



# MULTIMEDIA GUIDE

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## WELCOME, STORYTELLERS!

The guide you have before you is a big part of our project **Storytelling for Youth Work: A Tool for Connection and Understanding in Changing Times** (co-funded by the Austrian National Agency of Erasmus+ with Grant Number 2020-2-AT02-KA205-002741).

The project aims to promote and enhance quality youth work and to develop high-quality educational and practical materials for youth workers. Storytelling for Youth Work aims to strengthen the connection of youth workers with young people via the positive effects of storytelling, by adapting the storytelling methodology to suit the field of youth work. During the project timeframe, from October 2020 to May 2022, three Intellectual Outputs – multimedia guide, boardgame and dissemination course – will be developed, aimed at youth workers and created to increase their capacity, support their work and encourage deep, active and effective communication with their target groups.

The project unites the efforts of five active and driven organizations aiming to contribute to the communities they work directly with, as well as to Europe as a whole, promoting participation, the value and joy of connectivity, the merits of active listening and sharing, as well as the importance of interpersonal understanding in youth work:

- komm!unity, Austria
- The Future Now, Bulgaria
- Iuventa, Serbia
- Higher Incubator Giving Growth and Sustainability (HIGGS), Greece
- MCC, Slovenia

The Handbook “Storytelling for Youth Work” is the first outcome of the project, followed by some multimedia products which clarify, expand and demonstrate the material provided in this document.



You can find additional information about the project, its partners and products, as well as connect with other youth workers on our website:



Or in our social media channels:



If you have any feedback or questions, you can always head to our forum, or go through the additional multimedia materials published on the project website.

We hope this guide improves your understanding of storytelling, inspires you to explore the different possibilities of using storytelling in youth work and spurs you to apply it in your activities with young people.

Happy storytelling!

For the project consortium,

Kadri Villem and Raya Tsvetkova

July 2021



## INTRODUCTION

This Guide aims to give youth workers theoretical information, practical skills and specific strategies for implementing storytelling in their work with young people.

Youth work is a highly diverse sector and has different traditions and structure across Europe. As the European Commission notes<sup>1</sup>, the term “youth work” doesn’t exist in many languages; however, what we mean when we address youth workers is the people working to offer developmental spaces and opportunities for all young people (especially when based on non-formal and informal learning processes and on voluntary participation). Youth workers, as the EC points out, focus on the personal and social development of young people. In terms of themes, according to the definition of the Council of Europe, youth work is “a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually.”<sup>2</sup> This guide is developed in a way that allows all people working with youth, both established youth workers and aspiring ones, to use some parts of it to include storytelling in their practice. The aim is to support youth workers who offer young people developmental spaces and learning opportunities, especially outside the formal education system.

The storytelling guide presents information on storytelling, with the goal of sparking interest and creating an understanding for the concept; examples and guidelines on practical application of storytelling for youth work; brainstorming questions and ideas on how to incorporate storytelling in various activities with youth - both online and offline.

The guide is divided in five chapters. The first three offer a more theoretical input with some examples and practical descriptions, whereas the latter two offer youth workers material and methods they can use in practice with young people.

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<sup>1</sup> European Commission (2015) “Quality Youth Work: A common framework for the further development of youth work”, available: [https://ec.europa.eu/assets/eac/youth/library/reports/quality-youth-work\\_en.pdf](https://ec.europa.eu/assets/eac/youth/library/reports/quality-youth-work_en.pdf)

<sup>2</sup> Youth Work, Council of Europe Website [www.coe.int/en/web/youth/youth-work](http://www.coe.int/en/web/youth/youth-work)



**Chapter 1** explores the concept of storytelling and the properties and elements of good storytelling, as well as its meaning in the context of youth work.

**Chapter 2** describes in greater detail how storytelling can be used in youth work, including examples of online and offline storytelling activities; and steps in the process of creating a storytelling activity in youth work.

**Chapter 3** concentrates on brainstorming as a key process within storytelling, providing a list of online tools for brainstorming activities, as well as tips and examples.

**Chapter 4** is all about role-playing as a form of storytelling. It provides a comprehensive list of role-playing games with full explanation and a gameplay on different topics that can be used in various youth activities.

**Chapter 5** is a collection of practical “cheat-sheets” and printable materials to support youth workers in the process of incorporating storytelling in their work with quick games and exercises, checklists and tips on bringing storytelling into action with young people.

Please feel free to explore your ideas and apply them in your activities with young people. If you have any feedback or questions, you can always head to our forum, or go through the additional multimedia materials of the project.



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## CHAPTER 1

# STORYTELLING IN YOUTH WORK



Creating compelling stories that inform, touch and inspire audiences is one of the most sought-out skills in the history of humankind. Central to business, politics, science and arts, storytelling plays a distinct role in the non-profit sector, where stories are used to introduce important causes to funders, beneficiaries, employees and volunteers; create awareness; change hearts and minds; and lead to meaningful action. Most importantly, for the purposes of our guide, storytelling can be used to attract, engage, inform, support, inspire, connect with and empower the young people we work with. In this chapter, we shall start with exploring and defining what storytelling is and what it means, specifically for youth work.



## What is storytelling?

Storytelling is an ancient and very powerful form of human expression, going back to the beginnings of human existence.<sup>3</sup> Stories have always been told to delight, instruct and lead.<sup>4</sup> As story is essential to so many art forms, the term “storytelling” is used in manifold ways, oftentimes to connote different things. In the context of this guide, we shall refer to storytelling to denote the use of stories with a purpose beyond entertaining.



People tell stories to foster connection and understanding, to transfer knowledge between generations, to share ideas, to maintain cultural heritage, or to warn others of dangers.<sup>5</sup> We are raised on stories from the moment we are born and we are immersed in

them throughout our lives. Storytelling takes place in many situations - from everyday conversation to religious ritual, from business and pitching to artistic performances and, even, politics. Some storytelling contexts demand informality, whereas others are highly formal. Nowadays, with the emergence of the digitization of media, many new possibilities to tell stories have developed, along with the new media that support such exchanges. All contexts of storytelling are valuable and we are all equal in the diverse world of storytelling.

Connecting with others is one of the highest forms of social being for humans and storytelling lies at the heart of immediate and authentic connection. When communication works, we are literally aligned with one another, down to our brain patterns.<sup>6</sup> When communicating successfully, we are actually synchronized, experiencing

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<sup>3</sup> Brian Boyd, *On the Origin of Stories: Evolution, Cognition, and Fiction*, Belknap Press, 2009; Jonathan Gottschal, *The Storytelling Animal: How Stories Make Us Human*, Mariner Books, 2013.

<sup>4</sup> Carmine Gallo, *The Storyteller's Secret*, Pan Books, New York, 2016.

<sup>5</sup> [https://www.ted.com/playlists/756/why\\_do\\_we\\_tell\\_stories](https://www.ted.com/playlists/756/why_do_we_tell_stories)

<sup>6</sup> Paul J. Zak, “Why Inspiring Stories Make Us React: The Neuroscience of Narrative”, *Cerebrum: The Dana Forum on Brain Science*, 2015.





the same thing. This synchronicity, known as neural coupling, suggests that when I'm telling you a story and you're engaged in it, your brain waves match mine.<sup>7</sup> This happens because "mirror neurons" create coherence between a speaker's brain and the brains of the audience.<sup>8</sup> This concurrence, backed by contemporary studies in the neurosciences, is the basis of profound communication. Through storytelling, we find ourselves sharing the experience of others, reacting "as if" the story told to us were actually happening to us. We are transformed from passive listeners to active participants – and this is what makes stories so irresistible.

## Characteristics of storytelling

A story is oftentimes referred to simplistically as a format having a beginning, a middle and an end. Although this is true, it does not suffice to support the definition of story. A story is not any sequence of events, but a progression of events where a hero or heroine is on a quest to overcome a challenge. This challenge is what separates a story from an anecdote, like what happened the last time we visited the grocery store or we drove to the beach. The core of a story is a conflict that brings about some type of change that is resolved in some way and changes the hero or heroine deeply and profoundly.

Regardless of genre, style and the occasion of sharing, stories have several characteristics in common:

- Interaction



Storytelling is a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction between the narrator and the audience. Storytelling does not create an imaginary barrier between the speaker and the

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<sup>7</sup> Greg J. Stephens, Lauren J. Silbert, Uri Hasson, "Speaker–listener neural coupling underlies successful communication", in *Proceedings of the National Academy of Sciences of the United States of America*, August 10, 2010 107 (32), 14425-14430, <https://doi.org/10.1073/pnas.1008662107>

<sup>8</sup> Ibid; *The Neuroscience Behind Storytelling*, [https://www.youtube.com/watch?v=Q3\\_MYEd3DHg](https://www.youtube.com/watch?v=Q3_MYEd3DHg)



listeners, as is the case with the theater. This transformative power of exchange lies at the core of successful story-sharing.

#### - **Narrative**

Storytelling always involves the presentation of a narrative. Every culture has its own definition of story and what is recognized as a story in one situation may not be accepted as one in another. Yet, all stories involve a certain setting, heroes or heroines and a sequence of events that moves the story forward and connects the audience to the protagonist. At the heart of every successful narrative lies a “conflict” that engages the audience and keeps it hooked, waiting to see what comes next. This conflict, which is resolved in the course of the story and transforms the hero or heroine, can take on many forms – overcoming deeply rooted fears, championing for a cause, fighting illness, persevering after failure etc. A story without conflict won't spur growth in the characters and won't hold a reader's interest. It is conflict that increases suspense, heightens tension and reveals the strengths and weaknesses of the character.<sup>9</sup>

#### - **Words and Actions**

Storytelling uses language, whether spoken or manual, such as sign language, to construct common meanings for individuals. At the same time, it may also use nonverbal elements, like vocalization, physical movement and gestures. Not all nonverbal language behaviors need to be present in storytelling. Some storytellers use body movement extensively, whereas others use little or none, making use of the power of words alone.

#### - **Active Imagination of the Listeners**

In storytelling, the listener imagines the story. His or her role is to actively create the vivid, multi-sensory images, actions, characters and events of the story in his or her mind, based on the performance by the teller and drawing on their own past experiences, beliefs and understandings. The completed story happens in the mind of the listener and is unique and personalized. Thus, the listener is not an “outsider,” but rather a co-creator of the story as experienced.



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<sup>9</sup> <https://www.nownovel.com/blog/what-is-story-conflict-examples>



## Elements of good storytelling

A good story combines an interesting or important theme with an engrossing mode of presentation that stimulates and engages the audience.<sup>10</sup> Storytellers oftentimes argue that “treatment trumps topic”, namely that the way in which a story is told is more important to the audience than its topic. Some of the characteristic elements of good stories are:

### **Authenticity**

At a time when information abounds and voices, as well as media, increase, authenticity is the means to cut through the noise and reach the intended audience -therefore one of the most important things any storyteller can do is to be himself or herself, using one’s own voice to let others see the world as they see it. One needs to let their passion and voice shine through and use that authentic connection to inspire the audience to act. This is why getting clear on what is the passion that drives us and what we want the audience to know about us are the basis of every good story.

### **Emotional connection**



Facts alone cannot inspire. People want to feel something. Stories let us circumvent rational thinking and establish a more powerful, emotional connection that moves people. Audiences are more likely to engage with and adopt messages that make them feel personally

involved by triggering an emotional response. Storytelling, with all its excitement and suspense, is a great way to achieve that. As Mother Teresa observed once, in praise of the personal, emotional connection, “if I look at the one, I will act. If I look at the mass, I will not.”

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<sup>10</sup> Kindra Hall, *Stories That Stick: How Storytelling Can Captivate Customers, Influence Audiences, and Transform Your Business*, HarperCollins Leadership 2019.



## Memorability

Stories are the “secret sauce” one can use to cut through the clutter and separate one’s ideas from another’s. Messages delivered as stories can be up to 22 times more memorable than just facts.<sup>11</sup> The best stories are the ones that surprise, inspire or, even, enrage their audience – in other words, they elicit a strong emotional response from the audience. We remember what we feel.



## Invitation to act

The best stories inspire people to do something. The best moment to ask people to take action is when our story has captured their emotions, forging an emotional connection with them. Whether we’re asking people to sign a petition, donate funds or reach out to a decision-maker, we need to first make sure that our call to action is clear and easy.

## Storytelling and youth work

Storytelling has always been a significant component of youth work.<sup>12</sup> Stories are told both by youth workers and by the youths they serve, in order to address a variety of needs.<sup>13</sup>

In a world that changes rapidly, stories can help primarily with:

- **Learning**, as they promote a broader and more inclusive development offer that addresses the breadth of experience and opportunities young people need in order to flourish.

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<sup>11</sup> Jerome Bruner, *Actual Minds, Possible Worlds*, Harvard University Press, Cambridge, MA, 1986

<sup>12</sup> Julie Tilsen, *Narrative Approaches to Youth Work: Conversational Skills for a Critical Practice*, Routledge 2018.

<sup>13</sup> <https://story-tellinginyouthwork.com/the-context>

- **Employment** and its constant changes, through the development of employability skills, the closing of gaps and the increase of self-confidence.

- **Family and community**, allowing young people to find an active and responsible role and place within the community – one that offers security, fulfilment and strong interpersonal relationships

with family, local communities and other citizens.<sup>14</sup>



In youth work, storytelling is used primarily to:

**Promote understanding:** Storytelling can promote understanding between people regarding their varied experiences. Oftentimes, prejudice and intolerance prevail within a group, making understanding and harmony seem impossible. Listening to others' stories and sharing one's own helps youths care more about each other and treasure their well-being. As a West African proverb tells us, "The lion's story will never be known, as long as the hunter is the one to tell it."

**Give a voice:** Storytelling is used to express oneself and voice concerns. It gives youths space to form opinions and a channel to voice them.

**Close gaps:** Stories are important for healing painful gaps. Exposure to people whose backgrounds, experiences, and cultures are different from our own is highly important—we can't learn about something if we don't have experience with it.

**Motivate:** Storytelling motivates, inspires and leads people into the future, providing them the courage to make changes. It is the best way to motivate young people to be more

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[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/210380/a-narrative-for-youth-work-today.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/210380/a-narrative-for-youth-work-today.pdf)



active, more involved and engaged in social life. Stories empower them to stand on their own feet and enhance their competences.

**Embody the change:** Storytelling is an essential tool to embody the change youths are seeking. Stories are often the best way for youth organizations to communicate with the young people that they are working with and understand their needs.

**Overcome fear and limitations:** When we are threatened by change, a story of hope can draw us beyond fear, into purposeful action forward. We cannot eliminate fear, abolish uncertainty or avoid the prospect of change, but by telling a purposeful story, we can use these emotions to our greatest advantage.

**Demonstrate impact and outcomes:** Youth work stories give young people authentic evidence of the value of practices used, unlike other monitoring methods imposed from the outside.

**Educate:** Youth work storytelling is used to educate in a non-typical environment, providing valuable input in non-traditional settings or ways.





## CHAPTER 2

# STORYTELLING ONLINE AND OFFLINE



### Introduction

As you had the chance to read in the first chapter, storytelling is not just a fun anecdote or an article. Storytelling is a narrative methodology, based on the idea that we all see the world through our own culture, nation, worldview and paradigm. Therefore, storytelling is useful in youth work as youth workers or facilitators can use this tool to open up youngsters to their own stories and to encourage them to share them. Storytelling in youth work follows the same rules applied for good stories anywhere else, however it is the storyteller (the youngster) who is asked to deliver a good story and youth workers should encourage that any story told and shared by a youngster to others be a good story.

Through digital storytelling, individuals learn to tell a story and, in doing so, become more effective actors in collaborative work environments. Digital storytelling encourages participants to communicate meaning on multiple levels (voice, point, emotional content, tension, story arc) and it allows storytellers to take a fresh perspective on their work. Participants abstract meaning, but also give it a concrete form, as a story, which can then



be shared. We consider the benefits of this approach as a way to strengthen ties among participants in the creative and social outreach work in which they engage.<sup>15</sup>

Digital storytelling is an emerging art form of personal, heartfelt expression that enables individuals and communities to reclaim their personal cultures while exploring their artistic creativity. While the basis of the digital story is shaping a personal story about self, family, ideas or experiences, the technology tools also invite writers and artists to think of and invent new types of communication outside the realm of traditional linear narratives.<sup>16</sup>

In this chapter, you will have the opportunity to read about how storytelling is used as a tool in youth work with concrete examples of both non-digital and digital activities. Moreover, you will be guided through seven steps on how to create good storytelling in youth work and we encourage you to be bold and try the seven steps in creating a good story. Moving along, you will find concrete examples from practicing storytelling in youth work from different EU countries. This section will offer specific and easy to follow offline activities, as well as activities and examples from the online or digital sphere, finishing with a list of resources for further reading and your own exploration of the topic.

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<sup>15</sup> N. Freidus, M. Hlubinka, . "Digital storytelling for reflective practice in communities of learners", *ACM SIGGROUP Bulletin*, 2002, accessible here: <https://dl.acm.org/doi/abs/10.1145/962185.962195>.

<sup>16</sup> P. Hathorn, "Using Digital Storytelling as a Literacy Tool for the Inner City Middle School Youth", *The Charter Schools Resource Journal*, 2005, Volume 1, No. 1.





## Steps on how to create good storytelling in youth work



### **STEP ONE: Know your audience**

Non-digital Storytelling – Before sharing a story, we need to know our audience well. In the case of a young audience, it is necessary to shape the story in such a way as to arouse interest in them and maintain it. Only when we know our audience, we know how to convince them with our story - and then we can determine the time and space we will use for storytelling.

Digital Storytelling - In the case of digital storytelling, convincing your audience requires greater effort, as they are flooded with a lot of irrelevant news all the time. Whether emotionally, intellectually or aesthetically, you need to make your audience care.



### **STEP TWO: Focus on a single event**

Non-digital Storytelling – If we describe an event for too long, or worse, if we get entangled in narrating multiple events one after the other, we will lose the audience's attention very quickly. What we have to say should be strong, make sense and be reduced to a single event. Take motivational quotes as an example - most of us prefer those that tell us something about love, maybe something about fear, and then something about hard work – but not all together. It is easier to listen to and follow stories that are built around one, important event.

Digital Storytelling – The same is true with digital Storytelling. Focusing on a single event will have greater impact, regardless of whether the story is funny, meaningful, emotional or a mixture of these, or something completely different. Be creative, but do not forget to always make it relevant, interesting and reduced to one event, so the audience does not get confused.



### **STEP THREE: Engage your audience**

Non-digital Storytelling – Eliminate the boundary between your listener or reader and your story. Engage them with a question and put them in the heart of the story. Thus, you shall create a first-hand experience of the narrative, igniting in the listener or the reader the desire to actually have that experience in real life.

Digital Storytelling – You need to engage your audience with a "hook". Imagine a TV show or a movie trailer that starts with the most dramatic, scariest, or hilarious moment – one that makes you say: I really have to see this! You need to create that moment in the beginning.



### **STEP FOUR: Choose your hero**

Non-digital and Digital Storytelling - Main characters can make or break the success of any story. If your main character could just as easily stay out of your story's plot without great consequences as a result — you likely haven't chosen or crafted a character who can truly carry the weight of your story's plot. Themes define stories, so strong protagonists need to not only interact with those themes, but interact with them in ways that other characters could not. In other words, you have to make things personal for your protagonist. Tell a story that only they could tell.



### **STEP FIVE: When, where, who and what – and do not forget the details**

Non-digital Storytelling – When we tell stories, let us keep in mind that our audience doesn't know the background of our story or the things that led up to the event we're describing. That is why it is very important that we always answer hypothetical questions like when, where, who and what. With these questions, we will also help shape the story into a meaningful whole.



Great communication occurs when the speaker is able to paint vivid pictures in the mind of the audience. The details that you put into your stories are the key to success. These details also make the content of your speech more memorable.

Digital Storytelling – The same principle holds true for online storytelling. Without context, we will "sell the story". Of course, we are not limited to words online. A picture can say a thousand words - details can be in a picture.



### **STEP SIX: The end is everything**

Non-digital Storytelling: Unless the story is meant to continue and you are intentionally building up the suspense, there should be closure in the plot. Whatever plot you have built should be completed without leaving questions in the air. You can also add a little magic to your story by leaving your audience with a sense of amazement - the sort of feeling you get when you leave the cinema after a great film.

Digital Storytelling: It is always better to start weak and end strong than to start strong and end weak. We remember endings the most, so do not leave your audience without a strong end. Leave them with a memorable morale.



### **STEP SEVEN: Enjoy the story along the way**

In youth work, we can have group activities or individual sessions with youngsters on diverse topics. Storytelling as a method can be used in any activity regardless of the number of youngsters participating. In youth work, storytelling can also be taken in its simplest form, such as asking everyone for his or her name and some background, like how would you describe yourself in a one-line sentence or what motivated you to attend this activity or have an individual meeting with a youth worker. This also can be considered storytelling, as it establishes the first connection and the storyteller has the opportunity to review something personal about her or him to another person. Such a basic starter also allows a group dynamic can start to build up or, in an individual setting, a bond and relationship of trust to be established between the youngster and the youth worker.



## Examples of storytelling in youth work

### Activity based on the “Living library” methodology

Storytelling can be a powerful tool and serve as a way to motivate listeners or readers to be engaged in whatever topic the story is referring to. At a youth center, one of the ways you can motivate youngsters to attend international mobility programs, such as opportunities within youth exchanges or training courses within the program of Erasmus+, or even volunteering under the program European Solidarity Corps, is to bring together the interested youngster with the youngster who already seized the international opportunity, and provide them with the space and the time for the more experienced youngster to tell their story and share their experience on international mobility. For the storytelling session, the youngster can use different props, such as cards or even posters, if they are visual and comfortable to draw or attach pictures to their experience. By using storytelling, you are also promoting peer-to-peer communication and learning. As experiences are shared peer-to-peer, they might have greater impact on the youth, as opposed to a traditional conversation between a youth worker and youngster.

#### How do events take place?

In the beginning of each event, participants get to know each other with the help of cards with questions written on them. These questions can also be personal in nature. Examples of questions:

- What is your biggest regret?
- What does failure mean to you?
- Describe your life story in four minutes.
- What in your life are you most proud of?

Depending on how big the group is and how much time they have, they can make at least two rounds with the cards to make the participants feel more connected. After the icebreaker is over, the exchange participants talk about their experiences and the



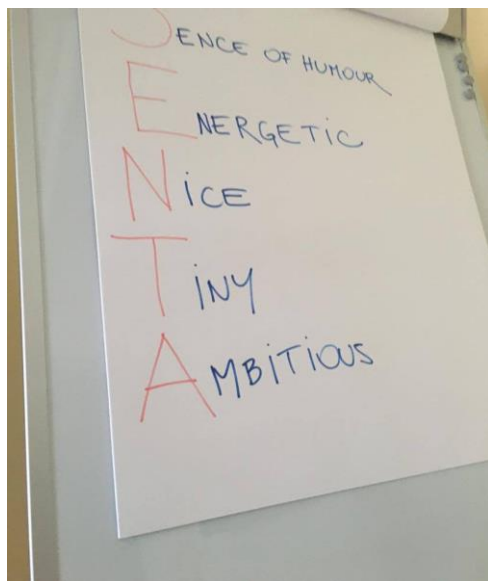
remaining young people can ask those questions. After this, a youth worker usually takes over the work, shows them some recordings of previous youth exchanges and invites them to open Erasmus + exchanges. As a facilitator, you can motivate them to ask questions to each other, especially if some of them are introverts. It is also possible for them to write questions on a paper and then have the storyteller read the question aloud. Encourage participants to ask the storyteller questions, in order to get a fuller picture, clarify points and expand on how things happened.



## To get started - Adjectives of my name

Going back to the beginning of any activity or social event, it is polite to introduce yourself and others. One way to do so is to have the participant write their name in vertical using capital letters and then provide for each letter of the name an adjective that describes them. While presenting, they can explain why they chose the adjectives and how they correlate to their character. Such a starter is great for any first-time activities where the participants do not know each other and can also be used in the beginning of any youth exchanges or training of youth workers. You can also ask youth workers at trainings to use adjectives that correlate to their experience.

Below you can see an example of the name Senta.



Several such examples can be found in a pedagogical guide for the use of digital storytelling in youth work titled “Digital storytelling in practice”, which is a tool kit that resulted from the long-term project “Digitalise it”, also co-funded by the Erasmus + program. You may find the link to the tool kit at the end of the chapter in resources.

## **Writing Prompts - helps getting stories**

### **Writing prompt number 1**

When we want to get something unique and different from young people, we can resort to exercises that are also used in creative writing. One idea is to place a picture in front of the participants and ask them to think about it for two minutes and then write a story, which they shall then share with others. Another way to achieve this is to simply give them the theme of the story and a third one is to give them the first sentence upon which then they need to build a story. You won't believe how different stories one can get from just one picture, using different methods or approaches.

Here is an example of the photo, that you can use.



### **Writing prompt number 2**

Another example of an activity that yields very similar results is a stream of consciousness writing. Some writers use this process, which they call "morning pages." Every morning, when they get up, they write down 3-4 pages of everything and anything that comes to their mind (instead of 3-4 pages, it is also possible to write for 20 minutes). In doing so, they write sentences that come to mind at a given moment as quickly as possible - without stopping and without the intention of creating a meaningful whole. Only when they are finished (after 20 minutes or when they finished the third page), can they read what they have written.

