

# STORY<sup>oral</sup> telling in 8 colours

a competence model for storytelling





# INTRODUCTION

## Hi!

Thank you for purchasing this box.

That means you are

either an enthusiastic storytelling student who wants to evaluate and improve themselves

or an inspiring storytelling trainer who wants to challenge themselves and their students

or a visionary headmaster who is looking for a framework to start a storytelling training

or an established storyteller who is curious for and keen on new input

or...

Anyway, in this box you will find some material

to inspire, invite, or challenge yourself and others

to improve, extend or complete your competences as a storyteller!



# What will you find in the box?

## **'FUNDAMENTALS':**

a colourful competence overview  
with an introductory booklet  
(the one you are reading now)

## **'PATHWAYS':**

8 maps  
with a booklet how to work with them

## **'FINGERPRINTS':**

40 playing cards  
with a booklet how to work with them



# What are competences?

There are  
countless definitions  
for competences. What they have in  
common are a set of related knowledge, skills  
and attitudes. After all, it is the combination of  
'knowing', 'being able' and 'willing', that enables  
someone to contribute to the realization of something.  
Competences are always defined in relation to tasks  
to be performed. The needs of the organization or job  
form the starting point. You are only truly competent  
if you can show competence independently in  
an authentic context.

## **In short:**

A competence is a cluster of related 'KSA'  
**K** = knowledge **S** = skills **A** = attitudes  
that enables a person to act effectively  
in a job or situation.

I know!  
I can!  
I want!

## The competence model in a bird's eye view: **competence domains**

In this competence model for storytelling, there are eight competence domains. Together, these domains form the field of storytelling. Those domains are: research, craftsmanship, art, performance, training, applied storytelling, tradition, entrepreneurship.

Each domain is 'managed by a supervisor'. They approach storytelling from a specific angle, from a certain viewpoint. So the different competence domains can be related to different functions of the storyteller. We speak of the researcher, the craftsman, the artist, the performer, the trainer, the applier, the tradition bearer, the entrepreneur.

All these roles should not be viewed separately. They hold hands. They often walk together. Sometimes, one sets the other in motion. They form the entirety of you as a storyteller. But according to the situation, one of them can come to the foreground and take the lead, or disappear into the background again. You can compare it to being a partner, a parent, a friend, a storyteller, a teacher, a neighbour... You can be all of them at the same time, but you don't perform them all at once.

Good to know: not all domains are exploited by every narrator, or not all functions are executed by every storyteller. That is why we speak of main domains and additional domains.

## These four competence domains are **the main domains**.

**Every performative storyteller, amateur or professional, should become proficient in this on a lower or higher level.**

### RESEARCHER:

he is curious and interested, he likes to search and research, broaden his horizon, analyse and reflect.

### CRAFTSMAN:

he wants to prepare his material, master his tools or instruments, apply his techniques, have a way of working.

### ARTIST:

he likes to experiment and create from an inner drive, and wants to express himself in a personal way.

### PERFORMER:

he wants to communicate with and move an audience, and is confident and prepared to do this.

# These four competence domains are **additional domains.**

Not every performative storyteller has to be all of this.  
It depends on the choice, the need, the nature,  
the tradition of the storyteller.

## **TRAINER:**

he likes to initiate, train and coach others  
in his own field of expertise.

## **APPLIER:**

he does not set storytelling as a goal, but uses it as  
a means to help develop something else.

## **TRADITION BEARER:**

he carries on the oral tradition of a culture or community,  
keeping it alive and passing it on with respect for the past  
and a view of the future.

## **ENTREPRENEUR:**

he knows how to promote, manage and  
develop his business.

## The competence model in frog's perspective: **competences**

The competence domains are each divided into five competences, which together cover the domain.

### **Every domain has received the same number of competences.**

This is to prevent someone from thinking one domain is more important than another. There is no hierarchy. Also not in the presentation of the model, neither horizontally nor vertically. It can help to imagine the model is lying flat on a table and all competences are puzzle pieces, that can change places.

### **Some competences cover a larger area than others.**

Several competence boxes cover an entire series of KSA's (knowledge, skills, attitude), while others contain a few.

E.g. 'Master body and voice' is a very large box.


The boxes are created this way, because they form a whole in themselves. E.g. 'Master body and voice' is about mastering 'instruments' you use for storytelling.

### **Every competence is formulated in a way that it can be set at different levels.**

E.g. 'Research background of stories and oral storytelling'

- A child in primary school can look up from which country their story originates.
- A master student can carry out thorough research into the origin of a story.

