

# Report

## Training in Storytelling

### Curricula and Good Practices

#### Federation for European Storytelling



Co-funded by the  
Creative Europe Programme  
of the European Union



# Report on curricula and good practices

## Introduction

This report is based on a document research, interviews and one practice led - research. The documents consisted on templates filled out either during an interview by the participants in strand 3 or by contributors who sent them through email. The last one was a result of an open call sent out to all the member organisations in FEST. In the call it was asked for long – term training examples. In addition, strand 3 did an internet search to find curricula in storytelling at university level. The practice-led research consisted of three days workshopping happening in Denmark where a new storytelling study started. The participants were a mix of newcomers and experienced storytellers.

The last part of this survey, called Reading list includes the list of literature from the survey done spring 2018.

In the document research, strand 3 looked for certain key words to understand the material and let this guide the understanding of the training set - up.

The aim of this report is to get an insight in how a study in oral storytelling can be built up.

## The Sources

The information to this report, represents the following countries:

Belgium, Denmark, England, Germany, Netherlands, Norway, Romania, Slovenia, Sweden and Turkey. The Turkish member contributed three different practices, and from Belgium there were to different local courses from same organisation.

There are four universities and one academy partaking in the report. Of the courses on higher level formal education there is only one fulltime study (OsloMet). One other university (Romania) has storytelling as a module in a fulltime acting study. Of the non – formal training all information comes from organisations. All of these courses are part – time trainings or organised through modules spread over a period of time.

Strand 3 have not one contribution from training by a single storyteller, but these exists.

**Here Strand 3 see two critical issues:**

- 1. There is hardly any fulltime study in storytelling in Europe**
- 2. There are not any representation of single storytellers organising training. This might reflect the fact that FEST members are organisations and that FEST does not reach out to the single members in the local organisations.**

## Course name

The trainings are organised in different ways, but most seems to be module based over a period of time. The new study in Denmark called “Fortælle akademiet”, serves as an example of this. The training offers eight modules over a period of two years. Each participant can take as many modules as they like. For those who take several modules, the training offer something they call “Module links” where the two main teachers, together with the participant, sketche a plan for goals and activities between the modules.

Most of the trainings have either “storytelling”, “story” or “storyteller” in the course name. It is interesting that just one of the courses or trainings use “oral” as a part of the name (Sweden). For an outsider, storytelling could mean anything from filmmaking to writing.

There are some exceptions in the names. One of courses offered by “Seiba international storytelling center” (Turkey) is called “Key to humanity”. It is a relatively new course (started

January 2018) and it is not aimed at storytellers, but “life – coaches, mentors and facilitators who train adults.” The other example is “The dramaturgy of the actor and the author spectator (co-author)” offered by The Babeş – Bolyai University (Romania). In this training, storytelling is used as a tool for the actor.

Another training in the Netherlands is called “The professional course”. This is organised by Mezrab storytelling School and aims at professionals, yet looking at the content of the training, it seems to have the same themes as other trainings.

Some of the names of the courses indicate the course is meant for using storytelling in school, yet again with the same content as the other trainings. Examples of this are Linneuniversitetet in Sweden and Sprookjehuis in Belgium.

### **There are then two interesting findings in this part**

- 1. The lack of the use of oral – Strand 3 wonder if it is just storytellers who take for granted that storytelling means oral storytelling**
- 2. The content of the courses seems not, from outside, to differ, despite that it seems like the different trainings aims at different target groups.**

## Study program

Two of the trainings/courses belong to a study program. Both belong to formal educations and are part of a bachelor. **None of the trainings are on a higher level than bachelor.** Yet, two of the programs are or could be interpreted as post – graduate program. At the university of arts in Berlin, the study belongs to “Further Education”. And the course at Linnetuniversitetet in Sweden is aimed at teachers and future teachers.

Autumn 2018, the storytelling study at SAMWD became a part of part – time education system.

## Credits

Three of the courses give credits, all three belong to universities.