The same principle can be used as an activity in the process of storytelling. Participants describe their stream of consciousness for about twenty minutes, without stopping. When they are finished, they each read their own writings by themselves. From that writing they select a topic or sentence upon which they begin a story.



## Online – “Stories, Written by Youth”

The mlad.si portal, which is intended for all young people in Slovenia and all those who work with young people, in 2019 encouraged youth centres and other youth organisations to share the stories of young people involved in youth organizations, their experience in youth centres and what it means to them. The stories of young people are an important messenger and show the value of the youth sector for the lives of young people and support in the transition from youth to adulthood.<sup>17</sup>

Youth work offers young people many opportunities to socialize, spend quality free time and enjoy non-formal learning opportunities. It is a space of inspiration in which many success stories intertwine. The diversity of the youth sector in Slovenia is a great value and, through the stories written by young people, the goal was to present just that: success stories through different experiences of young people.

### How did the event take place?

Fedja, **Zavod BOB**



The campaign was primarily held on mlad.si, and the MaMa Network shared posts and good stories from youth centers.

Youth organizations conducted video interviews or encouraged young people to record themselves while sharing their experiences of working in youth organizations – what they learned in this work, what they gained, what is their role in youth organizations, what project are they a part of, etc. They also shared their story about why they are involved in youth work and why they are

<sup>17</sup> Accessible here: <https://www.mreza-mama.si/zgodbe-ki-jih-pisejo-mladi/>





actively involved in the community as well. Such video stories provide a much-needed platform for the young to be heard, as well as serve as a good practice campaign on active youth participation and youth work itself.

Youth and youth organizations then sent videos to the mlad.si portal and they published all inspiring stories. The campaign was quite successful, as they collected 16 videos.





## Online – Use one of three free online tools for storytelling

When working with a variety of digital tools, it is important to introduce participants to all capabilities of the digital tool they encounter. Also important in digital storytelling is the fact that a picture really tells more than a thousand words, so participants can also build their story only through pictures. In the beginning, we give them a theme, out of which they should create a story with the pictures, which they eventually mount into a recording. Of course, it is not necessary to limit them to using specific themes. With the pictures themselves, a very strong emotional effect can be achieved on the viewer, but of course participants can also add text to make the story clearer. In the absence of text, participants should be guided and reminded of the clarity and transparency of their story. The possibilities are endless.

Listed below are some of the tools we can use to create stories. The good thing about all these tools is that they can stimulate creativity even in those participants who do not express themselves as much as others.

1. Chatterpix is a free online tool that can make any photo talk. After uploading any photo, you simply draw a line to make a mouth and then record your voice. With this app, the possibilities are endless and can range from silly to informative. One of the best things about voice recording tools like this one is that they encourage creative expression from learners who don't usually talk in group activities.<sup>18</sup>
2. Storybird is a free iPad-friendly website that allows people to create stories using beautiful and intriguing artwork. Students can search by themes (or "tags") to find and drag pictures. Then they can begin sequencing and typing their story to go along with the pictures. As a user, you can upload books on the group account and comment on one another's stories.<sup>19</sup>



<sup>18</sup> Accessible here: <https://www.duckduckmoose.com/educational-iphone-itouch-apps-for-kids/chatterpix/>

<sup>19</sup> Accessible here: <https://storybird.com/>



3. ACMI Generator is a creative studio space where you can explore the moving image, be inspired, create your own moving image works, and share your creations with the Generator community. You can use it to gain a deeper understanding of the context of these inspiring stories through their education themes section. Try the Storyboard Generator and either choose a script or build your own storyboard and share it.<sup>20</sup>



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<sup>20</sup> Accessible here: <https://2015.acmi.net.au/education/student-programs/generator/>




## Other Practices Involving Youth:

### OFFLINE:

Name	Description	Link
Talking Europe – EuSC - Volunteers on Air	The current EuSC-Volunteers in Tyrol have their own radio show "Talking Europe". They are live on air two times per month at Radio Freirad (free open access radio) and talk about their personal experiences with the European Solidarity Corps Volunteering activities, the projects they are involved in, living abroad and other interesting topics.	
Story stop	The idea of this project is to make bus stops in Bulgaria more engaging and noticeable. It encourages young authors to submit their stories and publishes them in a beautiful way on bus stops.	

### ONLINE:

Whatchado Videostories	Whatchado is an Austrian online job platform, directed to young people and career starters. Whatchado has over 6.000 video stories on their website, where people tell about their job profile, what they like about their work and how their professional career journey looked like. In this way, young people can listen to other peoples experiences and find out what suits them.	
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## Resources

*Digital storytelling in practice. A pedagogical guide on how to use storytelling in youth work* (2019). Accessible here: [Digitalise Storytelling in Practice - Digital storytelling in the youth field.pdf](#) (salto-youth.net)

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P. Hathorn, "Using Digital Storytelling as a Literacy Tool for the Inner City Middle School Youth", *The Charter Schools Resource Journal*, 2005, Volume 1 No. 1.

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N. Freidus, M. Hlubinka, *Digital storytelling for reflective practice in communities of learners.*, 2002, ACM SIGGROUP Bulletin, accessible here:

<https://dl.acm.org/doi/abs/10.1145/962185.962195>

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<https://juliacameronlive.com/basic-tools/morning-pages/>

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<https://story-tellinginyouthwork.com/preparing-a-story-telling-workshop/>

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<https://www.fearlesspresentations.com/the-5-steps-of-storytelling-how-to-tell-a-great-story/>

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<https://www.treksoft.com/en/blog/10-steps-to-mastering-the-art-of-storytelling>

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<https://www.mreza-mama.si/zgodbe-ki-jih-pisejo-mladi/>

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<https://www.mreza-mama.si/zgodbe-ki-jih-pisejo-mladi-2/>

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## CHAPTER 3

# BRAINSTORMING: GATHERING IDEAS FOR STORIES



As described in Chapter 2, storytelling can be used in youth work in various ways and different contexts. In this chapter we will present prompts and ideas on how to adapt storytelling into the specific context of youth work. Brainstorming is a useful method if you want to include storytelling in your youth project or find ideas and ways to communicate a story and involve young people and their ideas in the process. In its turn, involving young people in story-building creates on the one hand a deeper engagement with the process as well as with the story itself and, on the other hand, supports the formulation of a stronger story that can catch the attention of more young people later on. In essence, brainstorming acts as an “undercover” needs assessment and an enhanced participatory process that offers significant value itself.



## Brainstorming

Brainstorming is a group problem-solving technique that involves the spontaneous contribution of ideas from all members of the group<sup>21</sup>. Brainstorming is most effective in a free and open environment that encourages all group members to participate actively. All ideas are welcome and should not be criticised, as the primary goal of this method is to find as many diverse and creative ideas to the posed problem or question as possible. The group discussion can further fuel the creation of ideas, although brainstorming can also be done individually. Finally, if you have collected a multitude of ideas you can select and further develop the ones that you find most interesting or effective.

In storytelling, brainstorming can be used to find a topic for your story, create characters, develop a storyline / plot etc. Youth workers can support young people in creating and/or telling their stories, but also in finding suitable media and methods.

### 7 Tips for successful brainstorming

#### 1. Set a time limit

Choose a timeframe for the activity. The first goal is to come up with as many ideas as possible. Depending on the concentration level of the participants, you can set a shorter (15 minutes) or a longer (60 minutes) period of time to keep everybody engaged at the task.

#### 2. Define your goal, formulate a clear question to work on

Tackling more than one question or goal in one session is inefficient, as the focus gets lost between multiple tasks.

#### 3. Avoid criticism and judgment

The facilitator should create a positive, safe and open creative atmosphere. Tell participants to reserve comments for a later stage in the ideation process, where the ideas

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<sup>21</sup> "Brainstorming", c.f. *Merriam-Webster.com Dictionary*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/brainstorming>. Accessed 8 Jan. 2021.

are evaluated and filtered. It's crucial that all participants feel confident and are not afraid of being judged by others. This way they are encouraged to also come up with surprising, wild and unusual ideas.

#### **4. Aim for quantity**

Collect as many ideas as possible. You can filter them later and choose the ones that bring you closer to your goal or create the most interesting and appealing story.

#### **5. Make the ideas visible**

Collect and cluster the contributions so it is easy to see what you have come up with so far. As a facilitator, you can let every person write up, present and place their ideas on the chosen canvas themselves, or let them just talk and take on the task of writing and clustering

- If you brainstorm in person: use materials like sticky notes, moderation cards, flip charts, whiteboard, coloured markers etc.
- If you meet online (Zoom, Skype, Google Meet or other video conference services): choose an online tool or an app where the participants can collaboratively write their ideas and/or see all the proposals (see Chapter 3.2 for a list of examples).



#### **6. Build on each other's ideas**

Hearing and seeing the thoughts of others creates associations that might bring participants close to new ideas. Get inspired by each other, add to the suggestions and develop the ideas further. This is the advantage of brainstorming in a group - you won't get stuck on one thought and it is easier to "think outside of the box".



## 7. Combine group discussion and individual thinking

You can give time for individual contemplation in the beginning of the brainstorming activity to give participants time to gather personal thoughts, or between group sessions to let them reflect on the input so far.

### Here's how a brainstorming group work could look like:

The facilitator / youth worker presents the question or task and sets the time limit. This can also be worked out and defined by the group.



All ideas are noted / written down and shared in the group. Further ideas may be sparked and gathered in the second round of brainstorming, after the initial presentation. Everyone should have the possibility to contribute their ideas.

The ideas are discussed in the group. A handful of the most promising ideas and thoughts are selected and developed further.



At the end of brainstorming, one defines the next steps: What will you do with the collected ideas? Who will lead or be responsible for further actions?






## Digital / Online tools for brainstorming

### Brainstorming & Mind mapping


There are several online tools for digital brainstorming and mind mapping. Some of them are open-source and free for users, others provide limited free versions (often limited to a certain number of participants, number of mind maps/graphs, or period of time).

Name & Link	Description	Free version 
<b>Bubbl</b> <a href="https://bubbl.us/">https://bubbl.us/</a>	With bubbl you can create mind maps online and share them in a team. Mind maps help to organize ideas visually: to take notes, brainstorm new ideas, collaborate and present more effectively.	3 mind maps, image exports and the possibility to share mind maps
<b>Canva</b> <a href="http://www.canva.com">www.canva.com</a>	Canva is a graphic design platform, used to create social media graphics, presentations, posters, documents and other visual content, but you can also use it for brainstorming. There are many pre-designed templates for brainstorming and mind mapping. You can share your canva with others and invite them to edit and work on it together in real time.	Templates, design types, limited access to the photo and graphic collection on the site and 5 GB cloud storage
<b>Coggle</b> <a href="http://www.coggle.it">www.coggle.it</a>	Coggle is an online tool for creating and sharing mindmaps and flow charts. You can work as a team on the diagrams.	3 private diagrams, unlimited public diagrams, unlimited uploads of pictures, free download of the diagrams (also as PDF)
<b>Ideaboardz</b> <a href="http://ideaboardz.com">ideaboardz.com</a>	IdeaBoardz is a web-based tool that allows you to set up a virtual board and share the url. Everybody can add “stickies” with their ideas. The vote function allows participants to give a	

	<p>thumbs up to the stickies they support. This can help with deciding which ideas to pursue or prioritizing next steps. In the end, the board can be exported as PDF or XIs to easily store the ideas for later.</p>	
<p><b>Jamboard</b> <a href="http://jamboard.google.com">jamboard.google.com</a></p>	<p>Jamboard is a digital whiteboard that offers a rich collaborative experience. You can create a Jam (whiteboard canvas), edit it from your device, and share it with others. You can use it in different ways for brainstorming, evaluations and other activities. Sketch your ideas whiteboard-style - drop images, add notes and pull assets directly from the web while collaborating with team members from anywhere.</p>	
<p><b>LucidChart</b> <a href="http://www.lucidchart.com">www.lucidchart.com</a></p>	<p>Create several diagram types like decision trees, data flow diagrams, etc. You can work together as a team on a chart at the same time.</p>	<p>The test-version allows you to create 3 documents that you can share, publish and download.</p>
<p><b>Lucidspark</b> <a href="http://lucidspark.com">lucidspark.com</a></p>	<p>Lucidspark is a virtual whiteboard where teams can come together to bring their best ideas to life. It allows you to use several different templates.</p>	<p>It includes 3 boards with 300 objects per board.</p>
<p><b>Mind Meister</b> <a href="http://www.mindmeister.com">www.mindmeister.com</a></p>	<p>MindMeister is an online mind mapping tool that lets you capture, develop and share ideas visually. It can be used for brainstorming, note taking, project planning and other creative tasks. You can share your mindmaps and invite team members to collaborate.</p>	<p>It includes 3 mindmaps which you can export to Text and MindMeister.</p>
<p><b>MindMup</b> <a href="http://www.mindmup.com">www.mindmup.com</a></p>	<p>Create unlimited mind maps for free, and store them in the cloud. Your mind maps are available everywhere, instantly, from any device. It allows editing for teams and classrooms,</p>	



	<p>enabling you to instantly see updates made to your map by other users. Brainstorm, create presentations and document outlines with mind maps, and publish your ideas online and to social networks. It allows you to convert your mindmaps easily to PDF, PowerPoint, etc.</p>	
<p><b>Miro</b> <a href="http://miro.com">miro.com</a></p>	<p>MIRO is an online collaborative whiteboard. Miro has over 120 pre-built templates so you can go from ideation to execution all on one infinite canvas. Democratize voices and discover the best ideas with anonymous voting. Stay organized and ensure nothing falls through the cracks with keyword search, tagging, clustering, and mind mapping. You can add videos from YouTube and Vimeo and Google Docs from your Google Drive to the Whiteboard. Participants can collaborate on different devices. They can add little memos and comment on them with the mini-chat.</p>	<p>It includes 3 editable boards (the rest can be viewed only), anonymous board viewers (via public link), and premade templates.</p>
<p><b>Padlet</b> <a href="http://padlet.com">padlet.com</a></p>	<p>Padlet is a fun online tool to create and share content with others. Padlet is collaborative, intuitive, flexible and portable (you can download your work as photo, PDF or XLS file). You can create and organize text, add photos, videos and GIFs.</p>	<p>3 padlets and 10MB of space.</p>
<p><b>Popplet</b> <a href="http://www.popplet.com">www.popplet.com</a></p>	<p>Popplet is a simple tool to visualize ideas and brainstorm collaboratively. With a few clicks you can make “Popplets” (little squares) and add text and images. It’s easy to connect the Popplets, rearrange them, as well as change their colour and shape.</p>	
<p><b>Slido</b> <a href="http://www.sli.do">www.sli.do</a></p>	<p>Slido can be used for interactive questions – either as a brainstorming tool, or as a way to engage participants in a conversation. The results are shown</p>	<p>Up to 100 people to participate in 5 polls per event.</p>




	immediately, which can be used as a starting point for discussions. Such questions/immediate answer combinations can be used and integrated in other activities.	
<b>Stormboard</b> <a href="http://www.stormboard.com">www.stormboard.com</a>	According to its website, this shared workspace allows you to generate more ideas and then prioritize, organize and refine those ideas to make your meetings, brainstorm and projects more productive and effective.	Free for teams of up to five people.
<b>Trello</b> <a href="http://trello.com">trello.com</a>	On Trello you can write lists and boards for and with your team to organize your projects. Assign a task to a person, prioritize tasks and visualize the progress of your project.	Free for up to 10 boards per team.
<b>WiseMapping</b> <a href="http://wisemapping.com">wisemapping.com</a>	Free online mind mapping tool. Create, share, collaborate and view your mind maps! It is suitable for individual note-taking, collaborative planning or teamwork. It is based in an open source project, which means you can use it for free without any restrictions.	


### Feedback & Poll

When you have generated many different ideas and want to find out which ones to choose and work further on, you can use online tools to evaluate, select and visualise the results. A poll is a useful method to find out the majority opinion of a group quickly and easily. Here are some possible tools you can use in a group process:

Name & Link	Description	Free version 
<b>AnswerGarden</b> <a href="http://answergarden.ch">answergarden.ch</a>	AnswerGarden is a free, minimalistic feedback tool. It can be used as a creative brainstorming tool, a poll, real time audience participation, feedback or as a guestbook. It is an easy and	

	<p>powerful way to get brief feedback from a group. You might not want to choose AnswerGarden if you intend to do a quiz with many different questions, or if you require long, in-depth answers.</p>	
<p><b>Mentimeter</b> <a href="http://www.mentimeter.com">www.mentimeter.com</a></p>	<p>Use Mentimeter to create live polls, quizzes, word clouds, Q&amp;As and more to get real-time input - regardless if you're remote, hybrid or face-to-face. It allows you to build interactive presentations in the presentation builder, collect polls, data and opinions from participants using smart devices and get insights on participants with trends and data export.</p>	<p>Allows an unlimited audience, unlimited presentations and up to 2 question slides and 5 quiz slides</p>
<p><b>Polleverywhere</b> <a href="http://www.polleverywhere.com">www.polleverywhere.com</a></p>	<p>Polleverywhere captures feedback instantly during virtual meetings, classes, events, and more. It allows you to visualize your teams feedback in real time with a variety of activities — then measure engagement, follow up on feedback, and uncover next steps.</p>	<p>Includes unlimited questions. However, it is restricted to a maximum of 25 participants</p>
<p><b>Strawpoll</b> <a href="http://strawpoll.com">strawpoll.com</a></p>	<p>Strawpoll is an easy tool for creating polls. It doesn't matter if the voting is supposed to take place with a small, private group of people or if tens of thousands of people participate publicly. With just a few simple settings, the poll is created and ready to share in seconds. You can choose whether you want to do a straw poll or a meeting poll. Then fill it out and send it to other people. Check the results in real-time. Bonus for youth work: it even allows you to use Emojis.</p>	



<p><b>Tricider</b> <a href="http://www.tricider.com">www.tricider.com</a></p>	<p>Tricider is an easy way to gather all opinions and ideas in a feedback or decision-making session. You can ask a question and invite participants, collect ideas and vote for your favourite. It is brainstorming and voting, all in one.</p>	
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## Youth work stories

A framework of conditions of quality youth work in Europe was discussed at the 3rd European Youth Work Convention at the end of 2020. There were several quality indicators identified for local youth work provision based on the expertise and practical experience of the field. Among other elements it was considered crucial to “create spaces to listen to young people’s voices in order to make sure that it [youth work offers] meets the needs of young people”.<sup>22</sup> Applying storytelling in youth work - creating time and space for telling stories, sharing experiences and encouraging young people to express themselves - is a great way to do just that. In addition to making young people's voices heard, storytelling can be used to boost the recognition and reputation of youth work itself - make youth work better understood, communicate its value and showcase the impact of youth work on individuals, in the local communities and therefore in the society in general. The promotion and recognition of youth work as an independent work area was brought out in the published declaration as something that still needs more attention.<sup>23</sup>

Therefore, youth work stories can be told from the perspective of professional youth workers or young people themselves. Youth workers are responsible for creating the suitable setting for storytelling, finding the means and media, and supporting young people in finding and expressing their voice, according to their needs.

<sup>22</sup> [The final declaration of the 3rd European Youth Work Convention](#), Signposts for the future, Bonn, 10 December 2020, p.6.

<sup>23</sup> [The final declaration of the 3rd European Youth Work Convention](#), Signposts for the future, Bonn, 10 December 2020, p.12.



Storytelling can take place in different ways and various contexts:

- Informal personal storytelling in everyday life (e.g. interaction with and between youngsters in a youth center)
- Telling stories in a specific setting or an activity (e.g. living library, group work, presentation, workshop etc.)
- Written stories (e.g. newspaper article, blog post, social media (also private or group chats), website etc.)
- Showing stories through visual media ( e.g. pictures, video, drawings, comic strips)
- Enacting stories (e.g. theatre project, role-play, video games)



Of course, you can also mix different types of storytelling modalities and think of other ways that best support your purposes.

Here are some questions that can be used in gathering ideas for stories from and about youth work and young people:

- What is the importance of youth work for you?
- Which memorable / happy / sad / inspiring stories can I share from my career as a youth worker?
- How has a youth worker or youth center supported young people or changed their lives? (Stories from (former) youth club visitors)
- Which themes are important and relevant for young people in their lives at the moment?
- Which topics are important for young people when they think about their future?
- What problems and concerns do young people have? How are they dealing with them?
- What questions do young people have or what would they like to learn / know?
- What does the youth center mean to young people who visit it regularly?
- ...





## **Examples of how to involve young people in a storytelling project or brainstorming for a project / theme**

**Emoji Story:** The youngsters are given some emojis (5-10). The emojis can be printed out on a sheet of paper and sent to participants via social media (Facebook, WhatsApp, Instagram or other). The participants should then write a story using all the emojis and send it to organizers or publish on the chosen social media. The activity can also be used as a competition and the best or most creative contribution receives a prize.

**Idea / Question Board:** An idea or question board is a way to give youngsters a low-threshold opportunity to participate in the youth center activities. Youth workers can put up a Flip Chart with a question, such as “What activities should take place in the youth center?”, “What should be the theme of the next Party?” or “What is your favourite story / movie / song about?” Youngsters can write their ideas directly on the flip chart or on Post-its and stick them on the board. They can add their name to their answer if they want to stay anonymous. The youth workers will agree with the youngsters on a time when the ideas will be discussed. If needed, the best idea or suggestion can be chosen and developed further (e.g. plan the activity / organize a theme party / make a movie night etc.).

**Polls:** After a quick brief on the reason gathered in the preferred online meeting service (e.g. Zoom, Webex, etc), a series of polls are activated in a step-by-step process. Polls are driving the creation of the main elements of the story (e.g. main topic/main characters/main scenes/ending). In each step/poll a quick discussion takes place in order to better articulate what the majority has selected. For more interaction, breakout rooms can be created and utilized for getting more details on specific story features: e.g. when the group has decided that the story will have three main characters, specific details of the three characters are being discussed in three parallel breakout rooms.

## CHAPTER 4

# ROLE-PLAYING STORYTELLING



Bringing storytelling to life, role-play allows learners to stand in the shoes of another role to create more engaging and memorable learning in a safe environment.

Role plays can be short, like scenarios, or longer and more complex, like case studies, but without a lot of the documentation. The idea is to enable participants to experience what it may be like to see a problem or issue from many different perspectives, as they assume a role they may not typically take, and see others do the same.

Role-play enables learners to experience realistic examples of practices, behaviors and decision-making skills they need to be successful and confident in the role. Realistic scenarios and characters provide a more interactive way to learn rather than the usual traditional-based learning. Role-play can also connect knowledge from group-based learning, with true-to-life simulations.

Role-play in e-learning can bring higher engagement and knowledge retention and it is a realistic choice for learning providers, trainers, educators and youth workers as well.

In this chapter, you will find examples of role-play activities and games.



