

# Sheherazade



1001 Stories  
for Adult Learning

## SHEHERAZADE COURSE MODEL & EXTRA EXERCISES

Based on the Pilot Course and the National Training Days  
Notes: Jennifer Land - Editors: Guy Tilkin & Michèle Paulus

# One and all are cordially invited to the Storytelling for Adult Learning Course

## **Who is invited?**

You, Adult Educators, Teacher trainers, Social Workers, Storytellers, Trainers, Cultural Organisations, Librarians, Counsellors, Language Teachers, Tourism Professionals, Warlocks and Witches, Princesses and Princes, Knights and Damsels, Goblins and Elves, one and all!

## **Why?**

To learn about and explore the power of storytelling in Adult Learning, to explore the art and magic of Traditional Tales, to workshop the richness and healing powers of Personal Storytelling, to put yourself into the wandering shoes of the Storyteller. After all, we all come from long lines of Storytellers do we not?

Storytelling is as old as the hills. Ever since our voice box evolved we have sung songs and told stories. It must be in our DNA. Storytelling is a vital continuation of how we continue to connect with each other. Throughout our history, Storytelling has enabled us to put aside our current circumstances and see the world with renewed energy and perspective. When a story is told from the heart, it weaves a powerful spell, captivating listeners and teller alike.

Come and learn how to tap into this ancient power. Get a new perspective of your life by exploring and telling your story - change the world for the better by understanding that we are all part of Earth's story.

### 1) The Storyteller's Toolkit:

In this part of the course we look at the basic skills needed to tell a story in an engaging way. In a supportive environment, we practice use of voice and body, how to remember a story by images, how to give life to characters, how to introduce tension and resolution... We use traditional tales and look at their structure and what makes a satisfying 'story-arch'. This allows us to improvise and discover more freedom in our telling. This day is very practical with lots of opportunities to tell, listen to and share stories. Participants will come away with a handful of 'ready-made' stories and the tools to launch themselves (and their learners) into lively storytelling.

### 2) Autobiographical Stories

In this part we explore our own lives and how we can convey some of it in a well-crafted story. Through exercises in duos and small groups we start to share episodes on specific themes, see what happens when we tell somebody else's story and how we react to hearing our own story told.

### 3) Applied storytelling

In this part of the course we look at how we can use storytelling in different contexts. Through exercises, discussions and examples we examine how we can facilitate the use of storytelling at our own workplace. The course consists of theoretical background material

which points out the value of storytelling, and we work on the basis of different approaches. This course model offers ideas, a structure and exercises to help adult educators apply stories and storytelling in their work. The model is based on the pilot course organized by the Sheherazade consortium in Alden Biesen. The training is based on the methodology as developed in the project and described in the manual. Most exercises in this course model are new and can be considered as an additional set to the ones described in the manual. You will also find some comments from the participants and advice from the storytellers.

#### Time frame

The course is conceived as a three day course. Workshops last 1,5 hours and breaks are scheduled in between. The ideal setting is 15 participants. We advise you to split up large groups and to alternate the workshops on day two (two trainers needed).

Concept and training: Ida Junker, Thomas Carlsson, Iwan Kushka and Heidi Dahlsveen.

The Sheherazade consortium will continue offering this course in the frame of the new KA1 action in the Erasmus+ programme.

# Workshop “Working with Autobiographical / Personal Stories”

(concept: Ida Junker & Tomas Carlsson)

## Section1

*Opening of the session – The storyteller begins with a story while all participants sit in a circle.*

### **Warming-up Exercises**

#### ***Exercise 1: Talking Ball – who we are and where we come from***

Format: Sitting in a circle

Material: Ball

Content and Procedure:

Pass the ball around in the circle and introduce yourself by name and where you come from

#### ***Exercise 2: Name and Action***

Format: Standing in a circle

Material: None

Content and Procedure:

Each person introduces themselves and accompanies their introduction with an action. The group then repeats the name and action 3 times. This continues around the circle.

#### ***Exercise 3 is the same as Exercise 9 on Page 41 of the Sheherazade Manual***

#### ***Exercise 4: The Story of my name***

Format: working in pairs

Material: None

Content and Procedure:

Each person explains where their name comes from i.e. the story of their name. It might be a family tradition, a local saint, a place name etc.

