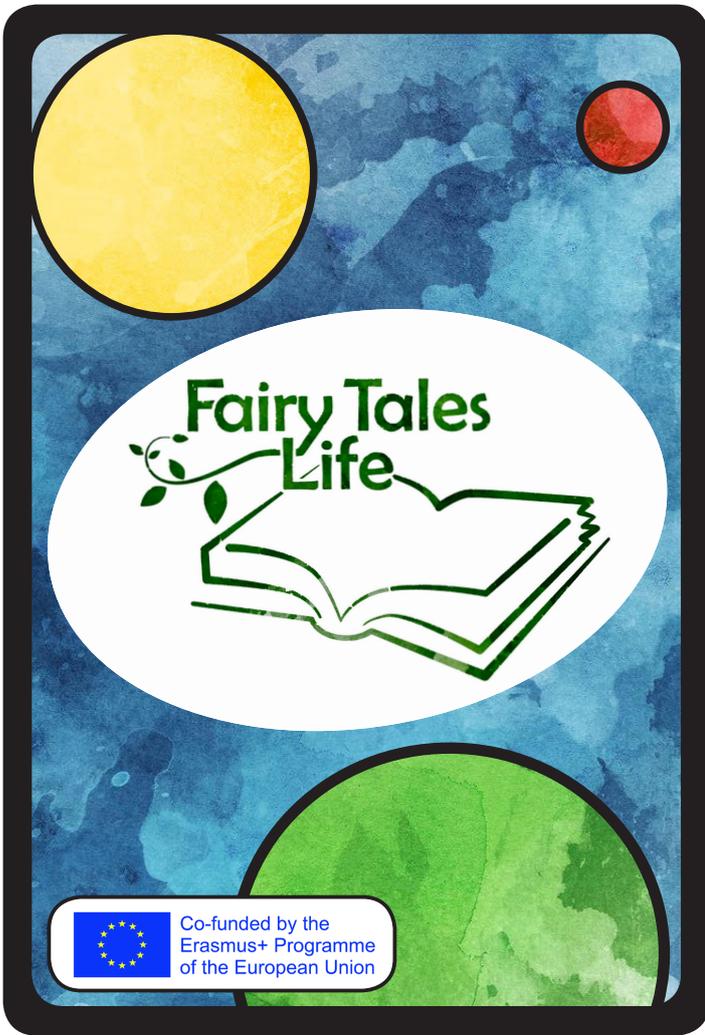
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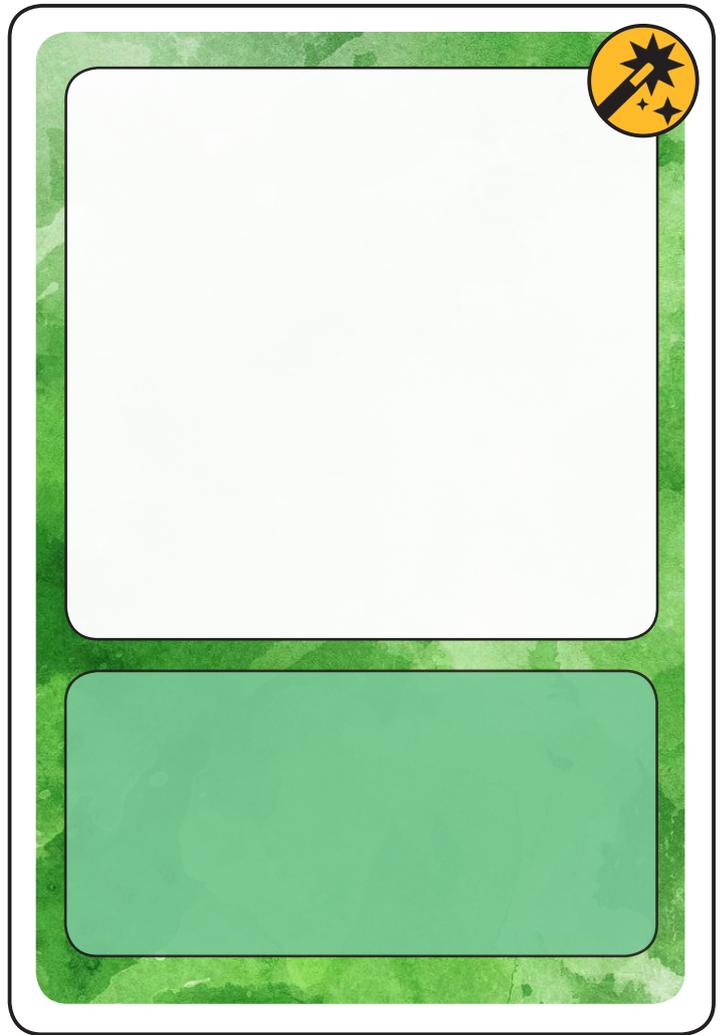


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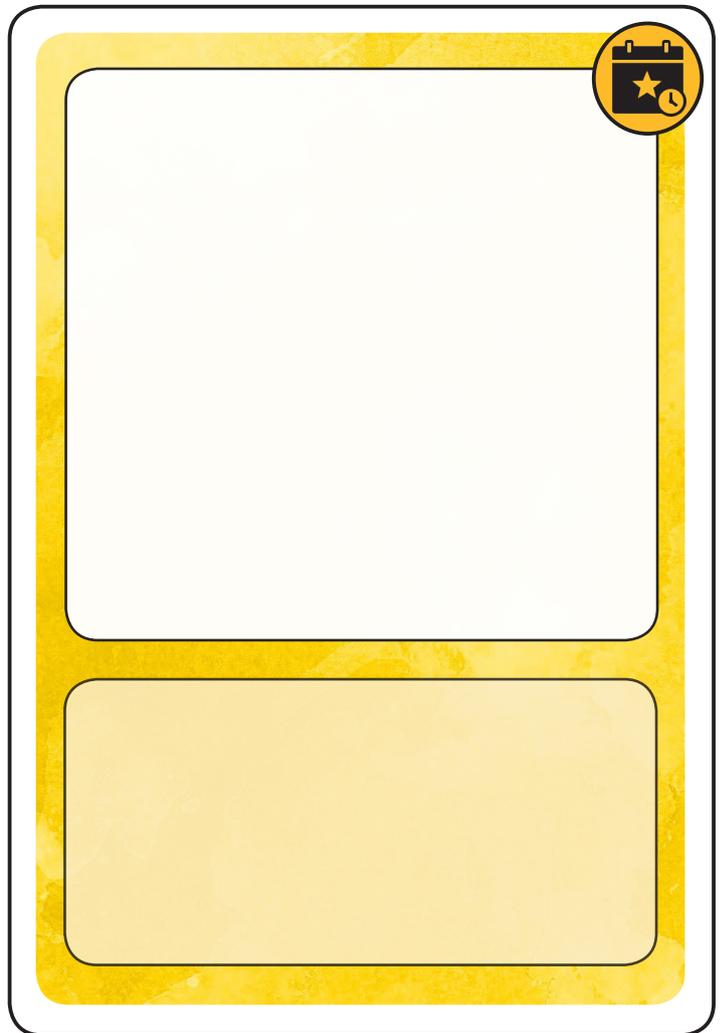
A blue-themed card with a white rectangular area at the top and a light blue rectangular area at the bottom. A circular icon in the top right corner depicts a person silhouette with a plus sign.