Choose an activity based on themes through the following tables by clicking on its name:

	NAME OF THE ROLE PLAY	THEMES
1.	<b><u>BLEND-IN SIMULATION GAME</u></b>	<ul style="list-style-type: none"> <li>• Intercultural communication</li> <li>• Situations of intercultural communication and management case studies</li> <li>• Youth work values and principles</li> <li>• Promotion of intercultural dialogue</li> </ul>
2.	<b><u>EXTREME EVENT GAME</u></b> <ul style="list-style-type: none"> <li>• Earthquake,</li> <li>• Hurricane</li> <li>• Floods</li> </ul>	<ul style="list-style-type: none"> <li>• Team building</li> <li>• Problem solving</li> <li>• Decision making</li> <li>• Prioritizing in dangerous situations</li> </ul>
3.	<b><u>COVID RPG GAME</u></b>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Problem-solving</li> <li>• Teamwork</li> </ul>
4.	<b><u>ENTERPOLY - THE GAMES OF ENTREPRENEURSHIP EDUCATION</u></b>	<ul style="list-style-type: none"> <li>• Entrepreneurship</li> <li>• Developing entrepreneurial skills</li> <li>• Management skills</li> </ul>
	NAME OF THE ROLE PLAY	THEMES
1.	<b><u>THE PATH</u></b>	<ul style="list-style-type: none"> <li>• Inter-religious dialogue, diversity</li> <li>• Stereotypes and prejudices</li> <li>• Inclusion</li> </ul>
2.	<b><u>THE SLEEPING MOUNTAIN</u></b>	<ul style="list-style-type: none"> <li>• Environment protection</li> <li>• Prioritizing</li> <li>• Decision-making</li> <li>• Citizen participation</li> </ul>
3.	<b><u>IN OUR BLOCK</u></b>	<ul style="list-style-type: none"> <li>• Conflict resolutions skills</li> <li>• Different culture conflicts</li> <li>• Conflict transformation</li> <li>• Promoting tolerance</li> <li>• Prevention of discrimination</li> </ul>
4.	<b><u>A MOSQUE IN SLEEPYVILLE</u></b>	<ul style="list-style-type: none"> <li>• Intercultural and interreligious dialogue</li> <li>• Discrimination and intolerance</li> <li>• Religion and belief</li> <li>• Freedom of opinion and information</li> </ul>



		<ul style="list-style-type: none"> <li>• Citizenship and participation</li> <li>• Learning for change in Diversity, Human Rights and Participation</li> </ul>
5.	<b><u>THE SUITY HERO</u></b>	<ul style="list-style-type: none"> <li>• Conflicts between people from different cultures</li> <li>• Confrontation in the group</li> <li>• Cooperation and teamwork</li> <li>• Decision-making</li> <li>• Problem-solving</li> <li>• Citizenship participation</li> </ul>
6.	<b><u>ASHIQUE'S STORY</u></b>	<ul style="list-style-type: none"> <li>• Children rights and human rights violations</li> <li>• Globalization</li> <li>• Social rights</li> </ul>
7.	<b><u>CAN I COME IN?</u></b>	<ul style="list-style-type: none"> <li>• Discrimination and intolerance</li> <li>• Migration</li> <li>• Xenophobia</li> <li>• Human security</li> <li>• Peace and violence</li> <li>• Refugees</li> </ul>
8.	<b><u>THREE CULTURES</u></b>	<ul style="list-style-type: none"> <li>• Cultural differences</li> <li>• Conflict resolution</li> <li>• Intercultural dialogue</li> <li>• Cultural prejudice, stereotypes and discrimination</li> </ul>
9.	<b><u>DEFINING RELATIONSHIPS - YOUTH WORK CHALLENGES AND RESPONDS</u></b>	<ul style="list-style-type: none"> <li>• Relationship between youth workers and young people</li> <li>• Challenges in youth work</li> <li>• Strategies for responding in youth work</li> </ul>
10.	<b><u>CHALLENGING SITUATIONS IN COMMUNITY YOUTH WORK</u></b>	<ul style="list-style-type: none"> <li>• Challenge situations in working with youth</li> <li>• Ethical dilemmas in youth work</li> <li>• Professional youth worker responds</li> <li>• Building the relationship</li> <li>• Trust among youth workers and youth</li> </ul>
11.	<b><u>OSTRICH EGGS - NEGOTIATIONS ROLE PLAY</u></b>	<ul style="list-style-type: none"> <li>• Negotiations</li> <li>• Communication</li> <li>• Strategy building</li> <li>• Integrative solutions</li> </ul>



12.	<b><u>INTERCULTURAL ROLE PLAY EXERCISES</u></b>	<ul style="list-style-type: none"> <li>• Religion</li> <li>• Racism</li> <li>• Prejudice</li> <li>• Habits and Tradition</li> <li>• Intercultural learning and cultural diversity</li> <li>• Terminology and Language barriers</li> </ul>
13.	<b><u>REMEMBERING BACK</u></b>	<ul style="list-style-type: none"> <li>• Youth work</li> <li>• Stress management</li> <li>• Visualization</li> </ul>
14.	<b><u>RIVER OF THE DAMMED</u></b>	<ul style="list-style-type: none"> <li>• Land use and planning</li> <li>• Human populations</li> <li>• Ecosystems and sustainability</li> <li>• Decision making</li> <li>• Active community/citizens participation</li> </ul>
15	<b><u>WHO WILL DECIDE?!</u></b>	<ul style="list-style-type: none"> <li>• Group pressure</li> <li>• Violence</li> <li>• How to strengthen young people</li> </ul>
16	<b><u>POSITIVE &amp; NEGATIVE COMMUNICATION</u></b>	<ul style="list-style-type: none"> <li>• Positive and negative communication</li> <li>• Empathy</li> <li>• Relationship skills</li> <li>• Listening skills</li> </ul>
17	<b><u>EXPLORING GENDER STEREOTYPES THROUGH ROLE PLAYS</u></b>	<ul style="list-style-type: none"> <li>• Gender</li> <li>• Sexual Identity</li> <li>• Gender stereotypes and gender norms</li> <li>• Gender bullying</li> </ul>



## ONLINE ROLE PLAYS:

### BLEND-IN SIMULATION GAME

**Time:** 30 - 45 min

#### Issues addressed:

- Intercultural communication
- Situations of intercultural communication and management case studies
- Youth work values and principles
- Promotion of Intercultural dialogue

Blend-IN Simulation Game main aim is to teach youth workers about intercultural communication. In this game you can take on the role of a youth worker and participate in conversations similar to the ones from the life of a youth worker. As you will be having meetings with people from different countries and different cultures, it is important to adjust your behavior to a certain situation. The game is divided into three main parts: preparation, conversation and some actions that you can undertake after the conversation.

Blend-IN project is funded by Erasmus+ / Key Action 2 - Cooperation for innovation and the exchange of good practices, Strategic Partnerships for Youth. Blend-IN provides a more interactive environment, which stimulates situations of intercultural communication and management case studies, related to initiatives with a more integrated approach towards youth work and network activities.

Project partners were:

University of Peloponnese (Greece), priME Academy AG (Germany), Celjski mladinski center (Slovenia), Law and Internet Foundation (Bulgaria), AKADEMIA LEONA KOZMINSKIEGO (Poland)

**BLEND IN simulation game:** <https://blendinproject.eu/blend-in-simulation-game/>





## EXTREME EVENT GAME

**Time:** 90 min

**Issues addressed:**

- Team-building
- Problem-solving
- Decision-making
- Prioritizing in dangerous situations

**Group size:** 6 to 48

Extreme Event is an award-winning in-person role-playing game that gives participants a taste of what it takes to build community resilience in the face of disaster. Players work together to make decisions and solve problems during an engaging, fast-paced disaster simulation. Simulations can be played in three main categories: Earthquake, Hurricane and Floods.

The Extreme Event Game is dedicated to educators, emergency managers and volunteers and non-government organizations as well. It's been used by community groups, in classrooms, and as part of volunteer and teacher training activities. It's cross-disciplinary, so it fits well in many different contexts.

Some of the benefits of playing are the improvement of team building, stimulation of critical thinking and problem-solving and developing skills of crisis management.

The Extreme Event Game can be played through:

1. The Digital Game Portal that allows you to facilitate the game using 7 Internet-connected laptops or tablets (one for the facilitator plus one for each of the six player tables). The portal is web-based and you do not need to download any apps or software. The portal has the game script, game controls and all visual and sound effects you'll need.
2. The printed scripts with all materials that are available on the portal and must be printed and prepared in advance.





**Extreme Event Game:** <https://labx.org/extreme-event/>

*Extreme Event Game - Quick Demo:*

[https://www.youtube.com/watch?v=RzAWtC\\_5KF4&feature=emb\\_logo](https://www.youtube.com/watch?v=RzAWtC_5KF4&feature=emb_logo)

*Extreme Event Game is developed by the National Academy of Sciences' Koshland Science Museum (now LabX) in collaboration with the ResilientAmerica Roundtable, Extreme Event's content draws on recommendations from the seminal National Research Council Report Disaster Resilience: A National Imperative and has been reviewed by experts and staff of the National Academies.*







## COVID RPG GAME

### Issues addressed:

- Communication
- Problem solving
- Team work



**JUMP TO  
NEXT GAME**

Covid RPG is an educational multiplayer digital board game that aims to communicate, in a fun way, the importance of the individual and collective actions in slowing the spreading of the virus. Players must collaborate to eliminate the virus and win the game. Each of them represents key figures in society, like governing authorities, essential workers, scientists and medical experts.

The setting of the game is a hypothetical country, which sees new cases of infections. The players who are asked to fight against the spreading of Covid, can choose to put in place and promote in some areas of the country safety guidelines. These range from social distancing and the use of face covering to extreme measures, like contact tracing and quarantine.

On the other side, the rate of infection can be increased by events that challenge safe social behaviors and underline how individual choices can affect the whole community.

The way the rate of infection can be reduced or increased during the game was inspired by epidemiological models built with real world scientific data regarding the COVID-19 and developed at Georgia Tech.

Covid RPG game aims to show how simple things, like wearing a mask or washing hands, can make a great difference in fighting this pandemic and everybody must do their part for the common good.



Playing the game:

- One player is the Game Master (GM) and the host of the game. They control the virus.  
- The other players can choose to act like one of the following essential workers (characters): Politician, Journalist, Scientist, Doctor, Police Officer, Traveler, Tracer. Moreover, each one of them has a special preventive measure, related to his/her personal impact on society:

- lockdown (politician)
- information (journalist)
- vaccine development and trials (scientist)
- testing (doctor)
- application of policies (police officer)
- quarantine (traveler)
- contact tracing (tracer)

**More details, tutorials, tips and link for downloading the game:**

<https://appminded.itch.io/covid-rpg>





## ENTERPOLY - THE GAMES OF ENTREPRENEURSHIP EDUCATION



**JUMP TO  
NEXT GAME**

Issues addressed:

- Entrepreneurship
- Developing entrepreneurial skills
- Management skills

Entrepoly is a free online game to foster the entrepreneurship mindset. It is an open access, modularly structured role-playing digital serious game with dynamically adjustable content (scenarios) to match the specific educational requirements:

- teachers can modify content according to own needs
- teachers can limit the number of houses used by their students
- students can create their own profiles, customize their avatars

The game is available on multiple platforms with modular structure:

- different modules are dedicated to different entrepreneurial competences (based on the EntreComp Framework)
- both general (non-discipline dependent e.g.: creativity, vision, etc.) and business type modules (planning & management; financial and economic literacy)

Try the games here: <https://www.games.isgee.eu/>



### Creativity house

This house (module) fosters creative thinking with simple tasks that require smart solutions.

Play now

Give feedback



## OFFLINE ROLE PLAYS:

### THE PATH

#### Issues addressed:

- Inter-religious dialogue, diversity
- Stereotypes and prejudices
- Inclusion

The role play tool offers an opportunity to dive into real stories of people coming from different countries and explore their experiences, perceptions and values connected to their religious beliefs. During the role play activity, players get characters/roles and a set of personal stories that belong to these characters, answer questions based on these stories and then try to guess which characters/roles other players have. Thus, participants practice their storytelling skills and develop competencies regarding intercultural and interreligious learning about social inclusion and diversity.

#### Objectives:

- to give participants an opportunity to learn more about other people's beliefs through getting acquainted with their personal experiences and perceptions of religion
- to promote empathy and understanding towards people who hold diverse religious beliefs
- to challenge prejudices and stereotypes based on religious affiliation and beliefs
- to evoke interest among participants towards learning about other religions/other perspectives on religion

**Group Size:** 5 - 10 people.

The game can be played individually (5 participants and 5 roles) or in pairs (10 participants and 5 roles). Alternatively, it can be played in large groups, if they are divided into smaller groups.

**Time:** 1.5 hours (excluding debriefing and discussion).





**Materials:**

1. Printed attachments with stories and questions divided into four categories: My Background, My Beliefs, Me and My Beliefs, My Beliefs and Others.
2. Pieces of paper and pens that participants can use to take notes.

**Detailed explanation and role play cards are on website:**

<http://inter-religious-tools.com/wp-content/uploads/2018/12/PATH-1.pdf>



## THE SLEEPING MOUNTAIN

### Issues addressed:

- Environmental protection
- Prioritizing
- Decision-making
- Citizen participation

**Time:** 90 minutes

**Group size:** 15-30

### Objectives:

- To give participants an opportunity to learn more about environmental protection and ecosystems
- To challenge citizen participation and decision-making in crisis situations
- To identify key issues of concern to the citizens and address public and citizen perception
- To evaluate the risks of volcanic activity in a fictitious setting
- To experience the ways in which volcanoes affect the lives of the people living near them.

### STEP-BY-STEP DESCRIPTION OF ACTIVITY

Read out the description of the problem in the story. Explain that all participants are citizens of this town. This is a Town Meeting about the situation, moderated by a state official. The official is here to listen to the views of the people, even though it is not quite clear what the official will do about the problem. Rumor has it that the official is very close to the Governor, so any action by the State will likely be based on the way the meeting goes.

Hand out the role-cards and the description of the problem and indicate where people and groups can meet up beforehand, and where the “Town Meeting” will take place later on. Explain to participants that they will play the role of one of these persons.





Explain the rules of the debate that will be used during the meeting.

Explain that there will be 30 minutes before the actual meeting so that people can meet other citizens, prepare what they want to say and decide how they want to vote! Tell them that the Town Meeting will last 40 minutes and that there may be very little time for actual speeches, because of the number of people attending. For that reason, they should try to prepare just one or two points that they want to make.

After 30 minutes, call the citizens for the meeting (or ask the State official to do so). He/she should remind people of the basic rules of debate and give a short speech to introduce the meeting.

In the end of the meeting, after 40 minutes, the State official should call for a vote. When the votes have been counted and the result declared, you should announce the end of the activity and invite people to bring their chairs into a circle for the debriefing.

**STORY:**

You were born and raised in a little mountain community. This town stayed small because economic opportunities were sparse once the Gold Rush was over. For years, you and your neighbors have scraped along by selling a few Christmas trees in the winter and driving logging trucks in the summer. However, when the State improved the highway system a few years ago and the old road became a much faster 4-lane, the little town suddenly became accessible from the city and urban area nearby, at least for a weekend trip. Suddenly, all the snow and steep terrain that had been such a nuisance to daily life for years began to look like money: ski money! Some of your neighbors have gone into partnership to finance the construction of ski lifts and renovate some old barns to make instant traditional ski chalets. Others are planning to get rich on the businesses that spring up around a ski resort: ski-wear shops, bars, restaurants, service stations, bars, and souvenir shops. Real estate investors want to build condos. Others are thinking about summer businesses and plan to open a rollerblade rental and a mountain-bike shop. The community is attracting new residents for the first time in decades: merchants, sports goods dealers, construction workers, retirees, teachers, and artists. The value of your



property is going up weekly, with no end in sight. You might even be able to replace the old pickup next year, or at least get a new gun-rack!

BUT now a group of Government seismologists and volcanologists has surveyed your area and they have just made a devastating announcement: the mountain region, the hub of your proposed ski slopes, is a volcano that shows signs of an imminent eruption in case of big changes in the environment!

The announcement shocks the entire community. Reactions vary widely. Opinions form quickly and polarize the denizens. Some say BUILD ANYWAY AND LIVE WITH THE RISK, others say SHUT DOWN COMPLETELY AND PREPARE FOR THE WORST.

State officials have called for a Town Meeting to make an inquiry about the commercial development of the area in view of the geologic hazard. All residents are invited to voice their opinions and recommendations at the Town Meeting. What should be done? Build or not build? Who should pay for all the extra expenses associated with feasibility studies, environmental impact reports, etc?

## **ROLES**

**The Geologist.** A person knowledgeable about the devastating effects of volcanic eruptions, with explosions, hot ash falls, mudflows caused by rapid snow-melts. Make recommendations to mitigate the effects of an eruption.

**The Ski Resort Owner.** An investor who is faced with financial collapse if the resort under construction must be abandoned. Make arguments that make the danger sound less threatening. Emphasize potential for prosperity in community.

**The Fire Chief.** The person responsible for coordinating all emergency services offered to the community. What will you need in case of an eruption? More ambulances and fire trucks? More police? More paramedics? A helicopter? And where are you going to get them from? Who will pay for them?

**The Big Land Developer.** This real estate tycoon has bought land with the hope of making big profits on condo sales. But development may not be possible if the land is





rezoned to a red-zone for family dwellings. In any case, new building permits will be more expensive because the city will have to be able to pay for additional emergency services suggested by the Fire Chief.

**The Local Environmentalist.** A conservationist and tree-lover who did not want the ski resort in the first place.

**The Insurance Person.** This person is the underwriter for all the homeowner's policies and business policies in town, but now the insurance company is in jeopardy if an eruption happens. How high must the rates be increased to cover a possible disaster?

**The Regional Transportation Company Director.** This transportation planner expects that road be widened and additional escape roads be necessary to accommodate heavy traffic volume in case of emergency evacuation.

**The Unemployed Resident.** Oh boy! Jobs! First, things looked good, and now they look bad again.

**The Resident with Five Kids.** Parents face not only the threat of a natural disaster that would endanger themselves, their kids and their house, but also the burden of paying for bills in preparation for an eruption, even if it never happens: re-siting schools, roads, hospitals, emergency equipment. Should they leave their hometown? Vote against any new taxes and cross their fingers? Do they believe the geologists anyway? (Geologists cannot predict actual dates and times.)

**The State Official from the Office of Emergency Preparedness.** This person is just interested in the safety of the citizens; the cost to individuals or to the community does not concern him or her. The official will lay out steps the State proposes to accomplish, even though it is not clear whether the State will pay for it or merely order the town to do it. The official's priority is for human life, because the measure of any disaster is the number of dead. The only way this official can be fired is by letting a lot of people get killed.

**The Mayor.** He or she has to look like a leader, yet there is zero chance of re-election by promoting some action that will cost too much tax money on the one hand or seems



deliberately negligent on the other. The town faces potential bonanza and potential doom. What is the Mayor going to recommend to the City Council?

**The Local Congressman.** This person is between a rock and a hard place. It is politically impossible to get relief money before a disaster, only after it. She or he has heard both sides of the issue (the few developers as well as the many parents), but must make a decision that represents the best interest of all the residents (voters!). The Congressman has to say something. She/he cannot just sit there like a stuffed penguin.

**The Investigative Reporter from the Local TV Station.** The TV journalist is looking for dirty dealings, especially by the big developers and investors who may try to sidestep the legal hassles. Jackpot! Speak up with nasty questions, if you can! This may be your chance to write a hard-hitting story that will get you national attention and maybe five minutes on the Today show!

**RESOURCES:**

<https://serc.carleton.edu/sp/library/role-playing/examples/sleepmtn.html>



## IN OUR BLOCK

*Racist attitudes lead not only to violent attacks on foreigners or refugees but also to discrimination in housing and employment and other aspects of everyday life.*



### Issues addressed:

- Conflict resolution skills
- Different culture conflicts
- Conflict transformation
- Promotion of tolerance
- Prevention of discrimination

### Objectives:

- To analyze our attitudes towards people from different cultural or social groups
- To explore problem-solving strategies
- To reflect on the limits of tolerance
- To reflect on the relationship between discrimination and conflicts of interest

**Time:** 1.30' - 2 hours

**Group size:** A minimum of 10 people; a maximum of 25

### Preparation

- Copies of the role cards
- Copies of the Observers' notes
- Copies of the sheet: Clues for finding a solution
- Pens and paper for the observers to make notes

### Instructions

1. Tell the group that they are going to role-play a situation that could happen in anyone's daily life, then read the following:



"There is an apartment block near where you live. One of the apartments is rented to a group of foreign students who often have visitors from home staying and who also frequently organise parties. Some neighbours, especially those living in the apartments closest to the students, are annoyed and complain that the students and their friends make lots of noise, don't let them sleep and don't take care of the building. The neighbours have called a meeting to try to solve this problem."

2. Ask for volunteers to play the roles of the neighbours. You will need a minimum of 6 and a maximum of 9. The rest of the participants act as observers.

3. Share out the role cards among the volunteers and give each observer a copy of the observers' notes. Allow 5 minutes for people to think about what they have to do.

4. Remind the players that their aim is to come up with a solution to the problem, then start the role-play.

5. Allow the discussion to proceed for about 10 minutes and then, without interrupting, hand each of the players a copy of the Clues for finding a solution. Let the role-play continue for another 10 minutes. However, you may interrupt or prolong it as you consider necessary.

### **Debriefing and evaluation**

Ask all participants to get together in a large group for the discussion, which should be divided into two parts:

#### **1: The role-play**

Talk about what happened in the role-play using the following questions as a guide:

- What did the observers record and what were their impressions of what happened during the role-play?
- How did the actors feel about it? Was it difficult to get into the role they were given, what did they find hardest and what easiest etc.?
- Did the participants perceive any difference between the first and second stage i.e., after the actors had been given the Clues for finding a solution?



- What kinds of arguments were put forward? Were they based on fact, reason or emotion?
- Was it easier to find arguments for or against the students?
- Where did people get their arguments from?
- Was the problem resolved and was everyone happy with the outcome?
- Was it a fair solution or did one side have to give up more than the other?
- What alternative solutions could there have been?

## **2: The situation in real life**

Once everybody has had a chance to speak, you should help the group to analyse and reflect about the issues involved. You can launch the debate by addressing questions such as:

- Did the role-play reflect any reality in daily life? What were the similarities and what were the differences? Did anything seem to be exaggerated?
- Which of the characters most faithfully reflected attitudes common in our society?
- When we face a conflict involving people from different cultural backgrounds do we look for a solution that may satisfy everybody, or do we rather try to impose our point of view and neglect those who think or feel differently from ourselves?
- To what extent is the conflict actually related to differences in culture rather than to other things, such as personal or economic interests?
- Has anyone experience of this sort of conflict? What were the circumstances? If this hasn't happened to you, why is that?

### **Tips for the facilitator**

Pay careful attention to how the role play is going, because what happens will affect the way you facilitate, for example you may not need to use the clues for finding a solution cards and afterwards, when you lead the discussion, you will have to decide how to balance the discussion between analyzing the group dynamics, group decision making processes and relating the issues to real life.



Note that there are two different "clues for finding a solution" cards; card 1 for the "chair" and card 2 for the other players. Who gets card 1 will depend on what has happened in the role-play so far? If it has already been democratically decided that a particular person should chair the meeting, card 1 is given to that person, otherwise it is given to the Leader of the residents' committee.

Finding solutions to problems and making decisions are difficult processes. People need to have good communication skills, to be sensitive to the needs of others and to show imagination and trust, so that they can explore the issues honestly.

It is easier when people argue about their interests and try to find some common ground or consensus for mutual gain, so that each person has some of their needs met and a stake in the outcome.

Unfortunately, all too often people argue from a position which they then reluctantly have to abandon and compromise so that in the end everyone feels they have lost something, rather than gained something.

It is important that during the evaluation you try to make the group aware of and distinguish between the attitudes we often adopt towards foreigners or people who are different and the ways in which we deal with the concrete, everyday problems involving interpersonal and communication skills.

<b>Young foreigner</b> You speak and understand the language of the host country very well, but do not understand why your neighbors are upset. In your opinion, both you and your student friends behave perfectly normally. You will not leave the apartment under any circumstance.
<b>Leader of the residents committee</b> Your apartment is far away from the one the foreign students live in. Personally, they cause you no bother. But you do not like foreigners and you don't want them living in your building.
<b>Young woman (25-30 years old)</b> You live alone and are afraid of the young students because they seem very strange and are different from you.
<b>Young person</b> You are also a student. You do not have any clear opinion about the problem, but you would like to move into the apartment where the foreign students live.



<p><b>Refugee</b> You are also a foreigner, although from a different country than the students. You and your family do not have much to do with other people in the block. You have never had any problems with anyone despite the fact that you feel rather isolated.</p>
<p><b>Elderly couple (this role should be played by two people)</b> You are both aware of the problems that force many people to leave their home country and try another life elsewhere. You support an organization which provides aid to developing countries.</p>
<p><b>Unemployed neighbor</b> You strongly disagree with policies that allow foreigners to come to live and work in your country. You think that foreigners should only be allowed in as tourists.</p>
<p><b>The owner of the building</b> The young foreigners always paid their rent punctually and you don't want to lose the income from that apartment. But you don't like foreign people very much and you see this conflict as a possible opportunity to raise the rent for the foreign students. On the other hand, you also have the possibility of renting them another apartment on the outskirts of town.</p>

**Observers' notes**

Your job as an observer is to watch what happens very carefully and to make notes in order to provide feedback in the discussion at the end of the role-play. Things to note are:

- Do the players respect each other's turns to speak? Do some people interject or does everyone try to speak at once? Do one or two people try to impose their point of view?
- Does anyone try to take a lead and facilitate the meeting?
- What kinds of arguments did players use?
- Was there any change in the attitude and behavior of the players after they received the "clues for finding a solution"?

<p><b>CARD 1 - CLUES FOR FINDING A SOLUTION</b></p> <p>This card is for the person who is chairing the meeting.</p> <p>Note: If, so far in the role-play, no one has been democratically elected to chair, then this card is for the Leader of the Residents Committee.</p> <p>1) Chair: You have already been democratically elected to chair the meeting continue to do so. Follow the tips below.</p>
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2) Leader of the Residents committee: So far in the role play no one has been elected to chair the meeting, thus suggest that the meeting needs a chair and that it should be democratically decided who it is going to be. Propose that you be chair because of your position as leader on the residents committee. If the others agree keep this card and follow the tips for the chair below. If someone else is elected, pass this card to them and take their card in exchange.

### **Tips for the chair of the meeting**

It is your job to keep order and facilitate the meeting. You should try to make sure that:

- Everybody has a chance to speak. People should respect each other's turn to speak.
- If necessary, set a time limit for each contribution and do not let the players go beyond that limit.
- Do not allow abusive language and make sure people keep to the issue and don't deviate.
- Try to move the discussion on and keep it positive.
- Keep people on track; the aim is to find a solution to the problem.

### **CARD 2 - CLUES FOR FINDING A SOLUTION**

To be given to each player except the Chair.

Think about what you can do, within your role, to try to find a solution:

- Listen actively and respect the right of everyone to have their say.
- Try to relate what you have to say to what has been said previously.
- When it's your turn to speak, start with a summary of what the person who spoke before you has said.
- Try to distinguish between facts and your opinion.
- Try not to divert the discussion but keep to the point. Focus on the problem of the students and the need to find a solution. Do not bring in other facts, opinions or ideas that you might have.

**RESOURCE:** <http://www.eycb.coe.int/edupack/37.html>

**All Different – All Equal, Education pack – page 92 "In our block"**





## A MOSQUE IN SLEEPYVILLE

This activity explores a dispute over the building of a new mosque in a traditionally Christian area through the simulation of a town council meeting. All participants in this activity should imagine that they are citizens of Sleepyville and all are troubled by the problem of whether a new mosque should be built on a piece of derelict council land. Through different roles they need to prepare themselves for a Town Meeting and a discussion related to building of a new mosque or not, based on their role's ideology and values.