## Prerequisite knowledge and background

Our material shows that there are different requirements to be a part of the training across formal and non – formal:

- Five trainings/courses have no admission requirements at all
- Three choose students through an informal workshop, where one also has a motivation letter.
- Two have auditions, where one has an additional interview
- Two have age requirements
- One course picks students based on CV
- One course requires a certain amount of credits.

In the description of the backgrounds of the participants, there is more information on the kind of students expected to participate. In the description from Berlin it seems like the participants already have professions, mostly within humanities, like actors, priests, teachers etc. This is supported by the description from Slovenia which states that “the majority of participants have storytelling experience through work in libraries or museums.” One of the courses of Seiba states a clear profession to participate in the training.

SAMWD in Belgium aims at students from 12 years old and up, so the background of the participants is mixed, same with the information from Netherlands, except for the age.

Several of the courses are specifically aimed towards teachers.

**Two thoughts strikes:**

- 1. One might read out of the information that the participants have encountered storytelling prior to training**
- 2. The participants come from established professions, does it mean that this is an addition and/or storytelling will strengthen their profession?**

## Learning outcomes

None of the curricula or information provided says anything about the competence areas, except for one from SAMWD. Whilst the courses in formal training have clearly stated learning outcomes that cover knowledge, skills and general competences, the non – formal trainings are “loose” in their definition on what the outcomes are. Both the universities in Berlin and Oslo have a focus on the knowledge concerning repertoire and stories. When it comes to skills, these seems to be contextualised and concerning dramaturgy. The university in Berlin also focuses on performative skills. When it comes to the general competences both universities focus more on applied storytelling.

In the trainings aimed towards teachers, the focus is on strengthening children’s imagination and empower young people.

In non – formal courses there are some expressions like: finding a unique or personal style.

**It seems like the formal education is more contextualised than the non – formal training. The non – formal training is more focused on the personal development of the individual participant, except for training aimed at teachers. But there are exceptions,**

**the training in Slovenia has a more defined context like using storytelling in debates and the like, in the second year.**

If one should divide the learning outcomes into categories, following the universities curricula, it would be like this:

#### Competence areas – presented by SAMWD

- ✓ the CRAFTSMAN
- ✓ the ARTIST
- ✓ the PERFORMER
- ✓ the RESEARCHER
- ✓ the TEAMPLAYER

#### Knowledge:

- ✓ is capable of explaining different types of storytelling
- ✓ is capable of, based on imagination, life stories, oral tradition and/or a written story, reworking these with a view to performance in primary and lower secondary school and other public arenas
- ✓ is capable of explaining the different traditions of the art of storytelling
- ✓ Explaining characteristics and history of different storytelling genres
- ✓ ability to choose specific story-material according to context
- ✓ ability to develop performances alone and with others
- ✓ development of a repertoire based on different types of stories
- ✓ acquire knowledge about festival organisation and marketing
- ✓ understanding of storytelling to contemporary performing practices
- ✓ What is the principle of a story
- ✓ Where to find a story

- ✓ different traditions and cultures of traditional stories

## Skills

- ✓ is capable of telling stories in different contexts
- ✓ is capable of using dramaturgy in the composition of a storytelling program intended for a target group in primary and lower secondary school and, if applicable, in other institutions
- ✓ is capable of guiding and organising processes for different target groups
- ✓ broad acquisition of performance skills
- ✓ development of physical and vocal skills
- ✓ development of skills with regards to telling with objects and images in settings where the language skills in the target audience is weakened.
- ✓ acquisition of dramaturgical knowledge to develop topic related performances
- ✓ ability to adjust story-material according to audiences
- ✓ acquisition of training-skills to teach children and/or adults in storytelling
- ✓ participants apply storytelling in their own discipline
- ✓ developing the flexibility to work in different stages and circumstances without losing the power and essence of the story
- ✓ truthful contact with the audience
- ✓ telling from different narrative perspectives
- ✓ working on solo performances