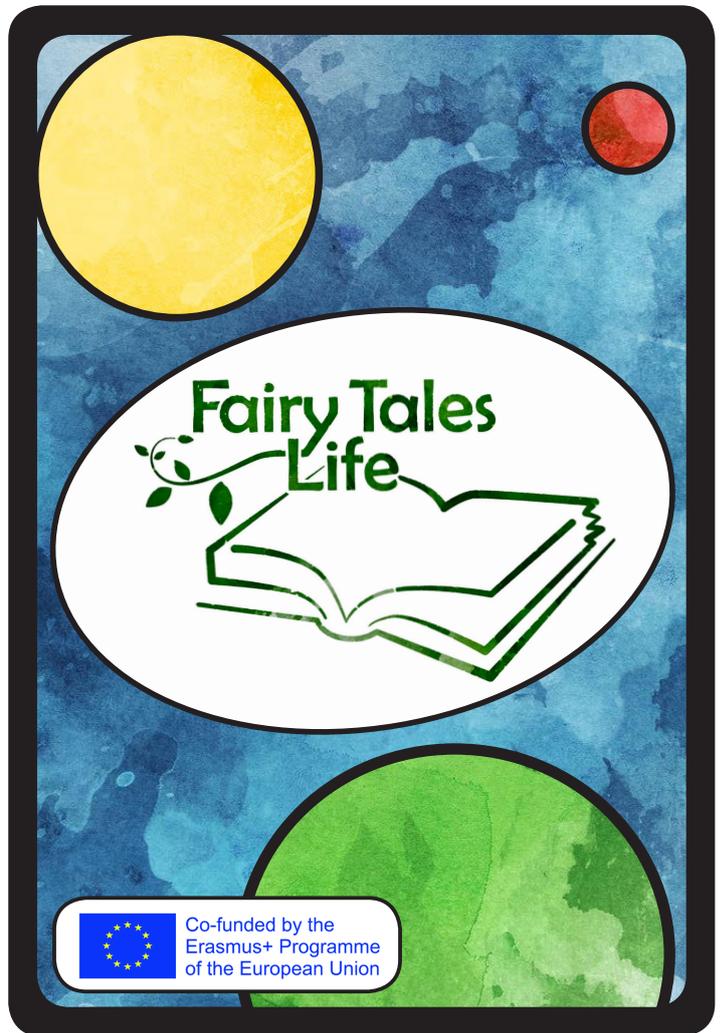
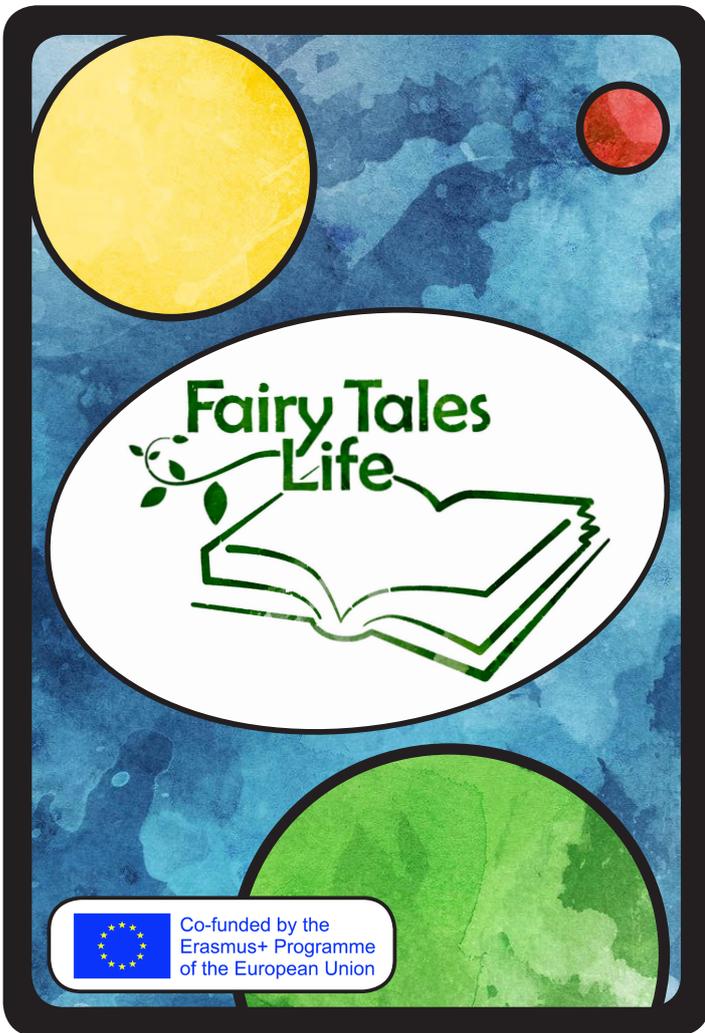
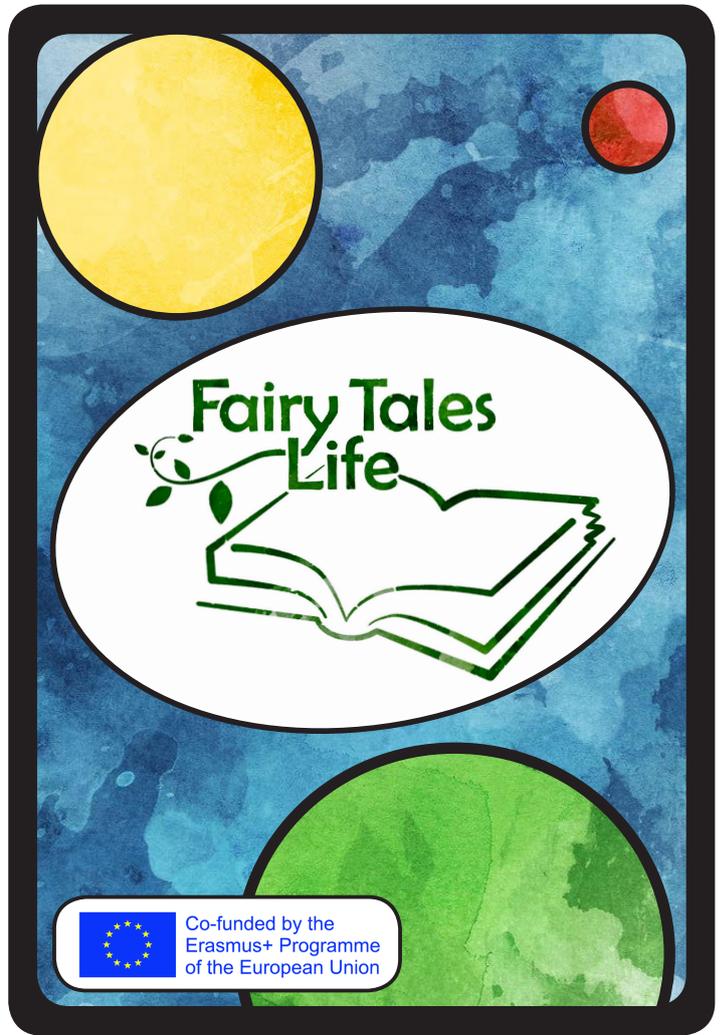
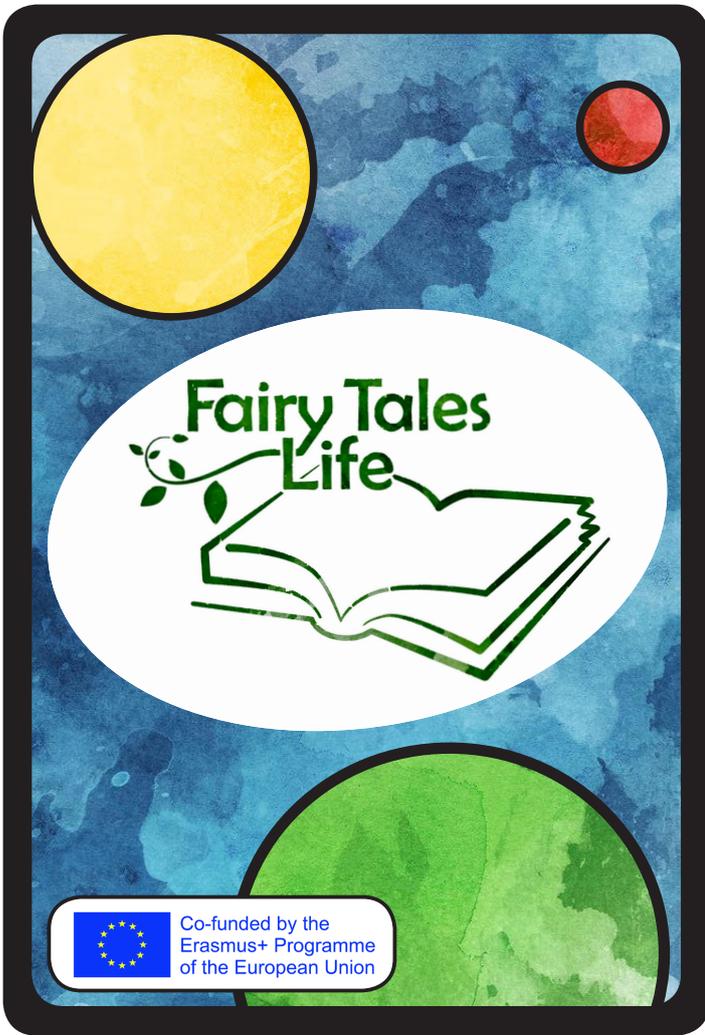