### Issues addressed:

- Intercultural and interreligious dialogue
- Discrimination and intolerance
- Religion and belief
- Freedom of opinion and information
- Citizenship and participation
- Learning for change in Diversity, Human Rights and Participation
- Conflict resolutions

### Objectives:

- To experience real conflicts that can arise in meeting the needs of diverse communities
- To explore the right to freedom of religion and belief
- To develop skills of debate and analysis

**Time:** 2 – 2 ½ hours

**Group size:** 15 - 30

**Materials:** Sheets of paper for name-tags; Flip Chart Paper; A watch or clock; Small bell for the Mayor

### Instructions



1. Read out the description of the problem in the handout. Explain that all participants are citizens of Sleepyville and all are troubled by the problem of whether a new mosque should be built on a piece of derelict council land.
2. Show participants the list of different roles and ask everyone to select one for themselves. Hand out the role-cards and the description of the problem and indicate where people and groups can meet up beforehand, and where the “Council Meeting” will take place later on.
3. Explain the rules of debate that will be used during the meeting.
4. Explain that there will be 30 minutes before the actual meeting so that people can meet other citizens, prepare what they want to say and decide how they want to vote! Tell them that the Town Council meeting will last 40 minutes, and that there may be very little time for actual speeches, because of the number of people attending. For that reason, they should try to prepare just one or two points that they want to make.
5. Use the preparation phase to set up the space for the “Council Meeting”. Ideally people should sit in a semi-circle or horseshoe shape, with the Mayor at the front, in a slightly elevated position. Parties or groups should be able to sit together, and you should place their name-tags on the tables in front of them.
6. After 30 minutes, call the citizens for the meeting (or ask the Mayor to do so). He/she should remind people of the basic rules of debate and give a short speech to introduce the meeting.
7. At the end of the meeting, after 40 minutes, the Mayor should call for a vote. When the votes have been counted and the result declared, you should announce the end of the activity and invite people to bring their chairs into a circle for the debriefing.

**HANDOUT: A Mosque in Sleepyville (for all participants)**

You live in the picturesque town of Sleepyville, a town of about 80,000 people. In the last 60 years the population has changed radically, partly because young people mostly try to



move to larger cities as job opportunities there are better, but also because the region has seen the arrival of a large number of immigrant families, many from Muslim countries. Some of these families have been here for 3 generations, but they are still treated with suspicion as “newcomers” by many people in the town. They now make up almost 15% of the total population.

The issue that is now dividing the town is the desire of Muslims in Sleepyville to have a Mosque built on a piece of derelict land belonging to the council. This land has been undeveloped and has been a source of complaints to the council for years: it is near the main shopping street and is an area where vandalism and drug-taking have been a regular problem.

So, when a rich businessman offers to take the problem off the Council’s hands, the Mayor thinks his lucky day has come! The Council readily agrees to give up the land and to fund 20% of the construction costs for a new mosque on the site. The remaining 10% of the building costs, which the businessman could not cover, are to be found among members of the Muslim community. Building was meant to start this week... but the Council has been flooded with complaints from angry residents who object to the project. They have called a special meeting, to which all are invited, to resolve this issue. The meeting will take place in 30 minutes.

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**Role card: The Mayor of Sleepyville**

You are the Chair of the assembly and it will be your role, once the meeting starts, to welcome the participants and remind them of the rules of debate. During the meeting, you should try to give everyone the opportunity to speak - and should not allow anyone to speak for too long! You are very worried about the bad publicity that this case has been attracting and you plan to try, before the meeting, to speak to some of the groups to try to persuade them to soften their position.

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**Role card: Town Council member: Traditionalist Party (1 or 2 people)**

You represent the Traditionalist Party on the Town Council, and you are strongly opposed to the Mosque. You do not think it is right that council land and council resources should be spent on a place of worship that does not respect the traditions of this country and this town. You feel that immigrant families are privileged to be allowed to live here and that they should not try to impose different lifestyles on a country where they are guests. You are also worried that the Mosque could become a meeting area for recruiting terrorists.

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**Role card: Town Council member: Populist Party (1 or 2 people)**

You represent the Populist Party on the Town Council. You supported the original decision to have the Mosque built on the land, partly because you realize that the Muslim community has been very good for the economy of the town and you do not want to alienate them. But you have been very worried by complaints from residents and do not want to create an unnecessary conflict in the community. You are also concerned about your seat in the next council elections, so you will probably support whichever option appears to be least controversial.

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**Role card: Town Council member: Diversity Party (1 or 2 people)**

You represent the Diversity Party on the Town Council. You believe that the relatively large proportion of people from different parts of the world has added to the culture and interest of Sleepyville and you have felt it unfair that the town has deprived many of these people of the opportunity to practice their religion for so long. You can also see that the derelict land is causing social problems in the town and that the Council does not at the moment have the money to develop it themselves.

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**Role card: Members of the “Past and Present” Association of Sleepyville (2-4 people)**

You are one of the main groups opposed to this mosque. Your members are from traditional (non-Muslim) communities in Sleepyville, and you think it is very important to keep the ancient character of the town, where most of you have lived all your lives. The site that is proposed for the Mosque is very central and it would be visible from most places in the town center. In particular, the Mosque could block out the view of the main church from the town square. You feel that the character of your hometown is being completely changed by a community that arrived here only recently. You do not see why people who arrived in this country from somewhere else should not abide by the same rules.

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**Role card: Members of the Youth Action Group “Young Sleepies for Human Rights!” (2-4 people)**

Your group was set up to address some of the worst problems for young people today in Sleepyville. You see the building of the Mosque as a solution to both the Muslim community’s need for a place of worship and to the numerous social problems that have been a result of the land being left derelict for so long. You support the building of this Mosque but you are concerned that other social problems may be neglected by the Council if they contribute to the building. In particular, the youth budget over the past 5 years has been cut to a level where it cannot begin to meet the needs in the town.



**Role card: Members of the “Muslim Association of Sleepyville” (2-4 people)**

You have been asking the Council for years to provide a place of worship for the Muslim community, but it has always been refused on financial grounds. You feel that it is unfair that the Muslim community is being asked to find 10% of the building costs, when economic conditions are so harsh for most people and the Christian community has 11 different places of worship and these are used by far fewer people than the mosque would be. You feel that the contribution of your community to the town is not appreciated, people in your community are unfairly discriminated against in various aspects of their life, and that in refusing to allow the building of this Mosque, the council is denying members of your community their fundamental right to religious worship.

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**Role card: Citizens of Sleepyville**

You are worried about the conflict that seems to have taken over the town of Sleepyville and you want to go to the meeting of the Town Council in order to vote. At the moment you do not know what you will vote for. You need to speak to as many different groups as you can and only then you plan to make up your mind.

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**REFERENCES**

**Compass: Manual for Human Rights Education with Young People, Council of Europe:** <https://www.coe.int/en/web/compass/a-mosque-in-sleepyville>



## THE SUITY HERO

### Issues addressed:

- Conflicts between people from different cultures
- Confrontation in the group
- Cooperation and teamwork
- Decision-making
- Problem-solving
- Civic participation

The general concept of this game involves placing the participants in the same situation as the European countries after WWII and having them confront the same challenges and obstacles. Participants need to develop their own approach to accomplish their goal to reconstruct their country and improve the citizens life. The aim is not to repeat historical developments, but to develop their own strategy and approach to reconstruction. The participants will experience themselves the challenges and will have to find their own solutions to the problems they face.

### Objectives:

This game's aims are:

- To improve the players' soft skills
- To show participants the importance of cooperation, even while competing.

**Group Size:** 15-40

**Time Required:** It varies, but at least 1 hour is required. Sometimes duration can be about 5 hours.

### Materials:

Materials vary and depend on the available time and the creativity of the leader. For the tasks below you can use:

- 5 flags divided into 5 pieces





- 5x paper with instructions
- 21x fictional money
- 15x permission to visit another country
- 5x president certificate
- sellotape
- sunglasses
- 5x symbol for water
- 5x symbol for the first part of a candle
- 5x symbol for the second part of a candle
- 5x secret object

### **Process:**

The group of 25 players is divided into 5 teams. Each participant has to draw a piece of paper, which is actually part of some flag. Then, participants need to find players who have the other parts of their flag. Every flag has 5 pieces.

Every team becomes the government of a country. Once they find the instructions for their country, the game is ready to start. The instruction paper reads:

“Welcome to a continent called Suity Hero! There are five countries: Aenie, Chateria, Tasimia, Lowmaland and Quertuum. Over the previous seven years, a terrible war was waged between these five countries and each one of them fought against the others. Now the terror of war is gone, but the whole continent is terribly destroyed. There are really serious problems: some countries do not have water, others lack energy, materials or money.”

The teams have to understand the situation really quickly, because they have much work to do. Each country had different materials, but the tasks are the same for all of them, namely:

- To unite a flag with sellotape
- To stand on a chair, but in order to touch the chair, one needs to have sunglasses
- To get two different pieces of candle





- To get water
- To choose the president of their country
- To find a key to keep a piece: the most important task

All countries each have a flag, 3 permissions to visit another country, a president certificate and a secret object. But each country also has something extra:

- Aenie: sunglasses, 2x first part of candle, 100,
- Chateria: sellotape, 2x second part of candle, 2x water, 100
- Tasimia: 1x first part of candle, 1000
- Quertuum: 3x second part of candle, 600
- Lowmaland: 3x water, 2x first part of candle, 300

Things are complicated when the Committee, which controls the players, may insist on following the rules. Players from different countries can only meet just when they have permission and, while they are playing, they cannot even talk to members of other governments without paying for permission. (Another complication might be a virus that complicated their job)

Secret objects are very important. Every object contains a hint that shows the players the key to find peace. It is easy, but to find a key is the last task the players have to complete. As an example, the first secret object is 1PA, the second 2RT, the third 3NE, the fourth 4RS and the fifth one 5HIP, so together they form the word **partnership**, which means that the only task and the only aim of the game was to learn cooperation.

### **Reflection:**

The game simulates the situation in Europe after World War II. In the beginning, everyone is confused, some countries do not want to cooperate, some are richer, some have almost nothing. After the game, players realize that everything was done on purpose and are quite satisfied, because in the end, everyone is able to find the key to retain peace.

**Reference:** <http://ye-letsplay.blogspot.com/2016/10/suity-hero.html>



## ASHIQUE'S STORY

This is a discussion activity. The starting point is a case study of a child laborer. Participants go on to explore aspects of child labor, its causes and ways to end it.



The activity is based on the case of Ashique, who works in a brick factory in Pakistan. The task is to try to find possible ways of changing Ashique's situation. The activity consists of "composed storytelling" and of making up an imaginary story about a day in Ashique's life.

### Issues addressed:

- Violation of children rights and human rights
- Globalization
- Social rights

### Objectives:

- To extend knowledge about child labor, especially in relation to the Sustainable Development Goals (SDGs)
- To develop critical thinking and skills to analyze complex problems
- To cultivate values of justice and responsibility for finding solutions to human rights violations.

**Time:** 90 minutes

**Group:** 5+

### INSTRUCTIONS:

1. Ask participants what they know about child labor.
2. Explain that the activity is based on the case of Ashique, who works in a brick factory in Pakistan. The task is to try to find possible ways of changing Ashique's situation.
3. To warm up, do a round of "composed storytelling". Make up a story about a day in Ashique's life. Go round the circle asking each person in turn to add a sentence.



4. Divide the participants into small groups with a maximum of 5 people per group. Give everyone a copy of Ashique's case study. Allow 10 minutes for reading and sharing comments.
5. Give each group a copy of the "ideas for solutions" sheet. Explain that their task is to brainstorm solutions to the problems faced by Ashique and other child laborers like him. They must write down in the appropriate columns the possible steps that can be taken to solve the problem "by tomorrow", "by next month" and "by 2030". They have 30 minutes to complete this task and to nominate a spokesperson to report back.
6. When in plenary, take turns to get feedback on each column. Summarize the ideas on the flip chart. Allow discussion on the ideas, but be aware of time constraints!
7. When the table is complete, move on to a fuller discussion and debriefing.

### **Handout 1: Facts about Ashique's life**

#### **Personal Data**

Name: Ashique Hashmir || Age: 11 || Nationality: Pakistani || Family: Parents, 2 grandparents, 1 sister and 3 brothers || Family Income: about 70 €/month

#### **“Professional” Data**

“Profession”: worker in a brick factory | Working Hours: between 12 to 16 hours a day (1/2 hour break) – 6 days a week | Working Production: about 600 bricks a day | Wage: 1.3 Euro for 1000 bricks (50% goes for repayment of a loan made by his family) | Working since he was 5 years old

#### **Other Information**

His family has been bonded for 2 years, because they took a loan of about (P)Rs.6000 (110 Euro). Now, with the loan interest, the amount owed is about 280 Euro. Ashique was sent to school for 3 months by his father, but the factory owner removed him and put him back to work.



His father was punished because of what he did. The family income is very low and consequently insufficient to send the children to school and to provide adequate food and health care.

### **Handout 2: Ideas for solutions**

What can be done for Ashique - and what for other child labourers?

<b>By tomorrow?</b>	<b>By next month?</b>	<b>By 2030</b>

### **REFERENCES**

**Compass: Manual for Human Rights Education with Young People, Council of Europe:** <https://www.coe.int/en/web/compass/46>



## CAN I COME IN?

### Issues addressed:

- Discrimination and intolerance
- Migration, Refugees
- Xenophobia
- Human security
- Peace and violence



This is a role-play about a group of refugees trying to escape to another country. It addresses:

- The plight of refugees
- The social and economic arguments for giving and denying asylum

### Objectives:

- To develop knowledge and understanding about refugees and their rights
- To practice skills to present arguments and make judgements
- To promote solidarity with people who are suddenly forced to flee their homes.

**Time:** 60 minutes

**Group size:** 6-20

### Materials

- Role cards
- Flipchart or board to write on
- Chalk and/or furniture to create the border crossing post
- Pens and paper for the observers to take notes

This activity is a role-play about a group of refugees who flee their homeland, wishing to enter another country, in search of safety. Activity starts with brainstorming to find out what people know about refugees. Therefore, all participants should project themselves into the following situation: they are on the border between countries X and Y. A large number of refugees have arrived. They want to cross into Y. They are hungry, tired and cold and have travelled a long way from their home countries, P, Q and R. Some have a



little money and only a few have identification documents or passports. The border officials from country Y have different points of view about the situation. The refugees are desperate, and use several arguments to try to persuade the border officials to let them in. Then participants are divided into three groups and each group receives role cards with different roles. Discussion and debriefing are provided after role play.

### **Instructions**

1. Explain that this is a role-play about a group of refugees who flee their homeland and wish to enter another country in search of safety.
2. Start with brainstorming to find out what people know about refugees. Write the points on a large sheet of paper or flipchart to refer to in the discussion later.
3. Show people the set-up and explain the scenario. Tell them that they are on the border between countries X and Y. A large number of refugees have arrived. They want to cross into Y. They are hungry, tired and cold and have travelled a long way from their home countries, P, Q and R. Some have a little money and only a few have identification documents or passports. The border officials from country Y have different points of view about the situation. The refugees are desperate and use several arguments to try to persuade the border officials to let them in."
4. Divide the participants into three groups: one group to represent the refugees, the second group to represent the border officials in country Y, and the third group to be observers.
5. Tell the "refugees" and the "border officials" to work out a role for each person and what their arguments will be. Advise the observers about giving feedback. Distribute the role cards and give people fifteen minutes to prepare.
6. Start the role-play. Use your own judgement about when to stop, but about ten minutes should be long enough.
7. Give the observers five minutes to prepare their feedback; then start the debriefing and evaluation.



## HANDOUTS

### Refugees' role card

You are to role-play a mixed group of refugees, so in your preparations each person should decide their identity: their age, gender, family relationships, profession, wealth, religion and any possessions they have with them. Also decide which country you come from, P, Q or J, and whether you are fleeing from war because of persecution and lack of human rights, or another reason. You should prepare your arguments and tactics; it is up to you to decide whether to present your arguments as a group or whether each member takes a turn to put forward an argument.

You can use these arguments and any others you can think of:

- It is our legal right to seek asylum.
- Our children are hungry; you have a moral responsibility to help us.
- I will be killed if I go back. // I don't have anywhere else to go.
- I have no money. My only possessions are two items of jewelry of great sentimental value
- I was a doctor / nurse / engineer in my hometown.
- I only want shelter until it is safe to return.
- Other refugees have been allowed into your country. Why not us?
- Where are we? The smugglers agreed to deliver us to country Z.
- I will try to bribe the officials to let me enter.
- My mother and brother are already in Y.
- I am on my way to Z, I don't want to stop in Y.

Other things to consider:

Do any of you have travel documents? Are they genuine or are they false? Will you split up if the border officials ask you to? What will you do if they try to send you back? What are your options? For instance, is there a refugee camp you could go to? Is there any way you can get a travel document? Could you find and pay a people smuggler? Is there another route into Y?



## **Observers' role card**

Your job is to observe the role-play. At the end you will be asked to give feedback. Choose a member to be your representative.

As you watch the play, you should, among other things, be aware of:

- The different roles played by both the refugees and border officials.
- The moral and legal arguments they use and how they present them.
- Any infringements of human rights.

You have to decide how you are going to take note of everything. For example, you may consider dividing into two subgroups so that one group observes the border officials and the other the refugees.

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## **Border officials' role card**

Border officials' arguments and options

You should prepare your arguments and tactics; it is up to you to decide whether to put your argument as a group or whether each member takes a turn to put forward an argument.

You can use these arguments and any others you can think of:

- They are desperate: we can't send them back.
- If we send them back, we will be morally responsible if they are arrested, tortured or killed.
- We have legal obligations to accept refugees.
- They have no money, and will need state support. Our country cannot afford that.
- Do they have any travel documents or means of identification? Are these genuine or false?
- Do they look like genuine refugees? Maybe some are just here to look for a better standard of living?





- Our country is a military and business partner of country X. We can't be seen to be protecting them.
- Maybe they have skills that we need?
- There are enough refugees in our country. We need to take care of our own people. They should go to richer countries.
- We could demand that they pay us a bribe to let them in.
- If we let them in, others will also demand entry.
- They don't speak our language, they have a different religion and they eat different food; they won't integrate.
- There may be terrorists or war criminals hiding among them
- We are only allowed to take in those who say they are fleeing from the war in P.
- Do they want to claim asylum in Y?
- Do they have any money or valuables to pay for their stay while their asylum application is considered?

Before the role-play, think about the following options:

- Will you let all refugees across the border?
- Will you let some of them across the border? Who and for what reasons?
- Will you split them up by age, profession or wealth?
- Will you do something else instead? What?

## REFERENCES

**Compass: Manual for Human Rights Education with Young People, Council of Europe:** <https://www.coe.int/en/web/compass/can-i-come-in->



## THREE CULTURES

### Issues addressed:

- Cultural differences
- Conflict resolution
- Intercultural dialogue
- Cultural prejudice, stereotypes and discrimination



### Objectives:

- To explore cultural differences and emotions/behaviors when meeting differences;
- To find constructive ways of dealing with/preventing conflicts aroused from differences.

**Group size:** 20-30 people

**Time:** 1 hour and 30 minutes

### Resources needed:

- Materials for the costumes, scissors, rulers, glue, pencils
- Role cards
- Annex 1 – Questionnaire

### Activity description

Example Situation/Story line: On the occasion of new courses in youth policies in the world, delegations from all countries came to participate in the World Student Conference titled: “Student’s Movement and Building Democracy”. After you come from the airport, organizers of the conference are waiting for you and direct you to the Main Hall to meet the other two delegations with whom you are supposed to cooperate closely during the conference. During that meeting, your task will be to choose 5 persons in total who will represent your 3 delegations in the Main board. So out of the three groups, only 5 people can be chosen to represent you, participate in the conference as debaters for their cultures.



Alternatively, the delegations from the three cultures could be invited to all go to a business meeting, a party, a ball, depending on your needs and the age of participants. What is important is for them to get into the spirit of having different cultures, mingling and trying to understand the other without being rude, as well as understanding their own culture as equal to others.

**Reflection, sharing and discussion (whole group): 30 min.**

- Everybody should participate: how did you feel during the exercise?
- What are your main impressions, main insights?
- What do you think are the characteristics of the other cultures?
- Can you see the links between this simulation and reality?
- What can we learn from this simulation?
- Discussion, comments.



## ANNEX 1

### Questionnaire

1. What do you think about your own culture?
2. What do you think about Blue/Red/Green culture?
3. What do you think Blue culture thinks about your culture?
4. What do you think Red culture thinks about your culture?
5. What do you think Blue culture thinks about them?
6. What do you think Red culture thinks about them?

### Green Culture

#### Values, beliefs, attitudes

The majority of people in your community is deeply religious. All decisions are made by consensus, preceded by serious discussion.

#### Nonverbal characteristic of your communication style

When you talk to strangers, you do not make direct eye contact, because you think it can upset them. When you talk to somebody, you like to keep a slight distance between you (1 m).

#### Verbal characteristic of your communication style

When you discuss something with someone, you avoid direct confrontation. Silence in conversation reflects a positive and constructive discourse.

#### Norms and customs of business behavior

Men are more intelligent and analytical than women and you behave accordingly. In business situations, it is characteristic for men and women to sit in two separate groups.

#### Greeting and style of addressing people

You address others with "Brothers or Sisters". Your greeting is "Respect" and "Peace among people". Your greeting style is soft bow.



## **Blue Culture**

### Values, beliefs, attitudes

You believe that main events in life are a matter of destiny or fortune. You never doubt your own instinct: reasoning can be false sometimes, but feelings never make mistakes. Final decisions are most binding when made by people of highest authority.

### Nonverbal characteristic of your communication style

You are very flexible about time, because for you “lost time” does not exist. When you talk to somebody, you make direct eye contact and stand very close to the person. While you talk to somebody, you often touch them, or hold their hand or shoulder.

### Verbal characteristic of your communication style

You very often show your gratitude and very openly express your feelings. It is normal to interrupt someone when they are talking and it is normal for others to interrupt you in the middle of the speaking.

### Norms and customs of business behavior

Women are wiser than men, and behave accordingly. You avoid conflicts, direct confrontation and unnecessary disagreements.

### Greeting and style of addressing people

When you greet someone, you give him a warm hug. Your greeting words are: “Hello dear”.

You address other people only by name and you repeat the name of the person many times in conversation.

## **Red Culture**

### Values, beliefs, attitudes



You believe that every man is the master of his own destiny and happiness. Good argument is valued above sentiment or emotions. It is very important to make all decisions in democratic atmosphere.

#### Nonverbal characteristic of your communication style

You are very strict with your time and you do not like it being wasted. You are open in expressing feelings like anger, dissatisfaction and joy. While talking to someone, you like to have some distance (2 m).

#### Verbal characteristic of your communication style

You express your ideas and thoughts about something directly and without hesitation. You ask many questions: a good question is more important than any facts. It is not common to say thank you: people only do what they are happy with anyway.

#### Norms and customs of business behavior

You welcome conflicts and see them as a useful opportunity to come to better decisions and solutions. Man and woman are equal in your society.

#### Greeting and style of addressing people

Your typical greeting is a strong handshake. You address others with "Good afternoon".

You address others by their surname and it is obligatory to say title (professor, doctor, colleague, student etc.).

REFERENCE: <https://papyrus-project.org/activities-with-young-migrants/>

<https://maledive.ecml.at/Portals/45/Roleplay2.pdf>



## **DEFINING RELATIONSHIPS, YOUTH WORK CHALLENGES AND RESPONDS**



### **Issues addressed:**

- Relationship between youth workers and young people
- Challenges in youth work
- Strategies for responding in youth work

### **Objectives:**

- To enable participants to identify characteristics of healthy relationships between youth workers and young people;
- To identify the important differences between friendships and youth worker/youth relationships.

**Materials:** 2 sheets of chart paper and 2 markers

**Time:** 60 minutes

### **Procedure:**

#### **1. Instructions and Small Group Brainstorming — 15 minutes**

Introduce this activity in the following manner:

We are now going to look at the important characteristics of two kinds of relationships: Peer friendships AND Youth worker/youth relationships.

You will work in small groups. Identify a recorder and a reporter. Record the characteristics in large lettering on a sheet of chart paper. You will have 10 minutes. Divide participants into 2 small groups and assign each group one of the types of relationships. Give each group a sheet of chart paper & a marker.

#### **2. Reports and Discussion — 15 minutes**

Begin with the peer friendships group. Have the reporter present their important characteristics. Invite the other group to add things or make comments.



Now ask the youth worker/youth group to present their list of characteristics. Have the other group add things or make comments.

Discuss the two lists using the following questions:

- What are the major similarities?
- What are the major differences? (Note: Boundaries should come up here. Youth workers should not do anything that is illegal, immoral or unsafe)
- What have you learned about boundaries as a youth worker?
- What are some of the specific skills that youth workers need to build these kinds of healthy relationships with youth? (Responses might include active listening; patience and calm in the face of anger & frustration, not taking things personally)

### **3. Guided Imagery and Sharing—15 minutes**

Tell participants that you want them to think about a time when they were able to establish a really healthy and positive relationship with a young person. Ask group members to close their eyes or focus on something in the room, as you read the following:

*Think of a time when you felt like you established a really positive relationship with a young person. It might be a relationship from the past or a current relationship.*

*Who is/was the young person? Picture them in your mind's eye. How did you meet? How did you get to know each other?*

*What makes this stand out as a really positive relationship? What did you do to strengthen the relationship? What did the young person do?*

What is one attitude that you brought to the relationship that helped it flourish? What is one skill you brought to the relationship that was useful?