## General competences

- ✓ is capable of identifying needs that can be met using the art of storytelling
- ✓ is capable of guiding children and young people in the work on stories and other oral presentations
- ✓ is capable of working independently and production-oriented
- ✓ is capable of seeing similarities and differences between different expressive styles
- ✓ is capable of working independently and production-oriented
- ✓ Describe how one as teacher can use storytelling in teaching according to the strategy of the organisation
- ✓ Explaining how one as teacher can work in a multicultural setting and with “world challenges” through storytelling
- ✓ Describe how children’s/pupil’s language development are stimulated through their own oral storytelling
- ✓ Use applied storytelling in teaching
- ✓ ability to develop innovate projects within cultural, educational and socio-related sectors and depending on the target
- ✓ development of teambuilding skills

## Content

When it comes to the content of the training, it seems like **most courses are focused on the practical way of learning, performing and using storytelling**. There are two universities who clearly define theory as a part of the content. As mention before, there are few fulltime courses. The module-based teaching spread over a period of time is the organisation one find most. There are two interesting examples one would like to mention.

At The Babeş – Bolyai University, at the beginning of each year, each teacher has to deliver “a document of the discipline” or a syllabus which is considered to be a formal document and which contains the working requirement for the different subjects they are teaching. In this way, the teaching will always be updated.

An other thing is Mezrab storytelling school who have visions or what they call “the three pillars” for their training. In the art world generally, it has been more and more common to use manifests as a part of artwork, which would function similar to these pillars.

### Coursework requirements

It is hard to say if it is only the formal courses that have coursework requirements, because it was not asked for in the templates FEST sent out. But some of the evaluations seem to function as coursework requirements, like in one of Seiba’s courses, the participants have to make a portfolio and write reports.

In the formal courses the requirements are as following:

- ✓ attend five professional storytelling performances, two of which are assessed in writing.
- ✓ carry out two storytelling sessions in a public context
- ✓ write a reflection note based on one of the storytelling sessions focusing on the adaptation of the material
- ✓ write a draft of a scholarly article discussing experience of practice in relation to theory
- ✓ Field study: Participating at a storytelling festival
- ✓ Attend the course on voice training and speaking techniques
- ✓ Attend 9 storytelling performances a year in year 4, 5, 6 and write a review about 2 performances a year

- ✓ Perform on exams
- ✓ Not required but recommended: seize other opportunities to perform
- ✓ Attendance of 10 professional performances and a festival
- ✓ two written performance-analysis
- ✓ plan, deliver and evaluate a pedagogical storytelling project
- ✓ develop and present one public performance during the course
- ✓ develop and present two performances in formal institutions (hospital, elderly homes, children's homes, refugee camps o.s.)
- ✓ develop and present a final performance as part of the final exam

**The trainings seems to focus on the participants being present in other storytellers' performances.**

### Teachers

In the courses it seems to be standard to have one or two permanent main teachers and guest teachers with expert competence in specific subjects. There are two examples with one permanent teacher, the examples come from the same organisation. And another example has five permanent teachers.

### Facilities

When it comes to facilities there are two recurrent findings:

- ✓ **access to performance spaces**
- ✓ **and cooperation with external organisations like libraries, schools etc.**

### Evaluation and exam

As mentioned above, there is a blurring between coursework requirements and evaluation and exam. As far as one can read, the non – formal trainings do not use the term “exam”, but evaluate students through public performances sometimes together with written reports and in some instances with feedback. There are also examples with the obligation of attending different sessions in the training.

Four of the formal courses also have public performances as part of the exam, with internal and/or external examiner.

Three of the formal educations has the following exams and assessment.

### **OsloMet:**

#### 1. Group exam (can be carried out in the field of practice)

The students work in groups and the groups’ overall performance is assessed. Two weeks’ preparation time is given. The assessment is based on the following criteria:

- ✓ The students’ ability to interact during the performance
- ✓ The students’ ability to communicate during the performance
- ✓ The students’ ability to choose material and dramaturgy in relation to a given target group

#### 2. Individual assessment of the student in a group exam with subsequent conversation

The students work in groups, but their storytelling performance will be assessed individually. The course may be selected for grading by external examiners.