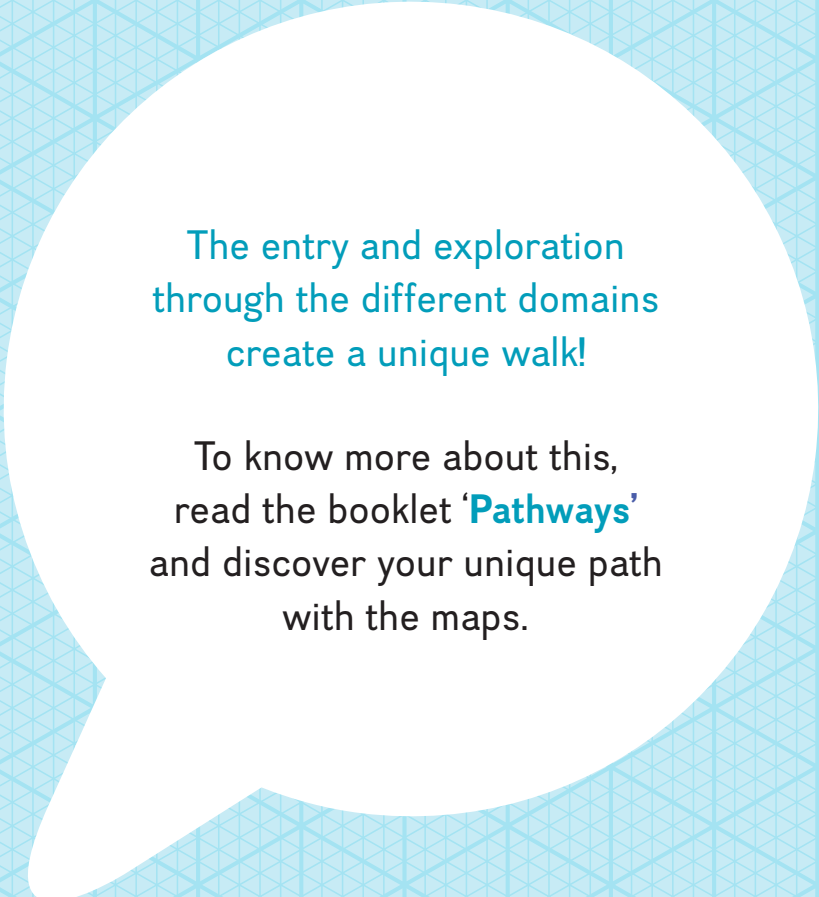




You will find  
all the competences  
at the large framework  
in this box.

At the front they are presented on their own,  
at the back with a few examples.  
If you like, you can hang the framework on the wall  
in your classroom, to refer to it during class, to  
inspire a class discussion, to show that not only  
the final result but the entire process is important!

## Your unique pathway!



The entry and exploration  
through the different domains  
create a unique walk!

To know more about this,  
read the booklet '**Pathways**'  
and discover your unique path  
with the maps.

# Your unique fingerprint!



The composition and proportion of the different competences create a unique artist on personal level! a specific training on educational level!

To know more about this, read the booklet '**Fingerprints**' and explore your unique fingerprint with the cards.

# What are the benefits of this model?

It suits art education, which means **art and education**.

- ➔ It is **open** enough to connect with art.  
(Art is not measurable, seizable, rigid...)
- ➔ It is **oriented** enough to serve education.  
(Education needs to be goal oriented.)



It is **universal and general**,  
but it can be made **personal and specific**,

by breaking down the general competences into specific competences, with learning outcomes and educational suggestions in a curriculum.

It can be embraced by  
**many storytelling traditions**  
-despite the differences and specificities-  
to work freely with it  
according to their own insights.



It can be applied to  
**many types of oral storytelling training**  
-initial and continuing,  
short term and long term,  
non formal and formal,  
from amateur to professional-  
by choosing which competences  
the training focuses on  
and at what level.

It leaves room for **the unique path**:  
every storytelling student will walk  
their own path through the different domains,  
starting from what they like or know best,  
then broadening their horizon by discovering  
areas they are less familiar with.



It leaves room for **the unique you**:  
in the end every storytelling artist  
will embody another composition and proportion  
of the different competence domains.



It uses **clear, concrete and active language**.

E.g. at the level of the competence domains: 'the researcher' represents the official domain of 'research'.  
By personalizing this, it seems less like a domain outside of yourself, but it feels more like a function you can take on.

E.g. at the level of the competences:  
'master a repertoire' instead of 'repertoire', ...  
Most competences have a verb to make them active  
and a noun to make them concrete.



It offers **active and visual tools** to work with.  
E.g. playing maps to fill in, playing cards to work with.

It can **emphasize**

the specificity of a certain training, study program,  
course or teacher.



It can **inspire, invite or challenge**

a student who learns the profession by attending  
workshops, to choose workshops in the different  
competence domains.

a student who learns the profession by attending  
a long term training, to develop themselves in all the  
competence domains.

a teacher or study program to become more complete  
if they choose to offer a more complete training.

It links oral storytelling to many  
**other performing arts**  
because the main areas of  
the researcher-craftsman-artist-performer  
apply to every  
musician, dancer, actor ... !



**Enjoy your journey!**

## ORAL STORYTELLING in 8 COLOURS

This toolbox - developed by Veva Gerard - is one of the instruments to guide the storyteller's professional development and is created in the frame of the FEST-NET international project.

Based on and inspired by  
[www.kunstigcompetent.be](http://www.kunstigcompetent.be) and [www.artistiekecompetenties.blog](http://www.artistiekecompetenties.blog)  
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