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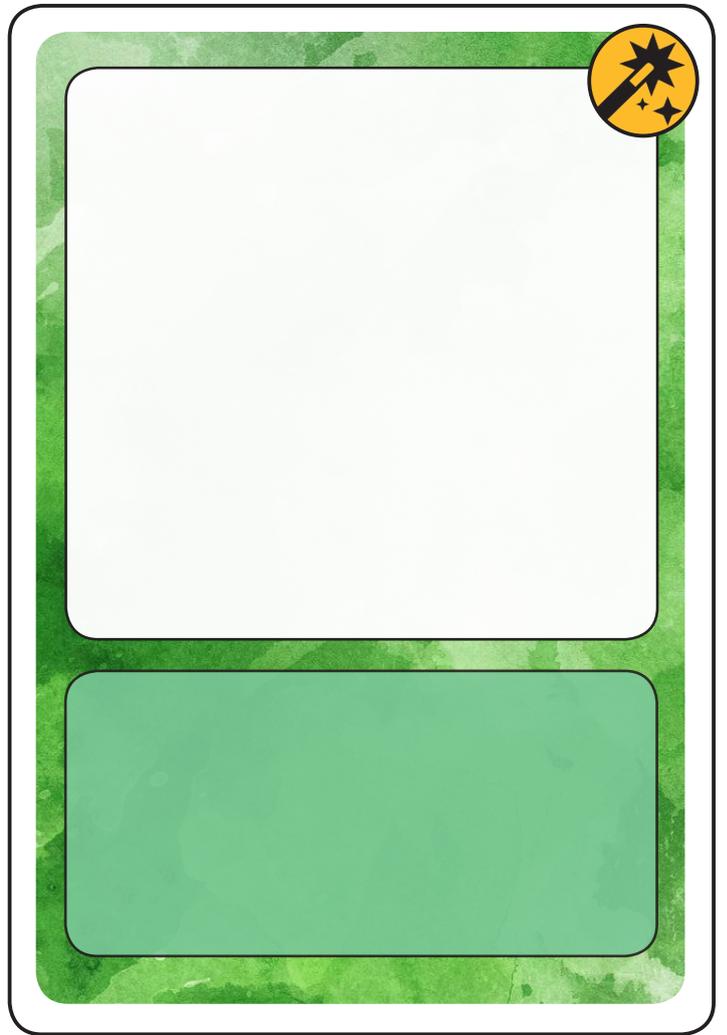


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