Three weeks’ preparation time is given. The assessment is based on the following criteria:

- ✓ the student’s skills as a storyteller
- ✓ the student’s ability to communicate with the audience
- ✓ the structure and cohesiveness of the storytelling
- ✓ storytelling technique, use of breaks, focus, tempo and intensity

- ✓ the student's ability to reflect on his/her choices

3. A scholarly article

The scholarly article shall discuss a topic in the discipline that the student considers relevant. In the article, the student shall discuss his/her experience from the course in relation to theory.

## **SAMWD**

Evaluations are semi-annually and annually.

1. Semi-annual evaluations:

- ✓ often based on work in progress
- ✓ with feedback from the teacher

2. Annual exams in year 1, 2, 4 and 5:

- ✓ in the form of storytelling evenings, walks, animation...
- ✓ with feedback from an *internal* jury member

3. Annual exam in year 3: - a *group* performance with different stories around one theme in a staged context

- ✓ with feedback from an internal and *external* jury member
- ✓

4. Final exam in year 6: - a varied personal *solo* performance of 30-45 minutes with different stories around one theme in a staged context

- ✓ with feedback from an internal and *external* jury member

The evolution system is linked to the competence model craftsman – artist – performer – researcher – team player and the different core and sub competences.

**University of art in Berlin**

1. performance of 60 minutes, three tellers. The topic is of their own choice. They are informed about the groups 4 months in advance.

✓ The performance is assessed based on their individual ability to connect with the story and the audience.

✓ Attention is paid to the dramaturgical construction and their ability to collaborate

2. evaluate the final process and performance work as a group and alone, present and share this with the team of lecturers

✓ the individual student is assessed by the ability to reflect upon their work, their choice of story, their targets, their willingness to challenge themselves.

✓ They are also assessed on their ability to implement artistic storytelling means such as poetic language, rhythm, use of voice, space and body.

✓ the students report on their practical project is assessed based on their ability to evaluate their own process, their ability to change their course work if necessary, the logic in the presentation.

## Reading list

In the template used for interviews and sent out to the members of FEST, FEST did not ask for the reading list.

Yes, in the survey from spring 2018, the respondents provided suggestions for literature.

Alberto, G. S. (2014). *La scène provoquée*. Harmattan.

Aristoteles. (n.d.). *Poetics*.

Artaud, A. (1985). *Le théâtre et son double*. Gallimard .

- Barton, B. (2000). *Telling Stories Your Way*. Stenhouse Publishers.
- Bauman, R. (1986). *Story, Performance and Event. Contextual studies of Oral Narrative*. New York: Cambridge Universit Press.
- Belmont, N. (2001). *Poétique du conte: Essai sur le conte de tradition orale*. Gallimard.
- Benjamin, W. (1973). *Illuminations*. London: Fontana.
- Bettelheim, B. (2010). *The Uses of Enchantment The Meaning and Importance of Fairy Tales*. Vintage.
- Bouma, M. (2010). *Storytelling in 12 stappen*. Uitgeverij Augustus .
- Boyd, B. (2010). *On the Origin of Stories Evolution, Cognition, and Fiction*. Belknap Press.
- Bro, V. (n.d.). *Orkanens øje - en bog om historiefortælling*. Drama.
- Brook, P. (n.d.). *The Empty Space*. Penguin Classics.
- Bruford, R. (1948). *Speech and Drama*. London: Methuen.
- Bør Dahl, V. (1996). *The Oral Tradition of Yangzhou Storytelling*. Taylor & Francis Ltd .
- Calvino, I. (2012). *Fiabe italiane*. Mondadori .
- Campbell, J. (1973). *The hero with a thousand faces*. Princeton: Bollingen series XVII.
- Campbell, J., & Moyers , B. (1998). *The Power of Myth* . Anchor Doubleday .
- Cardigos , D. I., & Correia , P. J. (2016). *Catálogo dos Contos Tradicionais Portugueses Vol 1 Vol 2*. Edições Afrontamento.
- Cardigos, I. (1996). *In and Out of Enchantment: Blood Symbolism and Gender in Portuguese Fairytales* . Academia Scientiarum Fennica.
- Carrière, J.-C. (1993). *Raconter une histoire* . Fond.europeenne Metiers Image Son .
- Cashman, R. (2008). *Storytelling on the Northern Irish Border*. Bloomington IN: Indian University Press.
- Castro, R. (2012). *A Intuição Leitora, a Intenção Narrativa*. Editora Gatafunho.
- Chadwick, H. M., & Chadwick, N. K. (2010). *The Growth of Literature*. Cambridge University Press.
- Claesson, C. (2005). *Berättarens handbok : [manual med starthjälp och felsökning]*. Stockholm: Alfabeta.
- Colwell, E. (1980). *Storytelling*. London: Bodley Head.
- Dahlsveen, H. (2002). *Snikk Snakk – muntlige fortellinger i biblioteket*. Snikk Snakk – muntlige fortellinger i biblioteket.
- Dahlsveen, H. (2008). *Innføringsbok i muntlig fortellerkunst*. Oslo: Universitetsforlaget.
- Danielsen, R. (2007). *Kulturbærende fortellinger, barn og skole* . Cappelen Akademisk.