#### ***Exercise 5: May I borrow some fire***

Format: Sitting in a circle with one person in the centre of the circle

Material: None

Content and Procedure:

The person in the centre of the circle begins by “begging for some fire” from the participants as their fire has gone out.

Whilst the person is moving from person to person, all other participants are swapping chairs. The aim of this exercise is that the person in the middle must try to acquire a vacant seat as the swapping takes place. If the person in the middle cannot get a seat after some time, he/she can shout “fire, fire” and everyone must swap seats and the person left standing in the circle must repeat the exercise and begin to beg for some fire!

### ***Exercise 6: Everyone who has.....change places***

Format: Sitting in a circle

Material: None

Content and Procedure:

The person in the centre of the circle begins the exercise by saying “everyone who has.....for example curly hair; black shoes; glasses, wearing underwear, etc. change places. Everyone with the stated item must change places, with the last person standing, repeating the exercise.

This is a very useful exercise when working with migrants and people with low language skills.

### **Questions from the Group:**

*Can this work with adults that are not motivated?*

Play the games and if they do not want to participate, invite them to stay in the room and observe. You cannot force people to do it.

*How to build your repertoire?*

You build your repertoire over time. Begin to record your stories so that you can review them and build upon them. Practice them in front of friends to perfect the telling of the story and build your own confidence.

### ***Exercise 7: Remember my name/ word game***

Format: standing in circle

Material: a small soft ball

Content and Procedure:

Begin by passing the ball to your neighbour on the left and thank the person you got it from and say the name of the person you are passing it to.

Then change places and while still standing in the circle, throw it to someone in the circle, saying their name and then thanking the thrower.

Then add in another ball and keep the game going with 2 balls.

Then change places in the room (no longer in the circle) and pass the ball and also send a word with the ball. Then the person catching the ball, throws it again with a word associated with the original word.

### ***Exercise 8: Hooray I have...dilemmas***

Format: Sitting in a circle

Material: Ball

#### Content and Procedure:

Sitting in a circle, each person says “hooray, I have a new camera, a red car, etc.” Then, the exercise is repeated with the question “why do I have a new camera? why do I have a red car?”

Then walking and mingling – working in pairs, we say “I have a red car and then the other person, introduces a problem, such as “Oh your red car has no engine”...then move again...

The purpose of this exercise is to demonstrate that a story without a dilemma, is not a story... we are just testing the potential dilemmas behind our statements. Repeat the exercise and make the dilemmas as bizarre and crazy as possible.

## **Section 2**

*The storyteller started the second part of the session with a personal story about a boy with a dorky she met when she was 7 years old. It was an embarrassing story as she did not behave in a good way towards this boy.*

### ***Exercise 9: Telling a personal story from an embarrassing memory***

Format: Working in pairs

Material: None

#### Content and Procedure:

Sitting next to your partner, each person tells a story of a time in which they were embarrassed. The person listening shows that they are also interested in the story through behaviour. Swap roles and repeat the exercise.

Changing places with everyone on the left in the pairs standing up and moving one place, this is a simple way to create new pairs.

*The storyteller tells a story about a new memory: of a time when he/she was a child, of his/her favourite place in his/her house – describing the games he/she played describing the colours, noises he/she made, etc.*

### ***Exercise 9 a: “A happy peaceful place” for you***

Format: Working in pairs

Material: None

Content and Procedure:

Working with a new story, a new memory, and a new listener, each person tells a story of a happy peaceful place for them. The person listening shows that they are also interested in the story through behaviour. Swap roles and repeat the exercise.

### ***Exercise 9b: Using either the embarrassing or happy place story.***

Format: Working in groups of 4

Material: None

Content and Procedure:

First in pairs, partner A tells their story and then the listener “adopts” the teller’s story and re-tells it, repeat this exercise in 2 different pairs in the group (A&B C&D; A&C B&D, A&D C&B, A&B C&D) – it will be told through 2 people – they will change the story as this is natural and you will hear your own story back. You tell the last story you heard.

The exercise requires you to listen carefully to your own story at the end and to see what image it conjures up – this is a way of identifying what the listener hears as the most important elements of your story – and it might not be the details that you think are most important.

On review, the majority of people re-told the embarrassing story as there is a clear sense of a dilemma.