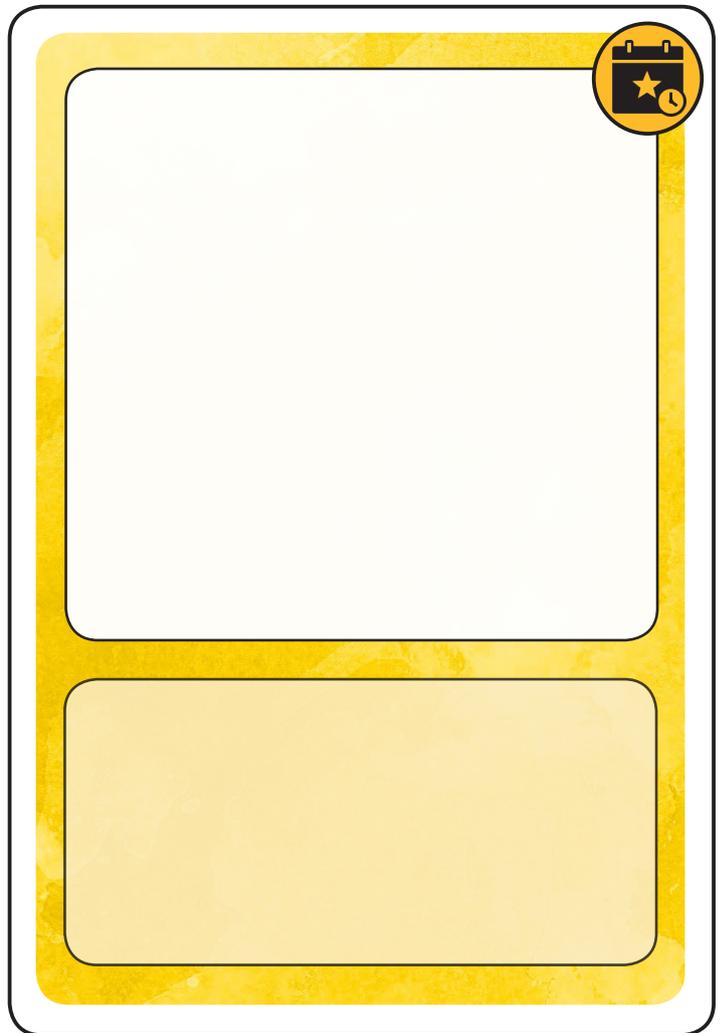
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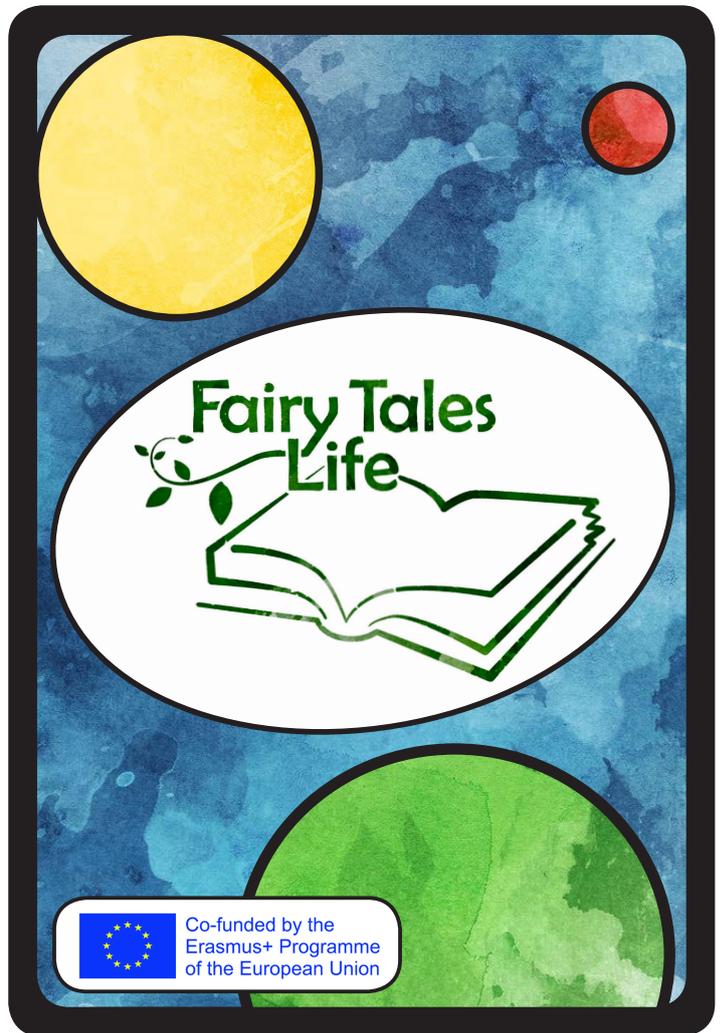