- Delarue, P., & Teneze, M.-L. (1995). *Le conte populaire Francais*. Maisonneuve et Larose.
- Eskild, H., & Hambro, H. (2003). *Snikk, snakk, snute en praktisk bok om muntlig fortelling*. Ganesa forlag.
- Estés, C. P. (1992). *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype*. Ballantine.
- Fast, C. (2001). *Berätta! - Inspiration och teknik*. Natur & Kultur Akademisk.
- Fo, D. (n.d.). *My First Seven Years (Plus a Few More): A Memoir*. Thomas Dunne Books.
- Gersie, A., Anthony, N., Schieffelin, E., Collison, C., & Porritt, J. (2014). *Storytelling for a Greener World: Environment, Community and Story-Based Learning*. Hawthorn press.
- Gottschall, J. (2013). *The Storytelling Animal: How Stories Make Us Human*. Mariner Books.
- Greene, E., & Dei Negro, J. (2010). *Storytelling Art and Technique*. New Jersey: R.R. Bowker.
- Haggarty, B. (2005). *Seek out the voice of the critic*. Retrieved from <http://benhaggarty.com/ben/critic.pdf>
- Harret, J. (2011). *Tell Me Another....speaking, listening, and learning through storytelling*. Leicester: UKLA Minibook Publication.
- Haven, K. F., & Ducey, M. (2007). *Crash course in storytelling*. Libraries Unlimited.
- Hedwig, R., & Baesecke, J. (2007). *Höher als der Himmel, tiefer als das Meer: Ein Erzähl- und Theater-Werkbuch*. Nold.
- Hendriks, T. (2018). *The Wow Starts Now Elk goed idee heeft een onvergetelijk verhaal*.
- Hindenoeh, M. (2012). *Conter, un art ?*. Le Jardin Des Mots.
- Hollingsworth, S., & Ramsden, A. (n.d.). *The Storyteller's Way*. Hawthorn Press.
- Holmer, M. (2009). *Professioneel vertellen*. Lecturium B.V.
- Hughes, T. (1970). *Myth and education*.
- Jerstad, M. (2007). *Fortellerkunst Om Eventyr, myter, mytiske bilder, historie og fortellerteknikk*. Oslo: Mimir Fortellerforlag.
- Johnstone, K. (1987). *Impro: Improvisation and the Theatre*. Routledge.
- Johnstone, K. (1999). *Impro for Storytellers*. Routledge.
- Kane, S. (1998). *Wisdom of the Mythtellers*. Broadview Press.
- Karsrud, F. T. (2010). *Muntlig fortelling i norskfaget en vei til tekst – og tolkningskompetanse*. Oslo: Cappelen Akademisk Forlag.
- King, T. (2005). *The Truth About Stories: A Native Narrative*. Univ Of Minnesota Press.
- Kirkpatrick, R. (n.d.). *Stories Allways*.