What were some specific ways this attitude or skill worked for you in the relationship?

Ask participants to turn to the person sitting next to them. Give these instructions:

- Take turns telling each other about your positive relationship.
- Share an attitude and skill that you brought to the relationship.
- You each will have 5 minutes for a total of 10 minutes.
- I'll give you a 5-minute warning so you can be sure to move on.





#### **4. Discussion and Implications—15 minutes**

Reconvene the large group and get some general reactions to the activity. Probe to find out any feelings that people experienced as they shared about this positive relationship.

Use the round robin technique to hear each participant's attitude and skill that they brought to the positive relationship. List these in two columns on newsprint. Place a check beside any attitudes and skills that get repeated. Get reactions to the list of youth worker attitudes and skills?

Continue processing with these questions:

- What did the young person bring to the relationship?
- What types of youth are easiest for you to connect with?
- What types are hardest?
- How do you move forward with youth who seem hard to connect with?



## **RESPONDING ROLE-PLAYS**

**Purpose:** To have participants identify skills and strategies for responding to youths' intense emotions and temperaments and then practice those skills.

**Time:** 75 minutes

### **Materials:**

Trainer Resource; Scripted Role-Play; Role-Play Scenarios (one copy for each triad); A paper bag or other container for each triad

### **Trainer Notes:**

1. The goal of this activity is to have youth workers practice using skills and strategies for responding to young people who are emotional, moody, upset and so on. Participants will write brief scripts for situations involving interaction with an emotional young person and model what they would say and do in those situations.
2. Look over the Role-Play Scenarios and make sure all scenarios are appropriate for use with your group. Feel free to create additional scenarios of your own that reflect actual situations you have faced in your organization.
3. Make a copy of the scenarios for each triad. Cut the scenarios into strips, fold them, and place them in a paper bag or other container.
4. Make a chart of the role-play de-brief process from step 2 of the procedure.
5. Identify two participants who are outgoing to recruit to play the roles in the scripted role-play. Speak to them during a break and get them prepared for the role-play.

### **Procedure:**

#### **1. Scripted Role-Play — 15 minutes**

Tell participants that you want them to focus on one of the specific youth worker skills that got identified earlier—responding to a youth's emotions or temperament. Introduce the scripted role-play as follows.





- I've asked two people to play the roles of a youth worker responding to a young person with some issues.
- This is a scripted role-play so the youth worker is reading a script rather than using his/her own skills.
- As you watch the role-play, make note of what the youth worker does that is both helpful and not helpful.
- Be prepared to offer some other ideas for responding to this young person.

After the role-play, applaud and thank the actors. Remind the group that it was scripted and not a reflection of the worker's skills. Write two headings on the flipchart: Helpful and Not Helpful. Get participants to list their observations under each heading.

### **PROCESSING QUESTIONS:**

- Have you faced young people like Robert?
- How do you typically respond?
- What are some other helpful ways of responding?
- What has worked for you in responding to a young person who is hurt or sad? Frustrated? Angry and out of control?

### **2. Instructions for Role-plays — 7 minutes**

*Invite participants to do some role-playing so they can practice using some of the strategies they just discussed. Divide participants into small groups of three and give the following instructions:*

- You will act out your role plays in triads (teams of three) consisting of 3 roles: the youth worker, the young person, and the coach.
- In your teams you will have 3 different scenarios to role-play. Each of you will have an opportunity to play all three roles.

Ø *Youth Worker:* Respond to the young person's mood, emotion, or temperament in a supportive manner.

Ø *Young Person:* Get into a role and be realistic.



Ø Coach: Observe the communication and note anything the worker does that either helps or hurts the development of a supportive relationship. If you see that the worker needs help, do some coaching—offer something to say to move the conversation along positively.

- The coach should pick a scenario card and read the scenario to the group.
- Once you know the situation, take a minute or two to think about your roles. The role-plays should be short—no more than 2-3 minutes. The coach and youth worker should put their heads together to decide on the best way to approach the young person.
- Get started with your role-play as soon as possible. When it is finished, use this process (on a chart) to debrief:

Ø The young person explains how s/he experienced the communication and says how the interaction affected her/his sense of the relationship.

Ø The youth worker says what s/he thinks went well and what s/he would do differently next time.

Ø The coach gives feedback on what the youth worker did well and offers suggestions.

- When you finish discussing the first role-play, switch roles and go on to the second scenario. The young person becomes the youth worker; the coach becomes the young person; and the youth worker becomes the coach. The coach draws a new scenario and reads it to the team. Then you go through the whole process all over again.
- For the third role-play, follow the same process, and take the role that you have not yet played. In the final role play follow the same process, with each person assuming the role s/he has not yet played.

### **3. Role-Plays — 33 minutes**

Distribute a paper bag containing the scenarios to each triad. Circulate during this activity to make sure the triads get started with their role-plays as soon as possible. Make sure they keep moving along through the three scenarios and give support as required.



#### 4. Discussion — 20 minutes

Ask the teams to pull their chairs back together in a group formation, but to stay together in their triads. Lead a discussion of the activity using the following questions:

- How did things go with the role-plays? What scenarios did you pick?
  - Which were most challenging and why? (Discuss the ways that workers responded to youth in the specific scenarios).
  - How did the youth's age influence your response?
  - What are you taking away from this activity?
- 

#### HANDOUT 1: SCRIPTED ROLE—PLAYS

**Scenario:** Shannon, a youth worker at XY YOUTH ORGANIZATION, is facilitating a career exploration program. The teens in the group just completed a career interest profile and now they are sharing their responses in small groups. Robert, age 15, who often plays the role of “group clown,” enters the room 30 minutes late. There’s an hour left in the session.

Shannon: (smiling and in a friendly voice) Hi, Robert. I’m glad you made it, but you’re really late today. What happened?

Robert: Nothin’.

Shannon: (in a calm and friendly voice) What do you mean “nothing.” Something had to happen to make you late.

Robert: (snapping) I said nothing happened. (His voice gets louder.) Why do you always gotta be making somethin’ outta nothin’?

Shannon: (in a stern low voice) Lower your voice, Robert. I just asked you a simple question. You are not going to come in here and disrupt my program. The other kids who got here on time are trying to talk about their career interests.

Robert: (speaking loudly) You tripping Ms. Shannon. I didn’t even do anything. I’m going over there with Jason.



Shannon: (in a loud frustrated voice) Oh no, you're not. (She grabs his arm.) He is working with his group and you will disrupt them. Just sit down over here by yourself. I am pulling the large group back together now, anyway.

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## **HANDOUT 2: ROLE PLAY SCENARIOS**

1. A 15-year-old has been uncharacteristically quiet and withdrawn all afternoon. You know from a conversation with his/her parents that they are in the process of separating.
2. You walk into the homework help room and notice that a 15-year-old seems frustrated (sighing, muttering under his/her breath, and slamming a book on the table).
3. A 17-year-old is upset at the end of a sports tournament because s/he didn't win a trophy. At the last tournament, this guy/girl won first place.
4. A 15-year-old girl who is typically upbeat and outgoing is quiet in the group.
5. You overhear this 14-year-old boy teasing a smaller boy (same age) and calling the boy a "fag." How do you respond to the 14-year-old? How do you respond to the boy being teased?
6. A 16-year-old girl is upset because two of her girlfriends that she usually hangs with are acting "stand-offish" and mean today.
7. Two young teens were "joning" (teasing/one-upping each other, "playing the dozens") and things got out of hand. One of the teens got angry and was ready to fight the other. You sit down to talk after giving the youth a brief cool down period.
8. A 16-year-old is very sad about the breakup of a first love relationship.
9. A youth nervously tells you about her/his unplanned pregnancy.

**Reference:** <https://cyc-net.org/cyc-online/cycol-0102-role-play.html>



## CHALLENGING SITUATIONS IN COMMUNITY YOUTH WORK

### Issues addressed:

- Challenging situations in working with youth
- Ethical dilemmas in youth work
- Professional youth worker responds
- Building relationships and trust among youth workers and youth



### Objectives:

- To enable participants to identify challenges and ethical dilemmas in youth work
- To identify the important differences between friendships and youth worker/youth relationships
- To explore professional youth workers' response towards to youth expectations and challenge situations in youth work activities

**Time:** 90 minutes

**Group:** 5+

### INSTRUCTIONS:

- Preparation of "role plays" with situations that reflect the challenges and ethical dilemmas in youth work
- Playing situations and reflection on each situation on an individual and professional level
- Discussion: Challenges in youth work, what techniques and methods in youth work would you apply? How would you feel if you were really in one of these situations?
- Distribution of handouts



The exercise is done according to the "aquarium" methodology. Two volunteers are sought to play a role play related to situations in youth work (see below), while the other participants observe all the process and lately provide feedback and comments.

- The 1st participant is a youth worker
- The 2nd participant is a young person who faces a certain problem
- The youth worker is observed by the whole group as he/she treats the young person and the challenges that the young person has faced.

Upon completion, the whole group gives feedback to the youth worker and the discussion is then organized to come to conclusions and share the experiences of all participants in working with young people.

### **HANDOUTS: ROLE PLAY SCENARIOS**

#### **Situation 1.**

You are a 15-year-old girl. There is one boy in the group who is very friendly. One afternoon he asked one of his friends to take a picture of him and you kissing. You are very worried that he will not become much more interested in you. You have decided to talk to your youth worker, but you are uncomfortable talking.

#### **Situation 2.**

You are a 16-year-old boy who tried marijuana and you liked it. The police in the park caught you and two other friends while you were smoking. You don't think you did anything wrong. Your family doesn't know about this incident. You have decided to talk to your youth worker, and you also do not want anyone to suffer because of it.

#### **Situation 3.**

You are the father of a 15-year-old girl. You heard her and her friends go to the club. You also heard that she smokes, and that she expresses herself indecently (to swear). A boy who has a very bad reputation also comes to that club. You want to know more about this situation and you go to visit a youth worker.





#### **Situation 4.**

You are a 17-year-old boy who was beaten by his father in front of the club and all your friends saw it. You ran away from home for a few days because you felt hurt. You don't want to go back home where chaos reigns, you have a lot of siblings who don't understand you. You decide to go home, but you don't know how. You are talking to your youth worker.

#### **Situation 5.**

You are one of the two leading the painting project. You have become aware that there is a 17-year-old member in your group who is very attracted to you. You are aware that the excursion is coming in a few weeks and that he/she will try to do something. He/she is mysteriously attractive to you. You went to talk to another colleague, not with your project partner.

#### **Situation 6.**

You're a 15-year-old boy, you're great at school but you feel lonely. Your parents are very busy. A group of boys from your class invited you with them to the park where you drank a lot of alcohol, the next day you felt very bad, but at the same time you had a great time. You are aware that it will happen again and that you would love it; your father is an alcoholic and your mother always speaks badly about him. You have decided to talk to your youth worker.



## **OSTRICH EGGS - NEGOTIATIONS ROLE PLAY**

### **Issues addressed:**

- Negotiations
- Communication
- Strategy building
- Integrative solutions



### **Objectives:**

- To illustrate how bargaining can occur at any time, any place. It challenges the negotiators to determine how to find out information and what to share; and to see if an interest-based approach can work or if a more competitive model will prevail.
- Designed so some will not reach an agreement, or an agreement that maximizes the interests of both parties (often called an “integrative “agreement)
- Identify facilitators and inhibitors of integrative solutions (e.g. trust, time, limited knowledge)

**Time:** 60 minutes

**Group size:** 8+

### **Instructions for the role play:**

1. Read your role for 5 minutes
2. The two purchasing agents, Watina and Karasi, start their plane conversation and talk for 8 minutes. In the meantime the Senabas prepare their role together. They can choose their own approach and need not necessarily agree with each other.
3. The two purchasing agents, Watina and Karasi, go to Mr Senaba together, begin the conversation and talk for 15 minutes.
4. Feedback in groups of three



*Score on a scale of 100*

*Watina:        Senaba:        Karasi:*

*Read each other's role, discuss*

*Compare this case with your negotiating experiences*

5. Plenary evaluation

### **ROLES:**

**Watina** - You are a purchasing agent for a large wholesale catering business which sells egg cakes prepared with ostrich eggs to a large number of very exclusive restaurants.

You need at least 650 eggs every month. You would like to purchase even more as the market is growing. The general manager of your firm has stressed the fact that he is engaged in negotiations with new clients.

On one of your business trips to Tipwa you “happen to meet” a fellow purchasing agent. During your conversation you discover that he is also planning to buy ostrich eggs. You know that the only supplier of quality ostrich eggs cannot deliver more than 1000 eggs monthly.

Senaba, the supplier, has a monopoly position and has announced he will raise the price by 100% from \$6 to \$12 each. The two of you, Watani and Karasi, decide to negotiate together first, because you suspect being played off against one another. Your plane will arrive at its destination in 8 minutes.

You cannot afford to buy lower quality eggs, so you are dependent on Mr Senaba.

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**Karasi** - You have worked in a medical laboratory in Pasina for a few months now, you are on a one-year contract. Your company has recently introduced a new product on the medical market: a special kind of calcium tablet. It has been received very well and the demand has been steadily increasing.



Your superior has put you on the plane to Tipwa to buy the necessary ostrich eggs. He has emphasised that 800 eggs will be needed every month to be able to meet the demand.

You “happen to be” on the same plane with a fellow-purchasing agent. During your conversation you discover that he is also planning to buy ostrich eggs. You know that the only supplier of quality ostrich eggs cannot deliver more than 1000 eggs monthly. Senaba, the supplier, has a monopoly position and has announced he will raise the price by 100% from \$6 to \$12 each.

The two of you decide to negotiate together first, because you suspect being played off against one another. Your plane will arrive at its destination in 8 minutes. You cannot afford to buy lower quality eggs, so you are dependent on Senaba. Given the latest reports of a salmonella infection in the poultry sector the Head of the laboratory has insisted you raise this matter with the supplier.

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**Senaba** - You have owned an ostrich farm close to Pasina for 2 years now. Among other things, your farm produces 1000 ostrich eggs a month. The production will not grow in the next few years. For the eggs, you have two regular customers from Pasina who buy your entire stock. You have recently informed their respective firms of your plans to increase the price by 100% (from \$6 to \$12 a piece). This will cover the necessary investments.

Laboratory tests done by the Ministry of Agriculture have shown that the damage your enterprise is causing to the environment is extremely high. You will have to adapt your farm equipment to meet the new national requirements. Besides lacking the technical know-how, you have a financial problem. The high costs of investments and a temporary loss in production are forcing you to increase your prices drastically. If you don't, you might just as well close down due to an impending bankruptcy.

Your eggs are top quality and so is your ostrich meat. However, the meat sales are not up to those of the eggs and your frozen stock is growing fast. The selling price is \$30 per kilogram, which leaves you with at least \$15 pure profit.



In a few minutes the two purchasing agents, Mr Watina and Mr Karasi from Pasina, will arrive. You have scheduled the appointments consecutively.

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**Ostrich Eggs: Points to observe**

1. What was the outcome of the negotiation?
2. Looking at the negotiation process, what were positive and what were negative points?
3. What were positive and/or negative contributions to the negotiation process of the different parties? What would you have done differently?
4. Which of the principles of negotiation have you noticed, what did you see, when did you see this and was the principle effectively used?
5. Which of the principles were not applied? Did you miss them, at what moment could they have been applied in order to improve the negotiation process?

**Reference: Technical Assistance for Civil Society Organisations Regional Office**



## INTERCULTURAL ROLE PLAY EXERCISES

### Issues addressed:

- Religion
- Racism
- Prejudice
- Habits and Tradition
- Intercultural learning and cultural diversity
- Terminology and Language barriers



### Objectives:

- To increase participants' awareness of how an important religious habit of an immigrant may prove to be a restriction in his sociability and cause problems between him/her and his/her colleagues and to seek potential solutions for that
- To understand the roots of racism and prejudices and work towards solutions.
- To understand and overcome the inter-cultural differences and learn more about intercultural learning/dialogue, cultural diversity and limitations of lack of language skills in destination countries after migration

**Time:** 90 minutes

**Group size:** 8+

The exercise is done according to the "aquarium" methodology, where at least two participants are sought to play activity related to scenarios (see below), while the other participants observe all the process in the role play and lately provide feedback, observations and personal comments.



## **TOPIC: RELIGION - Scenario 1**

In this role play the key issue is religion. More specifically it is a case in which an important religious habit of an immigrant may prove to be a restriction in his sociability and cause problems between him and his colleagues. The target of this role play is to examine ways in order to handle the problem.

Raul is a 22-year-old man from Syria. Over the last 4 months, he lives as an immigrant in the Italian city Bari. After looking hard for a job, he finally made it and for the last 2 weeks he works in a construction company as a builder. He is very pleased with his job and his supervisor, Giovanni, is also very satisfied. He is trying to bond with his co-workers, although it is not very easy due to language difficulties.

In a few days a big construction that they have been working on is going to be completed and as the supervisor has informed them they are going to have a party at work at the end of their shift. The problem is that for Raul, who is Muslim it is Ramadan (a period of fasting in the Muslim religion, during which people abstain from food and drink from dawn till sunset). The party is going to be held at 16:00 and therefore Raul is not allowed to eat or drink anything. He is in a dilemma, because he wants to be friendly to his co-workers and also stick to his religious habits

(The instructor has to choose two volunteers to perform a dialogue. One should be Raul and the other his supervisor Giovanni. The volunteers should be given the role play script to read for 5 minutes in order to prepare their dialogue and then perform the dialogue. After the dialogue all the attendants should make their comments and statements. If the target of the role play is not met, the instructor can assist the procedure).

There follows an example of a possible dialogue:

Raul: Excuse me Giovanni... I want to talk to you about something important.

Giovanni: Ok Raul, tell me.

Raul: You see... you know... I am Muslim...



Giovanni: I know Raul, but I don't see why this is a problem.

Raul: No, you don't understand. I am Muslim and this period for us it is Ramadan.

Giovanni: Ah! Ramadan! I think I have heard about it. Is it about lent?

Raul: Yes, Ramadan is a period that we are not allowed to eat or drink anything from the morning until the sun sets and because of that... I cannot come to the party.

Giovanni: I see...

Raul: I don't want anyone to misunderstand me... I really want to come but it is not proper.

Giovanni: But it is not fair. You and the other guys have worked very hard for this construction and you deserve a party. Are you sure you cannot make an exception?

Raul: Please don't put me in such a difficult position. I want to come to the party and I want to get to know the other guys better, but religion is very important to me.

Giovanni: Let me ask you something... you said that you are not allowed to eat or drink until the sun sets correct?

Raul: Yes.

Giovanni: Then there is no problem!

Raul: What do you mean?

Giovanni: I mean that we can easily solve the problem. I can arrange for the party to start at 6 in the afternoon. By that time the sun has set and you can also enjoy!

Raul: Are you sure? Can you do that?

Giovanni: Of course, I can. We can work it out.

Raul: Thank you Giovanni. You are very kind.

Through this possible dialogue we can observe that a problem is solved. Raul does not hesitate to share with his supervisor his problem. On the other hand, Giovanni, the





supervisor, listens to Raul, tries to understand and respects his religious habit. The dialogue might not conclude into the solution of the problem. In any case trainees have to discuss and analyze the situation.

### **TOPIC: RACISM and PREJUDICE - Scenario 2**

In this role play the key issue is racism and prejudice. It is a case in which the fact that someone looks different keeps other people at a distance. The aim of this role play is to understand the root of the problem and work towards its solution.

Abosede is from Nigeria and has recently moved to the city Patras in Greece. She is 28 years old and a mother of two. She visited the immigrant's office of the municipality of Patras in order to find Greek language classes. She discovered that cooking classes are available and got very excited, as she likes cooking very much. She figured that even though she does not speak Greek very well, if she gets a certification in cooking she can get a job as well. The cooking classes started and Abosede is the only African woman in the class. She does not understand Greek very well, but she is very willing to learn everything about Greek cooking.

During the classes, the students taste each other's food. The class teacher notices that a lot of the other students hesitate to taste Abosede's food. He wants to create a good atmosphere among the students and so he always tries to set a good example and tastes Abosede's food first. With every opportunity given he tries to boost her confidence and congratulates her efforts.

(The instructor has to choose two or more volunteers to perform a dialogue. One should be the teacher and others the students of the class. The teacher asks the students to a conversation in order to find out why they are avoiding Abosede and try to find a solution. The volunteers should be given the role play script to read for 5 minutes in order to prepare their dialogue and then perform the dialogue. After the dialogue all the attendants can make their comments and statements. If the target of the role play is not met, the instructor can assist the procedure.



Another possible combination could be to perform a dialogue among the teacher and Abosedede. In this dialogue Abosedede wonders why other students avoid her and asks her teacher to help her).

### **TOPIC: HABITS and TRADITION - Scenario 3**

In this role play the key issues are habits and tradition. It is a case in which one person's habit is not necessarily known and understood by others of different cultures and can cause problems and misunderstandings. The aim of this role play is to understand and overcome the inter cultural differences.

Katerina comes from Greece. She is 28 years old and recently married. Two months ago, she and her husband moved to Germany. Her husband speaks German fluently and got easily a job as an electric engineer. She had more difficulties in finding a job. Fortunately, she got a job that she really likes in a pastry shop. She is very happy and she is trying to work hard and prove that she can do it.

Over the last 3 weeks, she is in a very difficult position. On the one hand she is very happy as she has figured out she is pregnant. On the other hand, her job involves lifting heavy objects and standing up for many hours and she is afraid she might jeopardize her pregnancy. She does not know what to do, as in the Greek culture there is a prejudice about revealing pregnancy before the 3rd month, thus she cannot ask permission to avoid heavy work. Of the people at work, Katerina is closer to Gerta, because they do exactly the same job and they work very closely. The last few days Gerta seems annoyed because Katerina is avoiding specific hard jobs and thus, she is doing them herself. Gerta does not know about the pregnancy and thinks that Katerina is lazy. One day Gerta decides to complain to Katerina.

(The instructor has to choose two volunteers to perform a dialogue. One should be Gerta and the other Katerina. The volunteers should be given the role play script to read for 5 minutes in order to prepare their dialogue and then perform the dialogue. After the



dialogue all the attendants can make their comments and statements. If the target of the role play is not met, the instructor can assist the procedure.

Another possible combination could be a dialogue between Gerta, Katerina and their supervisor. Gerta is angry with Katerina and complains to the supervisor. The supervisor calls Katerina and the three of them discuss the problem)

#### **TOPIC: INTERCULTURAL LEARNING AND CULTURAL DIVERSITY - Scenario 4**

In this role play, the key issue is the meaning and use of politeness rules among people of different cultures. It is a case in which the lack of knowledge of others politeness rules can be a problem. The target of this role play is to face these differences and find a way of common understanding and respect.

Thomas is British. He is 23 years old. He has just finished his job as a civil engineer and got a job in a construction company. His company has sent him to supervise a big construction in the Jiangsu region, in China. He has to work very close to many Chinese people and therefore his employer arranges for him to attend a Chinese language class.

From the beginning of the lessons, he has problems socializing with his classmates and especially his teachers. They act as if they are not comfortable by the way he is referring to them, using their first names, as he would have done among other adult British people. They keep referring to him with his last name and he feels that they are trying to keep a distance. Mr Xie, one of Thomas' teachers is particularly annoyed by this situation and decides to talk to Thomas and ask him to be more polite. At the same time Thomas is very disappointed and sad, because he thinks that he cannot fit in.

(The instructor has to choose two volunteers to perform a dialogue. One should be Mr Xie and the other Thomas. The volunteers should be given the role play script to read for 5 minutes in order to prepare their dialogue and then perform the dialogue. After the dialogue all the attendants can make their comments and statements. If the target of the role play is not met, the instructor can assist the procedure.



Another possible dialogue can be among Thomas and one of his classmates. Thomas is worried and approaches one of his classmates in his effort to understand why his teacher seems offended and asks for advice)

### **TOPIC: TERMINOLOGY and LANGUAGE BARRIERS - Scenario 5**

In this role play the key issue is terminology. The use of specific professional language can be very hard for an immigrant that does not speak the language fluently. Target of this role play is to investigate ways to minimize this problem.

Fatou is 19 years old and he is from Senegal. His parents moved to France 2 years ago and as soon as he finished his basic education in Senegal he joined his family in Paris. It is very important for his family to get a job. With the help of a friend he gets to work as the assistant of a plumber, a French man called Gerard. His employer gives him a week's trial period in order to decide whether he will hire him or not. Fatou really wants to make it and works very hard.

The problem is that he is not familiar with the job's technical terminology and he finds it very difficult to understand what his boss tells him to do. He does not even recognize the names of the tools and that makes Gerard angry. He complains to Fatou all the time. Fatou really needs the job and he believes that there should be a way that they can work with Gerard if only they find a way of communication. He decides to talk to his boss before it is too late.

(The instructor has to choose two volunteers to perform a dialogue. One should be Fatou and the other Gerard. The volunteers should be given the role play script to read for 5 minutes in order to prepare their dialogue and then perform the dialogue. After the dialogue all the attendants can make their comments and statements. If the target of the role play is not met, the instructor can assist the procedure.



Another possible dialogue could be among Gerard and his friend who introduced Fatou to him.

Gerard tells his friends that he is disappointed with Fatou's work and his friend who has experience in working with immigrants suggests ways to solve this communication problem).