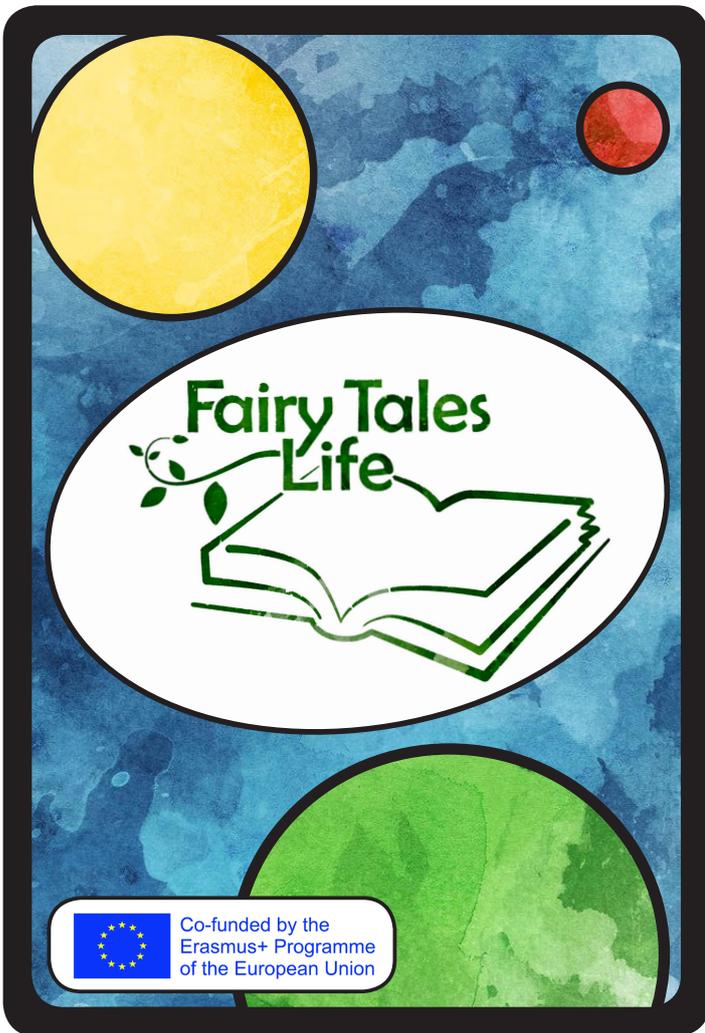
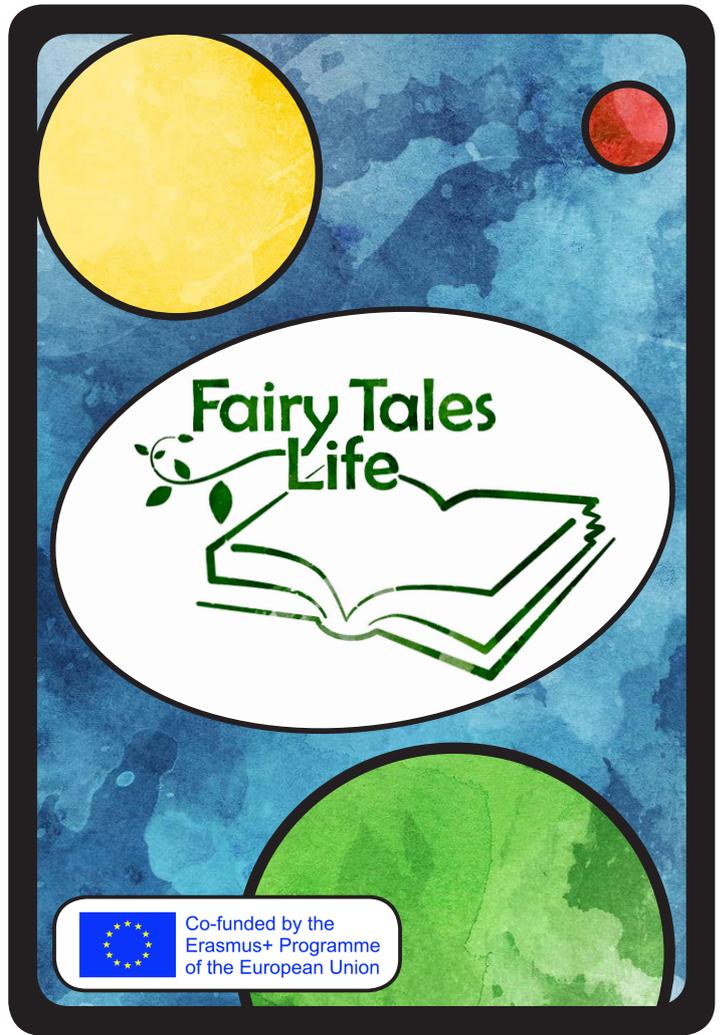
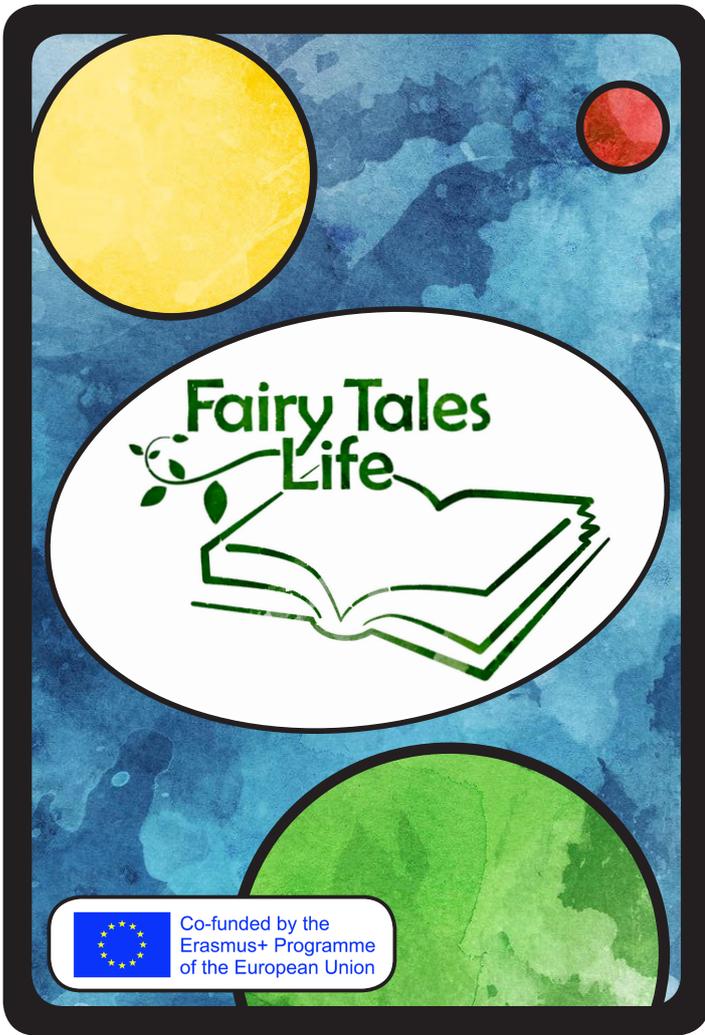
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A yellow-themed card with a white rectangular area at the top and a light yellow rectangular area at the bottom. In the top right corner, there is a yellow circular icon containing a black calendar icon with a star and a clock.





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of the European Union