### ***Exercise 10: Sitting in a circle – Smells and Memories***

Format: Sitting in a circle, this exercise is undertaken by each participant in peace and quiet

Material: Paper and pens, 6 jars of scents (coffee, peach, vanilla, tarmac etc.)

Content and Procedure:

The storyteller passes around some jars of scents and each person writes down details of the memories that the smells evoke - What does it remind you of? On a page there are 3 -4 words written to describe each smell.

In an open session, each person feeds back about the memories they have related to the smells – this will set up the work for the afternoon session.

## Section 3

### **Exercise 11: Follow the leader (energiser)**

Format: Standing in a circle

Material: None

Content and Procedure:

Imitate the actions and sounds of the Leader i.e. the person standing in the middle of the circle. This exercise is geared to getting the group warm and active after lunch.

### **Exercise 12: I am a Vampire....**

Format: Standing in the circle, with one person in the middle

Material: None

Content and Procedure:

The person standing in the middle of the circle imitates and acts like a vampire pretending to “turn” the others into vampires by placing their hands at their necks. In order to be rescued, the “victim” needs to make eye contact with someone else in the circle and then that person calls out their name and the vampire moves to the next victim. The exercise continues for approximately five minutes.

### **Exercise 13: Securing your Partner**

Format: Sitting in a circle and working in pairs, with one sitting and one standing behind with arms behind their back. There is one empty chair in the circle.

Materials: None

Content and Procedure:

The person standing behind the empty chair calls someone in the group to take the empty seat and their partner (standing behind) must try to prevent the person from leaving by grabbing them. If the person is prevented from leaving, the person with the empty chair calls another name and so on. Then switch so that the person standing is now sitting and play again.

#### **Note:**

*For certain cultures, there might be a problem with touching especially between men and women in the group, so you may need to check before undertaking this exercise.*

*Personal stories: when working with personal or autobiographical stories, the stories themselves can be simple. One way of creating a story can be simply by observing what you see in everyday life. Tell stories about special subjects. When working with migrants, often you have to tell stories that are concrete i.e. about an animal, not necessarily about feelings, like happiness etc.*

**Exercise 14: Story Mingle taken from Page 44 of the Sheherazade Manual refer: Exercise 18**

**Exercise 15: Creating your own personal story**

Format: Working on your own and then in pairs.

Materials: Pen and Paper

Content and Procedure:

Create your own personal story by developing a short script with pictures - one short story from your life or experience (12 minutes). Working in pairs, tell your personal story. Once the telling is completed, the listener will state the most dominant image that emerged for them during the telling.

**Exercise 16: “I see” – Visualisation taken from Page 44 of the Sheherazade Manual**

**Exercise 17: Telling your story**

Format: Standing in a circle

Materials: None

Content and procedure:

One by one, do the following:

1. Make a face that describes an emotion in your story
2. Say a line from your story
3. Demonstrate a movement or gesture in the story
4. In groups of 2: tell the stories (making the gestures, sounds, etc.) with the person telling standing in front of the group. No comments after the stories, just silent applause!

## End of the Workshop

The workshop concludes with an oral feedback session.

# Workshop “Working with Traditional Stories” (concept: Iwan Kushka)

## Sections 1 & 2

### Warming-up exercise

#### **Exercise 1: Tapping**

Format: Standing in a circle

Materials: None

Content and Procedure:

Tap and rub yourself to get energy into your body whilst moving up and down your arms, legs, head, face etc. (3 minutes)

#### **Exercise 2: My Bony lies over the Ocean**

Format: sitting in a circle

Materials: None

Content and Procedure:

The group collectively sings “my bony lies over the ocean”. The lyrics are as follows:

My Bonnie lies over the ocean  
My Bonnie lies over the sea  
My Bonnie lies over the ocean,  
O bring back my Bonnie to me

Chorus:

Bring back, bring back, O bring back my Bonnie to me, to me  
Bring back, bring back, O bring back my Bonnie to me.