**RESOURCE: Leonardo transfer of innovation CIVET 2011-1-FI1-LE005-06166**



## REMEMBERING BACK

### Issues addressed:

- Youth work
- Stress management
- Visualization



### Objectives:

- To clarify the role of the youth worker/trainer in terms of creating an environment where people feel safe and comfortable to learn, take risks etc.
- To relax and cope with stress through visualization, storytelling and exchanging the experiences "stretching" the comfort zones.

**Time:** 45 - 60 minutes

**Group:** 5+

a) Your first five minutes in an uncomfortable situation

The youth workers/trainers invite the participants to close their eyes and relax. The youth workers/trainers then talk the group through a brief visualization exercise, based around remembering the first few minutes of a situation when they were out of their "comfort zone" because they were doing something significant for the first time. This might be their first day at school, university, youth club, first training delivering, a new job or something similar. The participants are asked to take time to remember as many details of the situation they can. Once they have a clear mental and sensory image of this, they are asked to take a "mental snapshot" of that image, and to keep it in their mind to share with the group.

b) Share in pairs

Participants break into pairs and share what they remembered, focusing on what they needed at that time to help ease their anxiety.



c) Discussion

The group is asked to consider and discuss the following questions:

- What were you thinking and feeling at the time you remembered?
- What did you want and need at that time in order to feel safe and comfortable?
- What helped or would have helped you to feel safe and comfortable?

The youth workers/trainers finish the discussion by clarifying the role of the youth worker/trainer in terms of creating an environment where people feel safe and comfortable to learn, take risks etc.



## RIVER OF THE DAMMED

### Issues addressed:

- Land use and planning
- Human populations
- Ecosystems and sustainability
- Decision making
- Active community/citizens participation



### Objectives:

- To support the active debate about land use and planning, human populations, ecosystems, and sustainability by assigning every participant to a "community" along a theoretical meandering river.
- To increase awareness about the importance of making decisions and active community/citizens participation

**Time:** 90 minutes

**Group:** 10+

For this role-play, activity the group will be split up into five small groups of 3-5 people each. Each group will represent a different community or interest group along a large meandering river. The communities will each have their own agenda in regards to the river and during role play activity and discussion will attempt to achieve their list of goals.

The diagram (handout) shows the locations of the communities along the river, as well as the proposed structures to be added to the river. Listed below are the five communities/groups and their major concerns or goals. More detail for each group is given in handouts as well.





### **Community A**

This larger city is located near the headlands of the river and would like to build a hydroelectric dam which will create a large reservoir. The dam and reservoir will be used as a power supply, water supply, and recreation area.

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### **Community B**

This village is located along a meander that is close to being naturally cut off from the rest of the river. They would like to add structural supports to stop this from happening and also put levees along the river to reduce their flooding risk.

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### **Community C**

This smaller city is located near the delta and is concerned with the effects the upstream activity will have on subsidence, flooding, and river water quality and quantity, as it is their water supply and would like to stop many of these projects from being completed.

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### **Farmers**

This agricultural community would like to drain the wetlands in order to have more land available for farming.

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### **Environmentalists**

This interest group is concerned with the effects the construction of the dam and draining of the wetlands will have on the local wildlife and would like to stop both of these projects from being completed.



## **Instructions**

1. Read out the description of the problem situation.
2. Show participants the list of different roles and ask everyone to select one for themselves. Hand out the role-cards and the description of the problem and indicate where people and groups can meet up beforehand, and where the “Community Meeting” will take place later on.
3. Explain the rules of debate that will be used during the meeting.
4. Explain that there will be 30 minutes before the actual meeting so that people can meet other citizens, prepare what they want to say and decide how they want to vote! Tell them that the Community Meeting meeting will last 40 minutes. For that reason, they should try to prepare points and arguments that they want to make.
5. Use the preparation phase to set up the space for the “Community Meeting”.
6. After 30 minutes, call the participants for the meeting. Participants will be reminded of the basic rules of debate and give a short speech to introduce the meeting.
7. At the end of the meeting, after 40 minutes, the Mayor should call for a vote. When the votes have been counted and the result declared, you should announce the end of the activity, and invite people to bring their chairs into a circle for debriefing.

**HANDOUT – DIAGRAM**





## **ROLE CARDS**

### **The Mayor of Barrique**

You are the Chair of the assembly and it will be your role, once the meeting starts, to welcome the participants and remind them of the rules of the debate. During the meeting, you should try to give everyone the opportunity to speak - and should not allow anyone to speak for too long! You are very worried about the bad publicity that this case has been attracting and you plan to try, before the meeting, to speak to some of the groups to try to persuade them to soften their position.

### **Community A**

*Review the Introduction before reading this information*

Your community has two goals that it would like to accomplish. Your first and main goal is to build a hydroelectric dam on the river. Your second goal is to keep Community B from building their structural supports on the meander so it can be naturally cut off, as a straighter channel makes for an easier shipping route for your growing community. You need to convince the other communities of the benefits of hydroelectric dams and allowing for meanders to naturally cut off, but also need to be prepared for problems or topics the other communities may use to debate these benefits. For example, one benefit of a hydroelectric dam is it creates a reservoir that can be used for recreation. However, the creation of this reservoir changes the environment and may reduce natural fish populations, such as salmon.

### **Community B**

*Review the Introduction before reading this information*

Your community has two goals that it would like to accomplish. Your first and main goal is to build supporting structures on the meander in order to keep your section of the river from being cut off as your community does not want to end up living along a meander scar. Your second goal is to build levees (your community is concerned the natural levees are not enough) along the river to protect your community from flooding.



You need to convince the other communities of the benefits of support structures and levees, but also need to be prepared for problems or topics the other communities may use to debate these benefits. For example, one benefit of levees is the protection from flooding. However, the creation of levees may increase flooding to communities downstream.

### **Community C**

*Review the Introduction before reading this information*

Your community has two goals that it would like to accomplish. Your first and main goal is to protect your water supply, which is the river. This includes both quantity and quality. In particular, you would like the Farmers to use less irrigation water and stop using fertilizers and pesticides. Your second goal is to protect your community from subsidence and increased flooding. You need to consider how the other proposals may increase flooding or reduce sediment deposition near your community.

You need to convince the other communities as to why they should protect the river and keep your community from flooding, but also need to be prepared for problems or topics the other communities may use to debate these benefits. For example, better quality river water means less cost to treat your water and also protects wildlife that live in and along the river. However, the lack of fertilizers and pesticides may make it difficult for the farmers to produce enough food for the population.

### **Farmers**

*Review the Introduction before reading this information*

Your community has two goals that it would like to accomplish. Your first and main goal is to drain the wetlands south of your current land so that more land is available to grow food on.

Your second goal is to keep Community B from building their levees directly upstream from you as it will increase your flooding.



You need to convince the other communities as to why additional farmland is needed and keep your community from flooding, but also need to be prepared for problems or topics the other communities may use to debate these benefits. For example, food shortages are a concern as climate changes, so more farmland may be required to supply the population. However, draining wetlands can increase flooding to downstream communities.

### **Environmentalists**

*Review the Introduction before reading this information*

Your community has two goals that it would like to accomplish. Your first and main goal is to keep Community A from building their dam as it will make it difficult or impossible for fish to move past it and will flood a large deer habitat. Your second goal is to keep the Farmers from draining the wetlands, as a number of unique wildlife species inhabit them. You need to convince the other communities as to why the dam should not be built and wetlands not be drained, but also need to be prepared for benefits the other communities may use to debate these problems. For example, the construction of the dam changes the environment and may reduce natural fish populations, such as salmon.

However, the dam will provide cheap electricity to a large population.



**HANDOUT - ROTD Ballot**

Should a dam be constructed near Community A?

Yes                      No

Should the wetlands be drained to provide more farmland?

Yes                      No

Should levees be constructed near Community B?

Yes                      No

Should the farmers reduce the amount of irrigated water, fertilizers, and pesticides used?

Yes                      No

Should structural supports be constructed on the meander near Community B?

Yes                      No

**RESOURCE:**

<https://serc.carleton.edu/NAGTWorkshops/hydrogeo/HSG2013/activities/71647.html>



## WHO WILL DECIDE?

### Issues addressed:

- Group pressure
- Violence
- Strengthening young people

### Objectives:

- To recognize the influence that a group has
- To examine ways to resist group pressure
- To understand how group pressure can turn into aggressive and violent behavior

**Target group:** Teenagers

**Time:** 90 minutes

**Group size:** 12 – 18

**Material needed:** pens and papers, case cards

Divide the participants in small groups of four.

Each group will receive one of the four role-play sheets that they will perform after a time for preparation in front of the whole group.

After the role plays, the group meets back in plenary and debriefing starts.

The facilitator summarizes the issues that came up and points out the important ones that were not mentioned.

- Why is group pressure violence?
- How to resist? Why to resist?

He / she asks the participants to share the feelings they had during the process, what they have learned, and how they intend to use this knowledge in the future.







### **First case: Avoiding school**

**Situation:** On the way to school

**Roles:**

Teenager 1: You want to persuade teenager 2 not to go to class but to a coffee-shop instead.

Teenager 2: You resist the influence of teenager 1

Teenager 3: You like the idea of going for a coffee and you try to persuade teenager 2 to come along,

Teenager 4: You also want to go for a coffee and therefore you put pressure on teenager 2 to follow the group.

### **Second case: Sexual harassment**

**Situation:** School mates, boys and girls

**Roles:**

Boy 1: You like Girl 1 and you show your feelings to her in a vulgar way with sexual comments and unkind gestures.

Girl 1: You don't appreciate the behaviour of Boy 1 and you show him that he must respect you.

Boy or Girl 2: You understand that Girl 1 is feeling bad and you try to defend her.

Boy or Girl 3: You see the trouble that Girl 1 is having but you stay neutral because you want to stay friends with Boy 1.

### **Third case: Verbal depreciation**

**Situation:** A conflict in a class meeting



**Roles:**

Trouble maker 1: You attack verbally and wrongly accuse two good students; it is a matter of showing power over them.

Good student 1: You are being attacked and insulted, you make a point of defending yourself and your friend, and it is a matter of pride and morality for you.

Trouble maker 2: You also attack and accuse the two good students to show that you are smart and cool and they are stupid.

Good student 2: You are being attacked and try to defend yourself, but you are afraid, at the end you back off and keep silent.

**RESOURCE: "Emergency brake", a violence prevention manual; Page 174;**

**AWO Landesverband Thüringen (ed.), *"Emergency Brake. Violence prevention through non-formal education / learning"*, Erfurt, 2007**



## POSITIVE & NEGATIVE COMMUNICATION

### Issues addressed:

- Positive and negative communication
- Empathy
- Relationship skills
- Listening skills

### Objectives:

- To understand the factors that support or stop communication
- To improve relationships skills
- To learn how important it is to listen to each other
- To show empathy in the communication process.

**Target group:** Teenagers, young adults

**Time:** 45 minutes

**Group size:** 12 – 18

**Material needed:** Paper, pens, case cards for role – play

Role-playing in pairs:

The participants get instructions written on cards and they are not allowed to show them to their partner. All the pairs begin the role – play simultaneously.

After the role-plays, participants meet back in plenary and the debriefing starts.

One by one, the pairs talk about their experience according to the following questions:

- How was the communication between each other?
- Did they have the feeling that they were communicating?
- What made it easy and what difficult to communicate?





- Are these ways of communication similar to those that you use in your everyday life?

To summarize the debriefing the facilitator asks several questions:

- What behavior made you feel good or bad?
- What behavior do you usually show?
- Do you think it is important that your opposite is feeling heard and understood?

Role – play cards:

A1: Talk to your partner about a simple daily issue that bothers you. It might be something easy and ordinary, but it bothers you.

A2: While your partner is talking to you, scratch your nose, take care of your hair, watch the time or do other things to irritate him/her, while saying „yes, yes, I understand...“

B1: Talk to your partner about an issue that bothers you. It might be something easy and ordinary, but it bothers you.

B2: Listen to your partner who is telling you something that bothers him or her. Describe a similar issue that preoccupies you but making it seem more important than his or hers.

C1: Talk to your partner about an issue that bothers you. It might be something easy and ordinary, but it bothers you.

C2: Listen to your partner showing with your attitude and your words that you hear and understand him / her.

**RESOURCE: "Emergency brake", a violence prevention manual; Page 103; AWO Landesverband Thüringen (ed.), *"Emergency Brake. Violence prevention through non-formal education / learning"*, Erfurt, 2007**



## EXPLORING GENDER STEREOTYPES THROUGH ROLE PLAYS

### Issues addressed:

- Gender
- Sexual identity
- Gender stereotypes and gender norms
- Gender bullying

### Objectives:

- To speak openly about how gender stereotypes and pressure to conform influence their daily lives
- To practice active listening skills
- To use dramatic expression to brainstorm ways to combat rigid ideas about gender in daily life
- To internalize the fact that teasing or bullying someone because they do not conform to gender norms or stereotypes is never acceptable and ultimately harms all of us
- continue developing a community where individual identity is respected and students feel safe about expressing themselves

**Time:** 60 min

**Group size:** up to 20

**Materials:** Role plays handout

**Procedure:** Explain to the class that today you will be doing some role play activities to help them think about gender- and gender-identity-based teasing and bullying. Revisit or explain the meaning of these terms, and discuss them as needed with your class.

Go over guidelines for acting out a role play. Explain that you will divide students into groups and give them a scenario to act out. (*Note: For pre-literate students, you will need*



*to read the scenario.*) They should act out the situation two times, giving different students the option to play different roles. Then, they should think about how they might solve the problem presented in this scenario.

Distribute roles to different groups of children. As they rehearse and discuss their scenarios, circulate and help them get through rough patches. Then, come together and have each group share their scenario with the class.

After each group presents their role play, discuss the following questions:

- How do you think the different characters in this situation feel?
- What do you think causes the different characters to do and say the things they do?
- What are some possible, realistic solutions to this problem?

(Note: Remain alert to the fact that children have a tendency to present simple solutions that they think their teachers want to hear. Challenge them to talk about what they might actually do in this situation, including why it might be really hard to come up with a neat solution.)

Have students partner up to reflect on what they learned about gender, teasing and bullying from acting out these role plays.

Questions for discussion:

- What are teasing and bullying?
- What are some real-life situations where people get teased or bullied for not fitting into gender norms?
- Why do people tease and bully each other for not fitting into gender norms?
- How does it feel to be teased and bullied because of gender or gender expression?
- What can we do to stop ourselves and others from engaging in teasing and bullying around gender and gender expression?



## Handouts ROLE - PLAYS

Role play 1: Students are playing different games and sports at recess. One girl really wants to play basketball, and so far, only boys are playing. The boys tell her she can't play. When she goes to complain to some of the girls, they tell her she can't play with them either, because they don't want to play with a "tomboy."

Role play 2: A group of children is playing at the park after school one day. A boy trips and falls, and he skins his knee. He starts to cry really hard, and no one comforts him. He gets up and sits on a bench, still crying. Two other kids come over to him and tell him to stop being such a sissy—boys don't cry so much over something silly like a skinned knee.

Role play 3: During reading class one day, one of the girls in the class keeps calling out. She often acts silly and disrupts the class. Several of the boys in the class are doing this too. When the teacher lets students make their own small groups to finish a project, no one wants to work with that girl. Her feelings are hurt, but her classmates shrug and tell her she should stop acting so rough.

Role play 4: A boy comes to school one day in a great mood because his older sister let him wear her sparkly silver nail polish on his fingernails and toenails. When he gets to his class, though, the other children give him funny looks and start calling him names. No one will sit next to him at lunch or play with him at recess.

**RESOURCE:** [Exploring Gender Stereotypes Through Role Plays | Learning for Justice](#)

## CHAPTER 5

# STORYTELLING CHEAT-SHEETS



The coming pages are printable (as long as you'd like them printed) materials for you to use in your day-to-day work with storytelling! Feel free to adjust them as needed, add your own creativity and enrich them with your point of view, experience and knowledge of your own target group – no one knows them better than you!

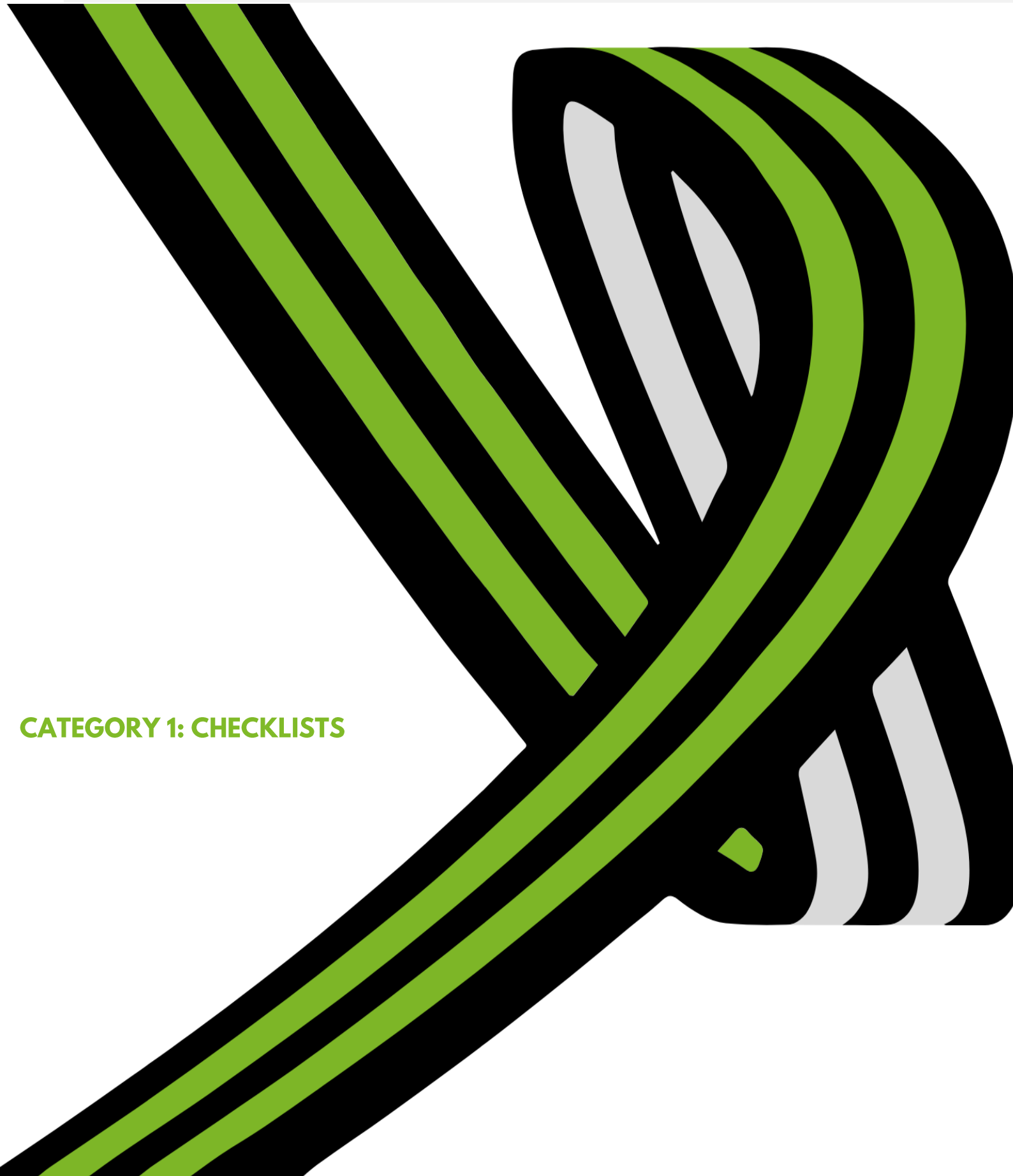
We have divided them into 4 categories for ease: Checklists, Quick tips, Exercises, Quick games.

Some of the materials have been collected by the Storytelling for youth work partnership and their sources have been referenced, while others are our own creations and we would love to ask for your feedback on them in the Storytelling forums! Happy storytelling!






## CATEGORY 1: CHECKLISTS





## Checklist for finding good stories for the media

	Notes to self 
<p><b>Keep a “reporter’s” journal</b></p> <p>When working ‘in the field’ on projects and meeting your target groups, take notes of their problems, worries, thoughts, decisions, etc. Maybe a ‘hero’ or a story pops out from one of them.</p>	
<p><b>Look for heroes in your everyday job</b></p> <p>Identify among your team, among your target groups, volunteers, as well as people around you who help or make you happy with their energy; people who surprise and inspire with their bravery; people who break stereotypes in the way they handle problems. They can be ambassadors of your cause before the media.</p>	
<p><b>People like reading about other people</b></p> <p>When you want attention to be directed to a specific problem or topic, always do it through a person’s story. Don’t look for ones who awake pity, but instead for those who push for empathy; those that you can connect to, even when you’re not interested in a specific topic.</p>	
<p><b>Think of the big picture</b></p> <p>Before going to the media with a story, try and reply by yourself to these questions:</p> <p>What do I want to say with this story?</p> <p>Why is this story important? Why is it worth it for people to read?</p> <p>How are people affected by this?</p>	




<p><b>Offer solutions</b></p> <p>A way to stand out among bleak news is to highlight people with smart and positive ideas for change wherever it is needed – be it education, health, science, culture.</p>	
<p><b>Tell stories through your organization’s social media</b></p> <p>One of the easiest ways to get the attention of media is to have a strong social media presence. Use more pictures of people. Motivate your experts to make short but expert comments on current events online.</p>	
<p><b>Look for personal contact with journalists</b></p> <p>Even if media are lacking in covering social issues, a cooperation with a specific journalist may result in change. Research specific journalists in the field and reach out accordingly.</p>	

**This material was adapted from Timeheroes’ project [Boost](#).**



## Further checklist for presenting stories to the media

	Notes to self 
<p><b>Keep timelines in mind</b></p> <p>In this case, we mean timelines for journalists. You can pay attention to what is being covered and if your story could be connected to both seasonal topics and current events; and, of course, if there is anything in the news and in the cultural zeitgeist to which you do not want to be connected and you could be, if you don't avoid the particular time and mood.</p>	
<p><b>Have a unique story</b></p> <p>Before you publish your story, make sure to look into who may have written about the topic before or who covered a similar story in the past. Make sure you can provide a new point of view or a new take on the story. One of the ways to do this is to search Google News for related keywords and see what media outlets may have covered the topic recently. Even if the general topic has been covered before, it doesn't mean that you have to forget your story but that you have an opportunity to write a unique perspective.</p>	
<p><b>Consider the reader</b></p> <p>Journalists want to publish stories that people will read and share. That is why is important that you put yourself in the position of the media and the reader and ask yourself "Why would the reader care? What will the audience gain from the story?" Your story should offer advice or stir emotions - it shouldn't just be focused on your organization's news.</p>	



### **Secure assets and approvals**

To ease your work with the media, make sure you have available (or at least with known schedules and availability for people) the assets that are important to the story. This could be bios of related people, pictures, availability for interviews, quotes, etc. When you respond quickly, your relationship with the journalist, and your story, will be in better graces.

**This material was adapted from an [article](#) by Anna Julow Roof.**



## Storytelling Canvas (Narrative approach)

<p><b>Key message?</b> What is the backbone of our story?</p>				
<p><b>Who are the heroes of our story?</b></p>				
<p><b>To whom do we want to tell the story?</b> Audience, target group, beneficiary</p>	<p><b>What does our audience think or feel of the key message?</b> Fears, wishes, expectations of the target group</p>	<p><b>What is our challenge?</b> Purpose of the story, what do we want to achieve? When is the storytelling successful?</p>	<p><b>What or who can or might hold us back?</b> What is holding us back as a group, but also as individuals to achieve our goals?</p>	<p><b>Who or what can help us to achieve our goal?</b> Helpers or mentors. (including inner I-positions) What kind of help do you need?</p>
<p><b>What channels do we use to spread the story?</b></p>				

This material was developed by Frédérique te Dorsthorst-De Muij- Business Intuition (Netherlands), from Erasmus+ funded project SENTYR under Grant Agreement No 2017-2-BG01-KA205-036500.

# Checklist

WHAT SHOULD A GREAT STORYTELLER KEEP IN MIND?

- Know your subject
- Identify your sources
- Get to the bottom of the issue
- Involve the people affected
- Double check your facts





## **Youth work storytelling: Facilitator's prompt sheet**

The following is an outline for a storytelling workshop, which could be used in a range of work settings: in face-to-face work with young people; as an aid to organizational change through staff training, supervision and monitoring; in the teaching and assessment of youth and community work students; and for project evaluation.

The workshop can be held with a various number of participants but before starting, you should decide on the goal and agree with the participants on the theme and method. The following outline is for a workshop with youth workers.

**Introductions:** Ask everyone for their name & one-liner on their youth work experience

---

### **Write task on flipchart**

Describe an example of your practice which as a youth worker in your current setting.

### **Ask people to:**

- Take a few minutes to think of a story from practice.
- Bear in mind that if their story is chosen they will be asked to expand it and then be interrogated on it by the group.
- Prepare a headline of the suggested story.

### **Stories to be:**

- Drawn from direct experience - storyteller was active, not from book, magazine, hearsay etc.
- Recognizable as a story relevant to today's task.
- Not unduly complicated or lengthy
- Not necessarily a 'success' story: with complications, contradictions, dilemmas, etc.
- Not raising difficult or upsetting issues for storyteller.

*E.g.: Jane – working with a group of young people in a youth club through music activities.*

*Mary: Supporting a group of young mothers.*





*Ahmed: Working with group of young men around police harassment.*

---

### **Collecting brief outlines of stories:**

- Ask volunteers to share just the headline of their story.
- Note the person's name and the headline of their story on a flipchart

Keep momentum going – do not let people talk for too long. Seek 4-6 stories. (May take too long for everyone to offer a story).