- Lecoq, J. (1999). *Le corps poétique* . Actes Sud-Papiers .
- Lipman, D. (1999). *Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work and Play*. August House.
- Lipman, D. (2006). *The Storytelling Coach: How to Listen, Praise, and Bring Out People's Best*. August House.
- Livo, N. J., & Rietz, S. A. (1984). *Storytelling: Process and Practice*. New York: Libraries Unlimited Inc.
- MacColl, E. (1986). *Till Doomsday in the Afternoon: Folklore of a Family of Scots Travellers, the Stewarts of Blairgowrie*. Manchester University Press.
- Machado, R. (n.d.). *ACORDAIS - FUNDAMENTOS TEORICO-POETICOS DA ARTE DE CONTAR HISTORIAS*. DCL - DIFUSAO CULTURAL DO.
- Maguire, J. (1998). *The Power of Personal Storytelling: Spinning Tales to Connect with Others* . TarcherPerigee.
- Masefield, J. (1952). *So Long to Learn*. Heinemann Press.
- Matéo, P. (2010). *Le conteur et l'imaginaire* . Atelier Baie .
- McKee, R. (1997). *Story: Substance, Structure, Style, and the Principles of Screenwriting* . It Books.
- Mead, G. (2013). *Coming Home to Story: Storytelling Beyond Happily Ever After*. Jessica Kingsley Publishers.
- Mead, G. (2014). *Telling the Story: The Heart and Soul of Successful Leadership* . John Wiley & Sons.
- Meade, E. H. (2001). *The Moon in the Well: Wisdom Tales to Transform Your Life, Family, and Community* . Open Court.
- Mellon, N. (2003). *Storytelling and the Art of Imagination*. Yellow Moon Press.
- Merkel, J. (2015). *Hören, Sehen, Staunen. Kulturgeschichte des mündlichen Erzählens*. Georg Olms Verlag.
- Morden, D. (2003). *Weird Tales from the Storyteller*. Pont Books.
- Nørretranders, T. (1992). *Merk verden En beretning om bevissthet* . Cappelen Damm.
- Oelrich, I. L. (n.d.). *STORYTELLING – en läkande kraft mellan människor*. 2011: Storytelling for Life.
- Okri, B. (1993). *The Famished Road* . Anchor.
- Orlich, I. L. (n.d.). *The new story Storytelling as a pathway to peace*. Matador.
- Ong, W. J. (2002). *Orality and Literacy: The Technologizing of the Word*. New York: Routledge.
- Parkinson, R. (2009). *Transforming Tales: How Stories Can Change People*. London: Jessica Kingsley Publishers.

- Pellowski, A. (1990). *The world of storytelling*. Bronx: The H.W. Wilson Company.
- Queneau, R. (1981). *Exercises in Style*. New Directions.
- Rodari, G. (2000). *The Grammar Of Fantasy: An Introduction To The Art Of Inventing Stories*. Teachers & Writers Collaborative.
- Rodenburg, P. (2009). *Presence: How to Use Positive Energy for Success in Every Situation*. Penguin.
- Roosendaal, W. (2012). *Handboek Podiumpresentatie*. Muze Muzette.
- Salle, B. d. (2007). *Le Conteur amoureux*. Rocher Eds Du.
- Salle, B. d. (2016). *Lettres à un jeune conteur*. Hesse Eds .
- Samset, H. (2010). *Bibelfortellerboka*. Verbum.
- Sanders, B. (1995). *A Is for Ox: The Collapse of Literacy and the Rise of Violence in an Electronic Age*. Vintage.
- Sawyer, R. (1977). *The way of the storyteller*. Penguin Books.
- Schechner, R. (2013). *Performance Studies: An Introduction*. Routledge.
- Schwartz, S. (2004). *Rasa: Performing the Divine in India*. Columbia University Press.
- Shedlock, M. L. (2011). *The Art of the Story-Teller*. Dover Publications .
- Simmons, A. (n.d.). *The Story Factor: Inspiration, Influence, and Persuasion through the Art of Storytelling*. 2009: Basic Books.
- Spolin, V. (1985). *Improvisationstechniken für Pädagogik, Therapie und Theater*. Paderborn.
- Thompson, S., Aarne, A., & Uther, H.-J. (n.d.). Motif-Index of Folk-Literature.
- Tilken, G., & Paulus, M. (n.d.). *Sheherazade 1001 Stories For Adult Learning*. Retrieved from <https://issuu.com/aldebieseneu/docs/sheherazade-manual>
- Truby, J. (2007). *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. Faber & Faber .
- Truffaut, F. (1975). *Le cinéma selon Hitchcock*. Seghers .
- Uther, H.-J. (2011). *The Types of International Folktales. A Classification and Bibliography. Based on the System of Antti Aarne and Stith Thompson*. Finnish Academy of Science and Letters.
- Virág, Z. C. (2016). *Mesemondók márpedig vannak*. Budapest: Pont.
- Vroemen, J. (2000). *De kracht van verhalen : vertellen als levenskunst*. Amsterdam: Bres, cop.
- Walta, J. (2003). *Meesterverteller*. Bekadidact .
- Wardetzky, K., & Weigel, C. (2010). *Sprachlos?: Erzählen im interkulturellen Kontext. Erfahrungen aus einer Grundschule*. Schneider Hohengehren.

Warren, B. (2008). *Using the Creative Arts in Therapy and Healthcare*. Routledge.

Wilson, M. (2006). *Storytelling and Theatre: Contemporary Storytellers and their Art*. Houndsmills. Basingstoke: Palgrave Macmillan.

Woerkom, H. v. (2013). *Een schatkist vol vertelgeheimen*. FortMedia Uitgeverij .

Woudenberg, H. (1999). *Vuur, water, lucht en aarde handleiding voor acteren*. Abc Uitgeverij .

Yashinsky, D. (2004). *Suddenly They Heard Footsteps: Storytelling for the Twenty-First Century* . University Press of Mississippi.

Zipes, J. (1995). *Creative Storytelling, Building Community Changing Lives*. New York: Routledge.

Zipes, j. (2004). *Speaking Out, Storytelling and Creative Drama for Children*. New York: Routledge.

## Conclusion

- ✓ There is hardly any fulltime study in storytelling in Europe
- ✓ There is no representation from single storytellers organising training.

This might reflect the fact that FEST members are organisations and that FEST does not reach out to single members within these organisations.

- ✓ The lack of the use of the term “oral” in the title of the courses
- ✓ From the outside the content of the courses seem not to differ, despite

that it seems like the different trainings aim at different target groups.

- ✓ None of the trainings are on a higher level than bachelor.
- ✓ One might read out of the information that the participants have

encountered storytelling prior to training

✓ A big part of the participants comes from established professions, does it mean that this is an addition and/or storytelling will strengthen their profession?

✓ It seems like the formal educations are more contextualised than the non – formal training. The non – formal training are more focused on the personal development of the individual participant, except for training aimed at teachers.

- ✓ The non-formal trainings are “not clear” on the learning outcomes of the trainings regarding competences, skills and knowledges.
- ✓ Most courses are focused on the practical way of learning, performing and using storytelling.
- ✓ Regarding working requirements - Participants have to be present in other storyteller’s performances.
- ✓ The curricula does hardly mention topics like entrepreneurship and marketing and use digital media
- ✓ Regarding facilities: access to performance spaces and cooperation with external organisations like libraries, schools etc
- ✓ Evaluation and exams are highly weighthended on performing

Mimesis Heidi Dahlsveen, Strand 3



Co-funded by the  
Creative Europe Programme  
of the European Union



'This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein'

FEST  
KASTEELSTRAAT 6  
3740 BILZEN  
BELGIUM

[HTTP://WWW.FEST-NETWORK.EU](http://www.fest-network.eu)  
[FESTEUROPE@GMAIL.COM](mailto:FESTEUROPE@GMAIL.COM)