---

### **Choosing one story to explore:**

- Encourage open discussion on which story would best help group to address the task – **and why**.
  - If one story emerges as most popular, seek agreement to choose that one.
  - If no consensus after 5-10 minutes – ask people to vote; take the majority vote.
  - Tick on flipchart each time a story is mentioned favourably.
  - Ensure the person whose story it is OK to expand it, answer questions, etc.
- 

### **Telling the chosen story in more details.**

Capture main points on flip chart

Explain confidentiality rules:

- Only share information story-teller comfortable with
- Don't use real names of agencies, colleagues, young people
- Don't share sensitive information outside the session

Ask the storyteller to do this – facts, process, people involved, motives, etc.

Encourage participants to ask questions of the storyteller – to get fuller picture, clarify points, expand on how things happened – e.g. re:



- *Who did/said what? With what effect(s)? On whom? Etc.?*
- *What interventions etc. helped the action along? By whom?*
- *What got in the way/diverted it etc.?*
- *For the worker – were there dilemmas/uncertainties/pulls and pushes?*
- *Was the work ‘unfinished’? If so, how?*
- *Were there outcomes? Of what kind? For whom? How do you/we know?*

Capture main points on flip chart

---

**Invite the group to ‘unpick’/analyze/have a dialogue on:**

- How is the story a response to task?
- What are its messages on the distinctiveness of youth work/its process etc?
- How much does it ‘fit’?
- IDYW’s youth work ‘cornerstones’?
- Does the ‘Practicing’ feature a handout?
- Are there barriers to this kind of practice in the story’s setting?
- Are there wider barriers to this kind of practice?
- How can we promote/defend this kind of practice?

Note responses on flipchart.

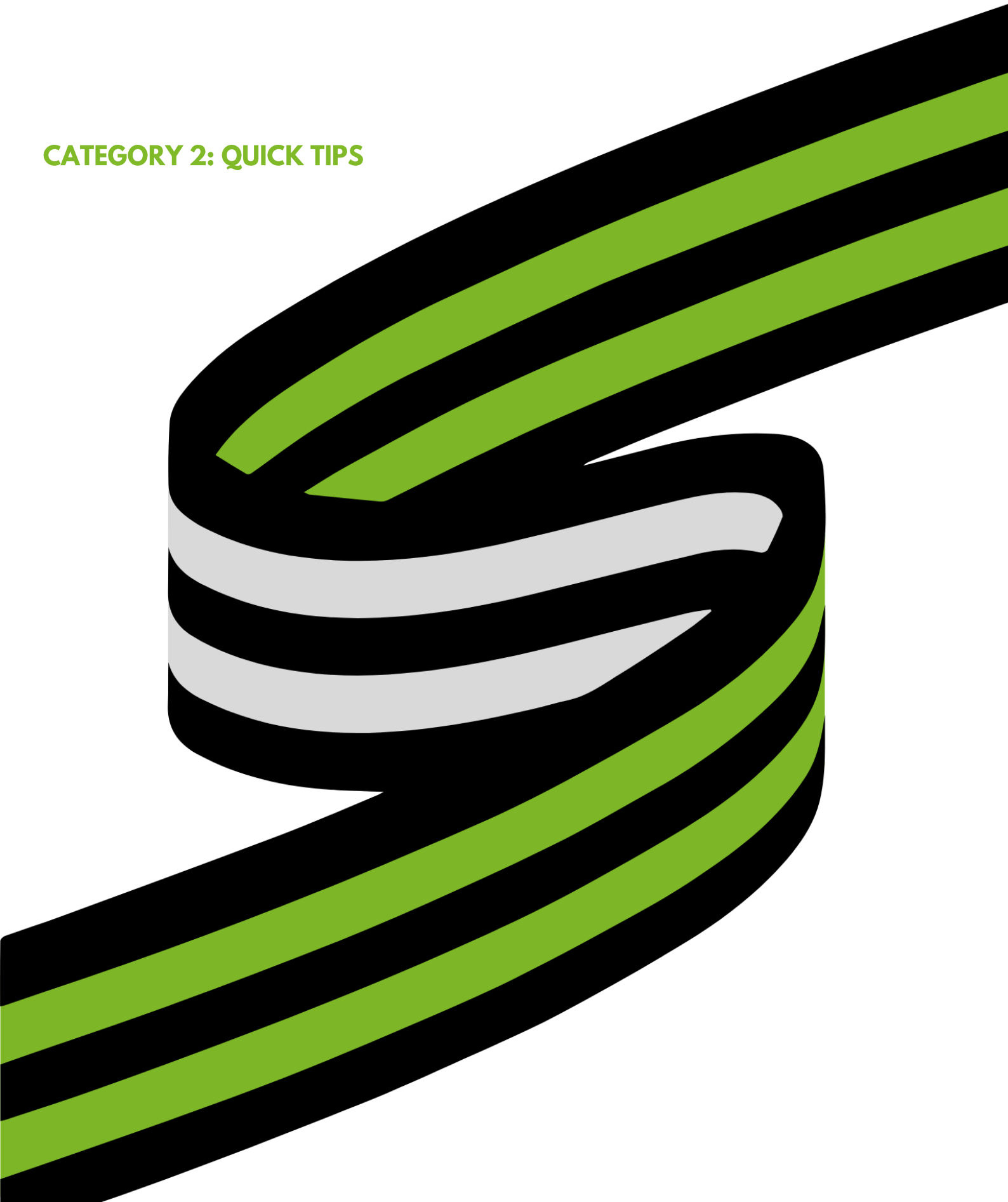
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**If time: ask storyteller to retell story in light of the ‘unpicking’.**

This material was adapted from [Storytelling in Youth Work](#) platform’s resources.



## CATEGORY 2: QUICK TIPS



**Quick tips on using storytelling for inquiry and involvement**

**PLAY**

The telling of stories is a form of play in human life, a partial suspension of the rules of the real, which helps people resolve problems. Incorporate play into every element of your storytelling activities, from planning projects to collecting stories to helping people make sense of them.



**PEOPLE KNOW THEIR STORIES**

There is no better foundation on which to work with stories than stories combined with what their tellers say about them. No outsider to any community can be fully aware of this foundation.

Context can upend content, rendering lies as truth and truth as lies, a fact that makes external interpretation not just futile but dangerously misleading.

Therefore the more people work with their own stories, the stronger any narrative project will be.



**DON'T MESS WITH THE STORIES**

True, raw, real stories of personal experience are usually more useful than stories of fiction.

Any attempt to control or change or adapt raw stories will reduce the authenticity and therefore the effectiveness of a your storytelling project.

There is no use helping stories get to where they need to go if they are not the stories that need to be going there.

This material was adapted from the book [“Working with stories”](#) by Cynthia F. Kurtz.



## Quick tips on details and structure

### USE MOVEMENT

WHEN TELLING A STORY, MOVEMENT CAN BE USED IN MULTIPLE WAYS. YOU CAN PAINT PICTURES NOT ONLY WITH YOUR WORDS, BUT ALSO WITH YOUR MOVEMENT.

USE YOUR HANDS, FEET, LEGS, AND HEAD.

SIMILARLY, YOU CAN ASK THE PARTICIPANTS TO PERFORM MOVEMENTS DURING CERTAIN PARTS OF THE STORY. THIS WILL HELP ACTIVATE THEIR MEMORY AND KEEP THEIR ATTENTION FOCUSED ON WHAT YOU ARE COMMUNICATING.

### INVITE INTERACTION

WHILE STORYTELLING, OPEN UP AN INVITATION FOR QUESTIONS. WHEN YOUR PARTICIPANTS ARE ABLE TO OFFER THEIR PREDICTIONS OR OPINIONS, THEY ARE MORE INVESTED IN THE FUTURE AND ENDING OF THE STORY TO SEE IF THEY WERE RIGHT.

PARTICIPANTS CAN WORK IN GROUPS AND LEARN FROM OTHERS WHO MAY HAVE CHOSEN TO SOLVE THE STORY A DIFFERENT WAY.

### MAKE YOUR ENDING STRONG

THE ENDING IS THE LAST THING PARTICIPANTS WILL HEAR.

WHATEVER POINTS AND/OR PRINCIPLES YOU THINK ARE MOST IMPORTANT, PUT THEM AT THE END. IF IT DOESN'T MAKE SENSE TO PUT THEM AT THE END, SIMPLY ADD THEM AGAIN AT THE END.

This material was adapted from the article "[30 Storytelling Tips For Educators](#)" by Julie DeNeen.

## Quick look over the Storytelling process and its elements

# THE STORYTELLING PROCESS



### Know your audience

Who wants to hear your story? Who will benefit and respond the strongest?

In order to create a compelling story, you need to understand your audience and who will respond and take action.



### Define your core message

Is your story selling a product or raising funds? Explaining a service or advocating for an issue? What is the point of your story?

To help define this, try to summarize your story in six to ten words.



### Decide what kind of story you're telling

What is the objective of your story? To incite action? Tell people more about you or your cause? Convey some values? Foster community or collaboration? Educate?

Determining that will help you imagine your approach to the story.



### Establish your call-to-action

What exactly do you want your readers to do after reading? Do you want them to donate money, subscribe to a newsletter, take a course, or buy a product? Outline this alongside your objective to make sure they line up.

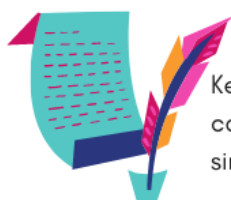
Determining that will help you imagine your approach to the story.



### Choose your story medium

Different ways you can tell your story include writing (articles, blogs, books), telling in person (presentation, pitch, panel), audio story (podcast) or in a digital format (video, animations, video games).

Your chosen story medium depends on your type of story as well as resources, like time and money.



### Write!

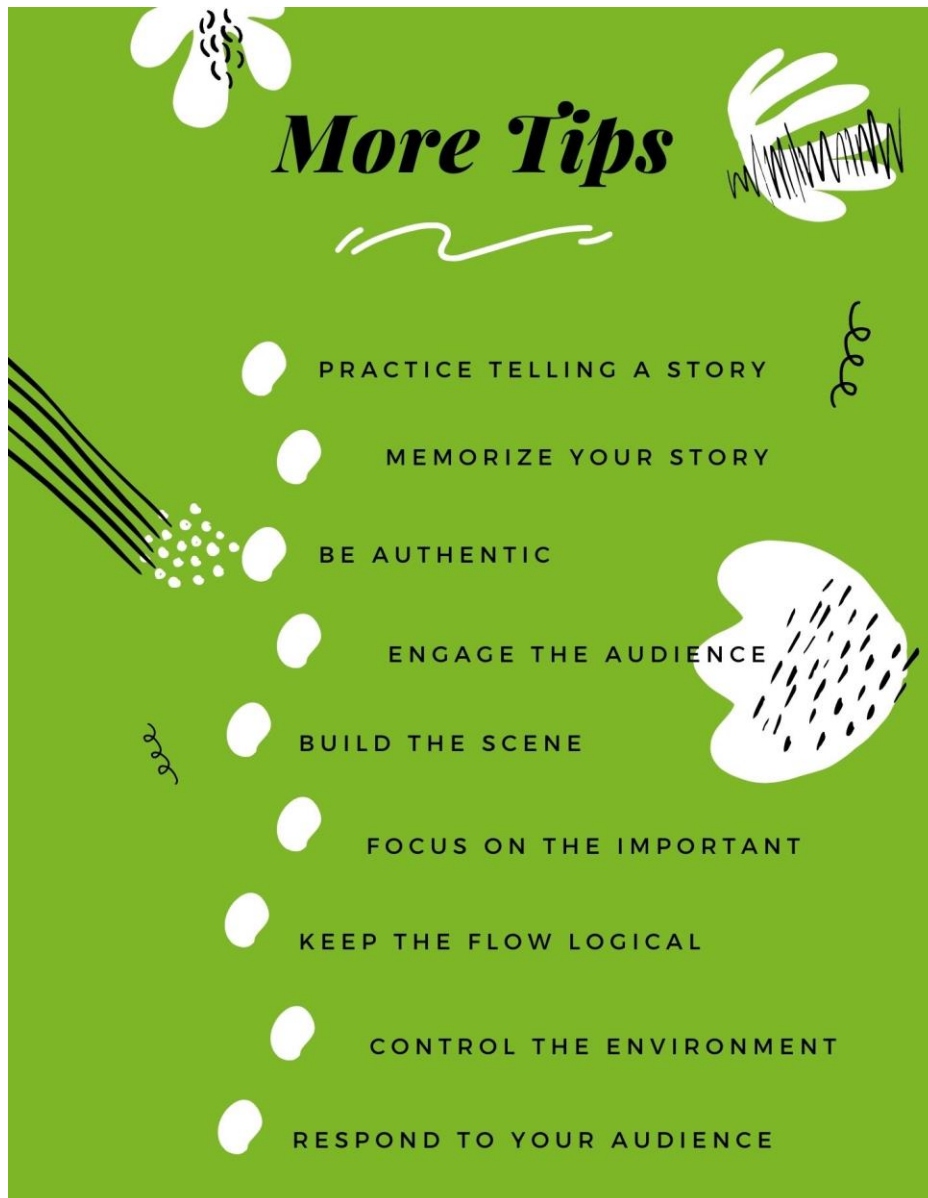
Keep in mind your core message, audience objective, and call-to-action that are already established - this step is simply about adding detail and creative flair to your story.



### Share your story

Depending on your chosen medium, you should share your story on social media and email. In addition, written stories can be promoted on your blog, Medium, or through guest posting on other publications. Digital stories can be shared on YouTube and Vimeo. While spoken stories are best conveyed in person, consider recording a live performance to share later.

## More Tips for Inspiration in Storytelling



**More on this on the next page...**





**Practice telling the story** a few times before you share it with other people. Then practice the story with a few people before telling it to anyone important. You want to be comfortable telling the story and get a good feel for when to add in dramatic pauses and when to start building excitement.

---

**Memorize your story** backwards and forwards and then focus on it when you are actually telling it. This is to help keep you from missing details that are important. It also helps to keep the story consistent, which is important if someone is likely to hear the story more than once.

---

**Be authentic**, don't turn your stories into "fish stories" where each time you tell them they get more dramatic and more epic, details change to become more legendary and characters become less and less realistic. Listeners may tune out when they hear you tell a story like this. Keep your story authentic if you want people to enjoy it and relate to it.

---

**Engage the audience** by interacting with the audience or doing something to grab their attention. Ask them a question, even if it is just rhetorical. Alternatively, you can make a grabbing statement that catches attention. This focuses on the idea of the story and makes the audience want to hear more.

---

**Build the scene**, as a good story should place the audience in the right place and make them feel like they are actually there. So, when you start your story provide the audience with the context. Continue to create the scene by using details that help them picture the action and feel the things that you felt. The language used is also very important. Use words that create very strong, very specific emotions. The philosophy of storytelling lies in continuously building tension until the peak of the story. Afterwards the story should lead naturally to the conclusion.

---

**Focus on what is important** when telling a story. It is important to include details that create a sense of awareness, but details should not distract the audience's attention. Therefore, it is very important to focus on what matters most. Keep the details that create proper pacing or set of the scene and adjust to meet the anticipations of the audience.



---

**Keep the flow logical**, don't stop to back up. Never use phrases such as "Oh, I forgot to mention...". This breaks the listener's experience of the story. Tell the story in a way that is logical and flows smoothly. If you forget a detail, find a way to weave it back in without breaking the timeline of the story.

---

**Control the environment**, as even the best story can be ruined if you must stop constantly because of distractions. Make sure the environment isn't too distracting or noisy. If someone tries to steal the focus of attention, direct it right back to you.

---

**Respond to your audience**, as maintaining connection with them is one of the main tasks of the storyteller. If the audience starts to get bored, wrap it up or step it up. If they're really enjoying a particular part, build on that. If they're laughing, give them room to laugh.

**This material was adapted from the Guidebook for Educators "Digital Storytelling", created within the project [COMP-PASS](#)**



## CATEGORY 3: EXERCISES



## Storytelling Warm-Ups

Warm-up Activity	Goal and Timing
<p><b>What am I?</b> Tell a 2-minute story describing an object in the room in great detail, without saying what it is. The listener gets 3 guesses to figure out the object. A more difficult version is to describe something not in the room.</p>	<ul style="list-style-type: none"> <li>• Practice describing specific details.</li> <li>• For pairs: 8 minutes total – 2 minutes per story, 2 minutes of guessing time, plus some transition time, ideally no preparation time</li> </ul>
<p><b>Tell Me About a Time When...</b> Tell a 2-minute story describing a memory of an event. Prompts should be concrete and short (i.e. it was cold, it was raining, you were lonely, you lost track of time) and stories should be true.</p>	<ul style="list-style-type: none"> <li>• Practice remembering specific moments</li> <li>• For pairs: 8 minutes total – 2 minutes per story plus transition time, plus 2 minutes of preparation time</li> </ul>
<p><b>Twist It</b> Take a prompt and add on to it to create your own twist. For example, the original prompt might be: “Tell me about a time you were a leader...” and your twist might be “I am going to tell you about a time I was a leader....but didn’t feel like one.” Tell a 2-minute story about that twist. To come up with twists, it can help to think about the opposite of the prompt or an unexpected way of thinking about it. Note: this warm-up works best when the original prompt is a sentence starter, rather than a word.</p>	<ul style="list-style-type: none"> <li>• Practice remembering specific moments AND thinking about prompts in unexpected ways to engage the audience</li> <li>• For pairs: 10 minutes total—2 minutes per story plus transition time, plus 4 minutes of preparation time</li> </ul>
<p><b>Ordinary into Extraordinary</b> Tell a 3-minute story about something really mundane and unremarkable and make it dramatic, suspenseful, or intriguing (i.e. what you had for breakfast, your journey to class, putting something in your bag). Prompts can either be given or generated by the speaker and should be true (even if there is some exaggeration).</p>	<ul style="list-style-type: none"> <li>• Practice making something special and interesting, even when it doesn’t seem like it.</li> <li>• For pairs: 14 minutes total – 3 minutes per story plus transition time, plus 5 minutes of preparation time. Keep these stories on the longer side to achieve goal</li> </ul>
<p><b>Portraits</b> Tell a 2.5-minute story about a person you have encountered in your life. The story should be true and at least 1.5 minutes of the story should be spent describing them (i.e. what they look like, what they said, what they smelled like, how they made you feel).</p>	<ul style="list-style-type: none"> <li>• Practice bringing people to life and using the 5 senses to engage listeners.</li> <li>• For pairs: 9 minutes total – 2.5 minutes per story plus transition time, plus 2 minutes of preparation</li> </ul>



<p>The conclusion of the story should be 2 or 3 sentences max about why they stand out in your memory. The person does not have to be particularly important.</p>	<p>time. Make sure the bulk of the time is spent on the person and not why they are important.</p>
<p><b>Tour Guide</b> Guide a group or a partner around the room, telling brief stories inspired by objects in the room (like a tour guide in a museum). The story does not need to be a specific length but can be loosely inspired by the object or a literal story about a personal relationship with that object.</p>	<ul style="list-style-type: none"> <li>• Practice relating a story to something specific and concrete.</li> <li>• Can be any amount of time and can be done in pairs or as a group, either with one person leading or switching off and taking turns.</li> </ul>
<p><b>Three Words</b> Get the group (or a partner) to brainstorm three words. These can be three unrelated concrete words (i.e. cactus, roller coaster, spaghetti) or three unrelated abstract words (i.e. bravery, fear, hope, awe). Tell a 2-minute story inspired by one of those three words. Do not combine the words and it isn't important to necessarily mention the chosen word</p>	<ul style="list-style-type: none"> <li>• Practice coming up with a story based on a theme or using simple words as symbols for something deeper.</li> <li>• For pairs: 12 minutes total – 2 minutes to brainstorm words, 2 minutes per story plus transition time, plus 3–4 minutes of preparation time. To save time, words can be decided ahead of time.</li> </ul>
<p><b>Camp Fire</b> In a group circle, ask the audience to select: 1) a main character; 2) a setting; and 3) a problem. Have the storyteller tell a 2-minute fictional story involving the audience choices.</p>	<ul style="list-style-type: none"> <li>• Practice telling a story in front of a group in a low-stakes, fun environment.</li> <li>• Can be any amount of time, depending on the number of storytellers selected.</li> </ul>
<p><b>Group Story</b> In a large circle, create a group story by going around and having each person state a word or phrase that comes next in the story. Saying one word each will result in a more random story, while saying a phrase each can help practice story structure.</p>	<ul style="list-style-type: none"> <li>• Practice listening and relating to earlier ideas and laugh about something silly.</li> <li>• For one group: 4–6 minutes. There is no set time because you can end the activity whenever you want, but it should be long enough to create a viable story and short enough, so it does not get old.</li> </ul>
<p><b>Speaking of...</b> Have people go around and tell a story about something themselves. The next person has to say</p>	<ul style="list-style-type: none"> <li>• Practice relating and connecting to people as opposed to only thinking about what you are going</li> </ul>



“speaking of...” and relate back to the storyteller before them. Prompts can be adapted to be more specifically about certain events or details about a person.

to say next – also, get to know one another.

- For one group: timing depends on the group size, but do not spend longer than 10 minutes total. Timing can be shortened by splitting up into smaller groups or even working in pairs.

**This material was adapted from [The Practice Space](#).**

## Guided Visualization

A guided visualization can stimulate the participants' imagination and give way to some unexpected stories. This activity can show you how your participants perceive a certain topic, their attitudes about it, as well as their personal experience and dreams/hopes towards it.

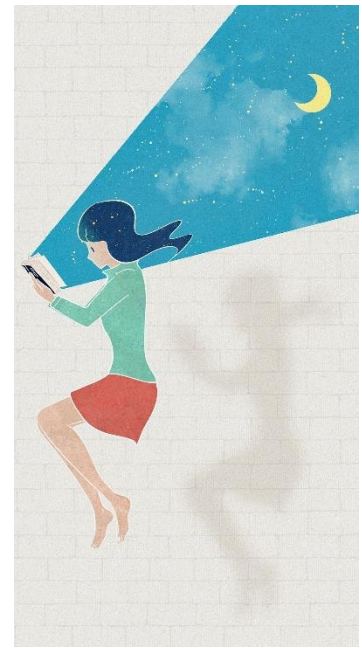
You can do this activity with any number of participants. Time will vary depending on the group's size.

Have your participants close their eyes and prompt them to imagine various things, people, trips, places, events. Don't specify anything, besides saying something like: "You find yourself in your favorite place. Look around. What do you see? Is it inside or outside?"

Feel free to include a variety of questions, asking about other senses, such as hearing or smelling.

After a few minutes of this visualization, set a timer for each person to share their story—30 to 60 seconds per person. Once the time is up, even if the speaker is in mid-sentence, the next person shares their story.

You can also vary this activity but inviting the participants to work in teams and combine their stories, then share with the larger group.



**More on visualization on the next page...**



**Possible prompts for visualization:**

When you close your eyes, you are transported back to your childhood room. Look around. What do you see? Are there any memories that pop out in that room?

You close your eyes and behind your lids you see the future! The year is 2040, what do you see around you? / What do people around you look like? / What is the best/worst development? / What are you most curious to explore? How do you think it is?

You are in a white, empty room, and have all the materials you could want to make it your own. Imagine it well, look around and describe what are the things you want and do to make it the best room possible?

**This material was adapted from an [article](#) by Wade Bradford.**





## **Photos as Storytellers**

**Goals:** Conceptualizing and visualizing topics related to ourselves; expressing the self; becoming a part of the media system; practicing collaborative work.

**Duration:** 4 hours

**Preparation needed:** Familiarize yourself with photo-editing software or apps; install software; check if pictures from a cell phone/camera can be easily transferred to computer; download and print or copy guidelines and worksheets (next pages); prepare flipchart.

**Process:**

### **1. INPUT | 30 MIN., GUIDED DISCUSSION**

Work with the entire group and show them how to develop a photo story. Have them write keywords on a flip chart and visualize the story; provide examples to ensure understanding.

### **2. TOPIC, STORYLINE AND STORYBOARD | 60 MIN., GROUP WORK**

Now divide participants into groups of four to six. The groups conceptualize the basic steps in creating a photo story and develop a short story and characters. They discuss whether viewers would easily understand the story, and whether the story can be realized in the workshop environment. Then they develop a workable storyline and visualize it on a storyboard. Work with groups individually to ensure they address all the steps: (1) Topic (2) Storyline (3) Storyboard.

Tip: Agree on the time available for each conceptualization step. For example: Choice of topic = 15 minutes; Development of story = 20 minutes; Storyboard and storyline = 20 minutes. This ensures groups don't spend too much time on one step or get bogged down.

Tip: The pictures on the storyboard should be created as rough sketches, e.g. as stick figures.

Tip: Tell participants it's possible to insert captions, speech bubbles and thought bubbles into each image later (depending on the digital-editing software used).



### **3. PRODUCING PHOTOS | 60 MIN., ACTIVE MEDIA WORK**

Groups take their storyline and storyboard with them and take photos. Remind them of the composition rules and encourage them to take different versions of each individual picture. They should feel free to look for good locations and settings, and use props, costumes, accessories, and make up.

Tip: As in professional media production, groups should assign different roles to different members and switch roles after several takes. Roles include: photographer, director, actor, location scout, costume designer, etc.

### **4. DIGITALLY EDITING PICTURES | 60 MIN., ACTIVE MEDIA WORK**

After participants have taken all their pictures, ask them to edit the pictures on a cell phone or computer. They first decide which images are the best and save them in a separate folder. Depending on the hardware and software available, participants should digitally edit each of the selected pictures by giving each one a caption, speech bubble or thought bubble in order to enhance the viewer's understanding of the story. After editing, trainees should save each picture. Provide individual support to each group.

Tip: Ask participants to make a backup copy of all images before editing or deleting any.

### **5. PRESENTATION | 30 MIN., PRESENTATION, EVALUATION, GUIDED DISCUSSION**

Each group presents their photo stories to the others, who then provide feedback and share their impressions:

--What was the topic, and was the story told in a way that was easy to understand?

--Which characters and pictures did they like most, and why?

After all photo stories, participants reflect on the production process, mention fun aspects, point out difficulties, and ask each other additional questions if they need more details.



## Photos as storytellers: Developing a photo story

### Step 1: Brainstorming

The best way to find an interesting topic for a photo story is to listen to and consider everyone's ideas. There are two brainstorming rules:

- No negative comments about any idea are allowed (this stops the creative process).
- Don't provide overly detailed feedback on a specific idea. Allow time for all the ideas raised by the group to be considered.

### Step 2: Checking and choosing

After brainstorming, consider all the ideas and identify the best one that all group members support. The following rules may help:

- Eliminate ideas that all members of the group dislike / don't consider feasible.
- Which topic is the most important and emotional?
- Can you imagine a story and photos for the topic?
- Can the photos be taken here? Do you need additional equipment?
- Can the story be told in just a few (about five) pictures?

Elements of a story		
Element	Explanation	Example
Title	A title indicates the topic and creates tension.	"Getting lost"
Main character	A hero or anti-hero is important for viewers to identify with.	Ben, a 15-year-old boy from a village, is traveling to town to visit his grandmother and gets lost.
Other characters	Other characters are needed to develop the storyline. What makes them interesting for the story is their relationship to the main character and their problem (try to help or destroy the main character, or appear to help, but act egotistically instead ...)	Grandmother (worries) Thomas (criminal, tries to rob him) Sophia (Ben's cousin) Taxi driver
Location and setting	A story takes place at specific locations (country, town/village, indoors) and in specific settings.	Streets of big city and grandmother's house.
Genre	A genre determines the style in which the story is told (thriller, comedy, romance, non-fiction).	Thriller
Storyteller and storyline	The storyteller determines the point of view. The storyline determines when and what is told (action, conversation).	The storyteller is the narrator. The storyline is developed according to certain rules (see below).



Storytelling – Developing a storyline		
Beginning	Middle	End
This section introduces the main and other characters. It reveals the main character's conflict—a problem that needs to be solved.	In the middle section of a story, various actions take place that help the main character solve the conflict, prevent a solution, or even make the problem worse. Tension increases in this section.	The tension that has built up is released, either as a happy ending (in which the problem is solved), a negative ending, or an open ending.
Ben steps out of a bus with a map of the town and tries to figure out the right way to go. Thomas sees Ben.	Ben gets lost in town. The grandmother starts worrying and asks Sophia to look for him. Meanwhile, Thomas pretends to help Ben, but wants to take him to a dark place in order to rob him.	Sophia sees Thomas by chance, recognizes the danger and rescues Ben with the help of a taxi driver.

**Take out a piece of paper and on it sketch out:**

- Your topic
- Your story idea in one sentence
- Your characters and their names (main character with a problem to be solved; supporting characters); location; storyline
- Key words to your story



## Storytelling & Poetry



# STORYTELLING ACTIVITIES

ACTIVITY 1: PRE-READING ACTIVITY

CONVERSATION POETRY

ACTIVITY 2

ACTIVATE READING

ACTIVITY 3: POST-READING ACTIVITY

QUESTIONS & WRITING



More on this on the next page...



### • Activity 1: Pre-reading Activity: Conversation Poetry •

Using conversation as inspiration for writing and performing original poems.

**Materials:** Poem: Canción Tonta/ Silly Song by Federico García Lorca; cartoon cut-outs (optional)

Pair-up learners. A fun activity to pair them up would be to either give them matching letters of the alphabet or matching words where they have to find their mate! Or why not give the two parts of a sentence or even better, lines from a poem!

1. Remind learners that poetry is all around us. It's in the songs we listen to, the stories we tell, and even the conversations we hear. Even our daily conversations are filled with poetry! Simple exchanges with others are often poetic in their nature, filled with the repetition, rhythm and sometimes even rhyme. As an example, elicit different ways we greet people and write on the board.

### • Activity 2: Activate Reading •

2. Tell learners they will be reading a poem by Federico García Lorca. Do they know who Lorca is? Provide some biography, explaining that Lorca is Spain's most beloved poet and dramatist. Many of his plays and poems were infused with Spanish Folklore, Gypsy culture and Flamenco. During the Spanish Civil War, he was arrested and shot to death by Franco supporters, and his works were banned during the dictatorship. To this day, no one knows the resting place of Lorca's body. You can learn more Lorca and find some of his poems here:

<http://www.poets.org/poet.php/prmPID/163>

3. Read/perform Canción Tonta. If you know Spanish or someone in the classroom can read Spanish, have it read in the original language before reading it in English. After the Spanish reading, you could elicit words learners heard and write the in English on the board.

4. Have the poem written on the board. Ask learners to follow along as you read.

5. Divide the class into two groups. Group A will read the part of Mama, and Group B will read Son.



• Activity 3: Post-Reading Questions & Writing •

6. Ask learners what they think of the poem. What does it mean to them? Why does the mother say “That, yes/Right away!”? Have they ever had conversations like this with children? Or with other adults? How often do they say, “I wish I were...”? For example, have they ever said, “I wish I were rich.” Or, “I wish I was a rock star.” Or, “I wish I could fly.”?

7. . Tell learners that now is their chance to write a Silly Song poem with a partner. Put learners into pairs.

8. Spread various cut-out cartoons upon the table. Tell them they can use these cartoons as a way to generate ideas for conversations, or they can brainstorm a conversation they want to write about, (the possibilities are limitless). Also, they can follow Lorca's structure for their own poems or create their own patterns.

9. Give pairs sufficient time to write their conversational poems.

10. Ask for volunteers to read/perform their poems.

This material was adapted from the Guidebook for Educators “Digital Storytelling”, created within the project [COMP-PASS](#)



## Storytelling Exercises by Great Storytellers

### EXERCISES BY GREAT STORYTELLERS

#### Neil Gaiman and the Beneficial Clash

A key exercise for a good storyteller, according to Gaiman, is to listen to opinions and those that you do not share. Because a living, dense history is filled not just with different, but often with conflicting points of view. According to him, there is a special joy in entering into a conflict in absentia with your current self, looking at the world from an unusual angle. What's more, just because you don't think a certain way now doesn't mean it won't be your point of view over time.

#### David Mammet and Gossip

The famous American playwright and screenwriter explains that gossip is a kind of dialogue writing course. Listen to people gossip to feel the natural rhythm of the speech, the skillful pauses, the tension in the lines. To be able to write dialogues, you must have an "observation ear" for authentic human conversations. Eavesdrop on the tram, at the bar, on the beach...





## EXERCISES BY GREAT STORYTELLERS

### **Pixar and the Surprise**

Boredom is the absolute antithesis of an exciting story. Pixar's writers advise you to have a "surprise notebook" in which to record small stories from your day with an unexpected twist or unusual character. As we know, there is no better teacher of surprises than life itself. According to the Pixarians, noticing and observing carefully is the more fundamental part of what we call "imagination."

### **Malcolm Gladwell and the Oral Story**

The Canadian writer, known for his unmistakable journalistic flair for good stories, says it has always been very helpful for him to tell a concise and clear acquaintance what he intends to turn into a written story. Watch live when your listener is distracted or does not listen to you at all, what is not clear to him, what impresses him the most. These natural reactions will help you a lot to clear the plot and highlight the most influential highlights in the story.



## EXERCISES BY GREAT STORYTELLERS

### Charlie Brooker and Anxiety

The brain behind the cult series Black Mirror says that for him writing is like a Rubik's cube and he often walks around the house holding his head with his hands. The most important thing for Brooker when creating a screenplay is to always look for something completely different from what he has already done. Genre, stylistic, conceptual - every time he wants to have the feeling that he starts from scratch and goes in a totally unexplored direction. The other thing that helps him in writing is that he is constantly worried about something. He always finds something to worry about. However, each of these worries gives him new topics for reflection and keeps him sensitive to everything around him - something extremely useful for storytellers.

### Quentin Tarantino and the Handwriting

Whatever you say, do it your way - so that people recognize your distinctive features. In Tarantino, such specifics of the story are the intertwining of many stories and ultra-black humor. Think about what is very typical of yourself and use it when telling a story, instead of trying to fit into someone else's style.

This material was adapted from an [article](#) by the marketing agency “The dots”.



## CATEGORY 4: QUICK GAMES



## Dungeons & Dragons (D&D)

### How to play

[Dungeons & Dragons](#) (or D&D) is the best-known tabletop role-playing game. It has been around since the early 1970s, though it has changed and evolved over time.



Dungeons & Dragons is about storytelling in worlds of swords and sorcery. Like games of make-believe, D&D is driven by imagination. It's about picturing a crumbling castle in a darkening forest and imagining how a fantasy adventurer might react to the challenges that scene presents. In this fantasy world, the possibilities are limitless.

The basic concept is simple.

Unlike a game of make-believe, D&D gives structure to the stories—a way of determining the consequences of the adventurers' actions. Players roll dice to determine whether their attacks hit or miss and whether their characters can scale a cliff, roll away from the strike of a magical lightning bolt, or pull off some other dangerous task. Anything is possible, but the dice make some things more probable than others.

Each player has information about a customized character, and the leader (or Dungeon Master) is essentially a combination of narrator and referee. She or he tells an imaginary story while the players decide how their characters interact within that story – and act it out.

The game evolves each week and takes on the personality of the group as players progress and encounter consequences. Some games are serious or cartoonish. Some are filled with diplomacy and intrigue, or with epic battles that the characters race to stop. All require collaboration and symbiosis between the players and the leader.

## Why use it for social skills?

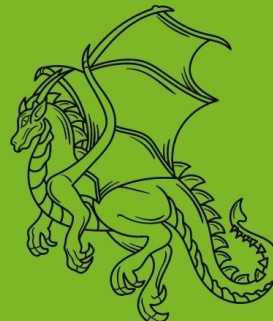
Players think about how someone else would act through coaching and creating a (generally prosocial) character whose motivations and personality are different.

They have to mimic the behavior and words of that type of person.

The game provides a safe, flexible framework in which a person can practice those social skills.

What's more, the players are rewarded with in-game prizes for successfully doing so.

Youth workers can often co-facilitate the game to track player's behaviors. With a white board, they visibly tally various behaviors such as raising one's hand and waiting to speak versus disruptively talking out of turn. They can track whether a player is ready on his or her turn or there is a delay in the game due to the player being distracted. The target behaviors are collectively rewarded with in-game points and the opposite behaviors are penalized. The peer pressure to exhibit target behaviors for rewards (and avoiding penalties) leads to significant improvement.





## **How can youth workers help?**

How can you support young people's efforts? Here are five tips to practice in your everyday youth work activities:

1. Basics: Learn about his or her character and the motivations that drive the character. Ask about personality, class/job, race, physical skills – learn all you can.
2. Motivations: While you may not understand at first (what is a lawful good, dwarf knight who wants to bring justice to the world?), all these details, such as morality and background, influence how a character would act in a given situation. Coach young people on how that type of person might act. That's what we want the players to think about.
3. Reviewing the rules: If your young people don't have answers about their characters, it's probably time to read the rule book a little better, which you can do together.
4. What's new: Ask about new developments each week. Players love to talk about their experiences. Maybe the character succeeded at a seemingly impossible feat and saved the day! Or perhaps, the character is trapped and in need of rescuing by the party.

**This material was adapted from [Aspiring Youth](#).**



## Finish the Story

### How to play

The “Finish the Story” game is a fun group activity that develops storytelling skills. This game is best for between 2 to 8 players. The aim of the game is to create a complete story as a team. Going around in a circle each player will contribute one sentence to the story.

Here are some step-by-step instructions on how to play the game:

1. Gather your players into a circle on the floor or around a table.
2. Person one (this could be the teacher) starts off the story.
3. Person two continues the story by saying the next sentence.
4. Person three carries the story on and so on.
5. Depending on the size of the group, each player may have between 2 to 5 goes.
6. When the story is coming to an end, the last player says the ending sentence.

### Rules & Tips

There are not many rules in this game, as the goal of this game is to expand your child’s imagination. However, there are some tips to make sure the game goes smoothly:

1. You need at least two players in the game
2. Players must finish the previous sentence off and then start off a new sentence.
3. The game can be as long as you like or as short as you like.
4. Make sure you go around the circle, so each player has equal turns.
5. You can appoint someone has the game moderator (i.e. the youth worker). Their job could be to write the story down as the players are speaking to keep a record of it.
6. The game moderator could also start the story off, as younger players may struggle to start.
7. To make the game more challenging for older players, you might want to set a time limit or a limit on how many turns each player has.
8. You could also make the game more challenging by introducing ‘special words’ that the players must use in their sentences.
9. If players are a little shy or if you are looking to improve writing skills, you can use a paper and pen in this game instead of saying the sentences out loud.

Feel free to experiment and customize the game in any way you like to suit your player’s abilities and writing level.

### An example between 3 players



Player 1: As the rain poured, I walked to...

Player 2: School. Here I saw...

Player 3: An alien. He was...

Player 1: Dancing. So I asked him...

Player 2: What are you doing here? He replied...

Player 3: I'm here to eat you all! I ran...

Player 1: To my mom's house. And shouted...

Player 2: Mom, where's my lunch? She said...

Player 3: Your lunch is at school. So I walked...

Player 1: To school. And found...

Player 2: The alien had my lunch. However...

Player 3: That alien was my dad. And then...

Player 1: We laughed. My dad called me a...

Player 2: Silly snail. And he...

Player 3: hugged me. The end.

### **Ideas for a start**

- You hear a knock on the door and...
- You receive a letter from...
- After getting stuck in the basement, you notice...
- You time-travel to the year 3000 and...
- As you walk around town, you notice something strange...
- You invent something new and...
- After a bad day, you mistakenly create a cure for...

**This material was adapted from [Imagine Forest](#).**



## Nouns from a Hat



This game could be incorporated as an energizing or ice-breaking activity that will probably make participants laugh and stimulate their creativity. It can also be a first step in a longer workshop on storytelling or a specific topic, which will need active participation and engagement from the participants.

Participants are invited to write nouns on a piece of paper. Proper nouns are acceptable. The stranger the noun, the more entertaining the storytelling will be. Once all of the nouns have been collected into a hat (or a different container), volunteers are found between the group and a scene begins between two participants.

About every 30 seconds or so, as they establish their storyline, the participants will reach a point in their dialogue when they are about to say an important noun. That's when they reach into the hat (or other container) and grab a different noun. The word is then incorporated into the scene, and the results can be wonderfully silly.

The leader of the activity can give the opening sentence, set the scene, or give a leading sentence to start the game off with (especially if the workshop is themed in a way, which could be addressed by the game).

"Nouns from a Hat" can involve more participants as long as there are enough slips of paper. Speakers could rotate after some rounds to keep the game active and participants involved.

Ideas for a start (non-themed):

Yesterday I really wanted to call you to tell you about this new ... \*paper slip\*

My sister has always had this one particular dream – \*paper slip\*

History has shown many times over that the best solution to any problem is...

\*paper slip\*

**This material was adapted from an [article](#) by Wade Bradford.**

## Story Cubes (and alternatives)



Story Cubes are sets of dice with different pictures, which can be used as a quick storytelling game prompt.

To play, you need a set of dice (at least 6), usually with 6 sides each, with different pictures drawn on each one. Every player rolls a few dice – for example, 3, and has to tell a story based on the pictures on the rolled dice.

You can tie in this game to a themed discussion you are having with young people, and this way, use the story cubes, and storytelling, as a facilitator for exploring a certain topic.

You can buy ready-made story cubes (usually available in bookstores and gift stores) but you can also make your own. Either download an empty template for a cube, print it on hard paper, and have an activity with young people on drawing the dice – which would personalize the activity even more, or you can find online many examples of printable dice, already drawn, available for free.

### **Some resources that can help you get started if you don't have the original game:**

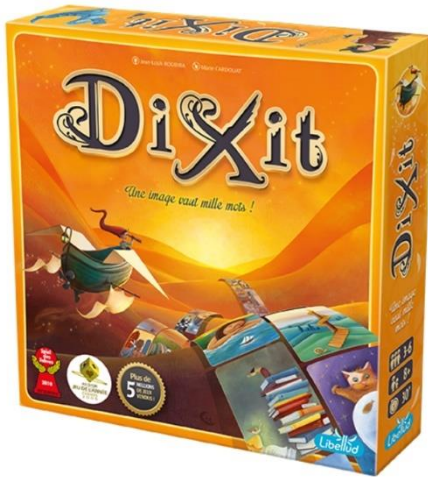
<https://www.imagineforest.com/blog/story-cubes-game/> - More information and templates on blank cubes and some drawn in cubes

<https://activity-mom.com/2019/08/free-printable-story-cubes/> - And more templates for printable cubes

<https://play.google.com/store/apps/details?id=com.thecreativityhub.RSC&hl=en> - Rory's Story Cubes, available for purchase as an app in the Google Play store

<https://davebirss.com/storydice/> - Online free dice generator

## Dixit (and alternatives)



Dixit is a boardgame, often used in youth work. If you buy the original game (and its expansions), you will have a box of beautifully drawn illustrations, which are used to provoke storytelling through interpretation, association and competitive effective communication.

The official Dixit description shows the rules as:

“A storyteller chooses one card of its hand of cards and proposes an accurate theme. Other players use this theme to select a card from their hand which inspires them. All the cards are shuffled and revealed. Players must find the teller’s card. To score points, the theme must be neither too simple or too complex.”

We’d also like to offer some free alternatives:

- An Erasmus+ project, “Dixit yourself!” created a different deck of cards, which can be accessed [here](#).
- As a COVID relief option, the company released some of the original Dixit cards in a printable version, which can be accessed [here](#).
- The creators have created a board game application, which is still in Beta testing as we are releasing the Guide, but might be out by the time you need it: [here](#).

And of course, you can always take up the task of creating your own deck of cards with the youngsters you work with.

You can find more on the [official website](#) of Dixit.



## Describing a picture

### Learning goals:

- Reflecting on how stories get changed and details lost when they are passed on from person to person or in social media;
- Recognizing that pictures can be changed very easily and quickly (comparison to digital / online media can be made in the discussion round at the end of the game);
- Understand that research / critical thinking is important in order to discover picture details and the story behind it

**Duration:** ca. 15 Min.

### Materials:

- A picture/drawing as a template. The picture should be relatively easy to trace, but still contain enough details to make the task exciting.
- Flipchart
- Flipchart markers

### Activity description:

1. Explain the rules of the game: A total of 4 active players are required. 3 of them have to leave the room briefly, 1 is explained the task. The 3 players who left the room are invited in one after the other and each receives a small task. The 3 can decide for themselves who plays first, who plays second and who plays last. The last player has to master a drawing task.
2. Preparation: Find 3 volunteers or choose 3 participants and ask them to leave the room for a moment. Then look for / choose a 4th player.
3. Play
  - Show Player 4 the picture. He / She should look at it carefully in order to be able to pass on information about it. Then the picture is turned over.
  - Now invite one of the players behind the door (Player 1) to come in.
  - Player 4 explains to Player 1 what can be seen in the picture.
  - Then Player 1 describes the picture to the next one (Player 2).
  - Player 2 then forwards the information to Player 3. He / she then draws the picture on a flipchart according to the information given.
  - Then uncover the original picture. Compare the pictures with each other and discuss in the group what is different and why.



**Tips:**

Make sure that other participants who are not actively playing can follow (hear/see) everything well. You have two options: Either you show the participants who are not actively playing the original picture in advance, or you increase the tension and really only show the original picture to the Player 4 and uncover it to all other participants at the end of the game.

You can also incorporate digital technology – send the image to Player 4’s device, while the others have no access to theirs.

If you want to add an extra storytelling element to the game, you can tell Player 4 to not only explain the visual of the picture, but also tell the story it shows – and that way, the game will involve painting the picture in the end, as well as telling the told and re-told story it carries. This could add a fun twist, and it could be the start of additional conversations on how the words we use affect how we see pictures, as well as how stories morph and change just as much as pictures do, from telling to retelling.





## NOTE FROM THE AUTHORS & DISCLAIMERS

*We hope you have found this guide useful for your practice in youth work and can apply some of the resources together with youngsters to create more meaning and connection in these relationships. In the time of crisis and recovery it is especially important to make young people's voices heard and support them in expressing their concerns and needs. Storytelling is an excellent method to do just that and thus lead the way to finding solutions. Just give it a try, it might open your horizons.*

You can find more materials, discussions, as well as the project's board game at our website:



Or in our social media channels:

This Multimedia guide is a part of our project **Storytelling for youth work** (co-funded by the Austrian National Agency of Erasmus+ with Grant Number 2020-2-AT02-KA205-002741).

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### Disclaimer

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



## ABOUT THE AUTHORS

### komm!unity | Austria



komm!unity is a non-profit NGO based in Wörgl, Austria that is specialized on youth, integration and community work. The association was established in 2012 and has been growing since. komm!unity takes over the operational tasks of youth and integration work, as well as civic participation and community work in Wörgl and several surrounding communities, working closely together with the local municipalities. The main target groups are young people and migrants in the region, but also the local community in general. komm!unity runs 7 youth centers, a mobile youth work center and a youth information center, as well as an integration and diversity department and a small culture facility in Wörgl.

komm!unity has experience working in different international cooperation, and is part of regional, national, and international networks in the field of youth work and youth information, as well as integration and social work. komm!unity is the coordinator of the partnership working on Storytelling for youth work.

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### The Future Now | Bulgaria



The Future Now Association (TFN) is a Bulgarian youth NGO that works on national and international initiatives, activities, and projects for and with young people and youth workers based on the principles of mutual assistance and solidarity. The organization's mission is to facilitate and create new opportunities for the realization of young people, represent and protect their interests, to support, promote, and develop democratic values of civil society and protect freedom, dignity, gender equality and inclusion of children, young people and vulnerable groups of society.

TFN works with and for young people and youth workers, supports innovation and technological development, access to high-quality education, media and digital literacy, non-formal learning, mental health support and violence prevention, especially through international cooperation, online tools, and in-depth research. In Storytelling for youth work, TFN leads the work on creation of the Multimedia guide.



## Celje Youth Center | Slovenia



celjski mladinski center  
prostor svobodnih idej in druženja

Celjski mladinski Center is a public non-profit organization, whose vision is to be an organization that will successfully respond to the needs of young people in the future and shape the place for socializing, entertainment, creating and acquiring new skills. Their mission is to create an environment where young people gain skills for participation in society and independent living in a creative and fun way. The activities of the youth Center as a whole are oriented towards providing information and encouraging participation aiming to gain non-formal competences. The Youth Center implements over 360 activities each year including implementing international projects and mobility opportunities for youth and through this includes over 10.000 young people.

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## Higher Incubator

## Giving Growth

## and Sustainability | Greece



# HIGGS

HIGGS is a Greek Non-profit Organization that was founded in 2015, aiming to reinforce CSOs in Greece through educational and supportive programs. It offers capacity building support to small and medium sized social economy initiatives mainly through training and educational initiatives. Currently, it operates three capacity-building programs, the Accelerator, the Incubator and the Recharge designed for the Greek CSO ecosystem assisting them in their growth and development.

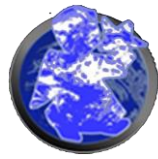
Additionally, HIGGS provides external evaluation services with particular emphasis on projects related to NPOs, Municipalities, Charitable Foundations and individuals. HIGGS further focuses on the enhancement of knowledge in the Greek CSO sector by taking part in research, establishing a knowledge repository on civil society and disseminating best practices. In this framework, HIGGS operates as “hub” among social economy initiatives in Greece, and the various stakeholders that wish to connect with Greek social economy initiatives.

Since its operation HIGGS has supported 157 non-profits from all over Greece that have secured over 10.000.000€ in funding and have created more than 771 new job positions.





## NGO Iuventa | Serbia



NGO IUVENTA was founded in 2009. It works in the areas of: youth participation, youth policy, volunteerism, human rights, violence prevention, gender equality, democracy and civil society.

Goals and tasks of NGO Iuventa are: contribution to the strengthening of youth to become active in their own community; promotion of volunteer work and human rights; promote a non-violent culture /culture of peace/, intercultural activities, human rights and sustainability issues; promote cultural diversity; and contribution of the youth participation in the society through preparation of the youth to take more active role in solving, as well as their own problems and the problems of the community and broader society.

NGO IUVENTA gives all the needed help and support to the youth about informal education, social status, mobility and information, active involvement and volunteer work, ecology and sustainable development.

Main activities:

- organized various seminars on topics that are interesting to youth such as youth activism, sports themes, discrimination, work in divided communities etc.
- Organization of cultural events (exhibitions, promotions, debates, theatre and performances) activities for the psychological development of youth
- Information about volunteering, youth mobility, activism, and other topics important for development youngsters