- Every time the word starts with B either sit or stand – brain gym style exercise
- Clap every time there is an “o” in the word you clap
- Then do both together

#### **Note:**

*Pilot course in Alden Biesen: The storyteller provided an overview of the session by beginning with an Iranian traditional story of “Nastran Mullahanjah”. He explained that he will focus on the oral tradition of storytelling. If you read a story in a book, it can be quite lifeless – but when it is told, it can come to life and be very engaging. We are not going deep into the methodology of storytelling, but rather focus on the “telling” and how it might be applied, but first it is useful to get a feel for the story and where it comes from. Imagery and symbols in stories make it very rich. The morals in the stories are also very important. The structure of the story is simply a call of adventure, with a hero, something happening i.e. “retrieval of the boom” and with the hero coming back after the adventure, the hero has changed, but the*

*reality remains the same. Storytelling is a secret ritual unlike any other art form as both the storyteller and the audience are invested in the creative process.*  
*Recommended further reading on the subject: Joseph Campbell.*

### ***Exercise 3: Counting in Pairs***

Format: Standing in pairs

Materials: None

Content and procedure:

Working in pairs, count to 3 (i.e. 1, 2, 3) alternative in the pairs. When each pair has mastered this exercise, increase the level of complexity:

- count to 3 as before, but now when you say 1 you pretend to push a button
- count to 3 as before but now when you say 1 push the button on 1 and lift your leg on 3

### ***Exercise 4: Clapping Exercise***

Format: Standing in a circle

Materials: None

Content and Procedure:

Each person claps in sequence (in turn) moving through the circle, building a collective rhythm as each person begins to anticipate the clap.

- Repeat with your eyes closed, listening and anticipating when to clap.
- Then in free form moving throughout the room, pass the clap by using eye contact to indicate who you are going to send the clap to.
- Then walking in a circle free form, repeat the exercise.
- Then back in the circle, clap with your neighbour in unison, moving through the circle. It then appears if 2 people are creating just one clap
- Then moving throughout the room, walking repeat the exercise.

### ***Exercise 5: Leader/Follower***

Format: Freeform

Material: None

Content and Procedure:

Walking throughout the room, when you meet someone stop and say "Barracuda" in unison.

- Then repeat the exercise, stopping and saying "Marvellous".
- Then stop saying Marvellous and keep walking. Then when you meet someone, jump up together in unison.
- Then walking again, when you meet the person you can either say "Barracuda", "Marvellous" or "Jump Up" together. This is useful in terms of figuring out who is leading and who is following.

### ***Exercise 6: Mirroring***

Format: Working in pairs

Material: None

Content and Procedure:

Begin to mirror the actions, facial expressions and sounds of the person you are standing with. Do the activity in unison....mirroring the behaviour.

### ***Exercise 7: Back to Back***

Format: Sitting back to back in pairs on the floor

Material: None

Content and Procedure:

Sitting back to back with your partner, breath together, close your eyes, make sure you have contact with your lower back. Hum into your lower back, giving it some volume. Then lift your arms out to the side and say "aawwwh". Then slowly open your eyes and get back onto your feet. Standing in a circle, massage your face, and wake yourself up - there are more muscles in the face than anywhere else in the body. Then let's make some noises with it. Standing in a circle, each person sings a short refrain

### ***Exercise 8: Music Machine***

Format: Sitting back to back in pairs on the floor

Material: None

Content and Procedure:

One person starts by making a sound and an action – machine like. Each person then joins in by making a complementary sound and action creating a music machine. You can mix this up, by combining a tool and an emotion each time such as happiness and a hammer, sadness and a saw, madness and a pliers and so on. It is important that members of the group loose themselves in the exercise.

### ***Exercise 9: Gibberish***

Format: Working in pairs

Material: None

Content and Procedure:

Working in pairs, each group create a story or situation and act it out, with no words, just sounds and the audience has to guess what is happening.

### ***Exercise 10: A scene from the village***

Format: Working in trios

Material: None

Content and Procedure:

Take space in the room. Each person in the trio is a representative of a village and once a year, the 3 people come together to tell of the most important event that took place within their tribe in the past year. Each person has to tell the story using only actions and sounds “gibberish” but no English and the other two people have to guess what is being told. The audience can ask questions. There is 1 minute per person to complete the exercise.

### ***Exercise 11: Take a tour***

Format: Working in pairs

Material: None

Content and Procedure:

Walking around the room, Partner A points to things in the room and names them, bringing Partner B on a tour of the room. Repeat the exercise, pointing at items and stating what it is NOT! Then swap roles and partner B brings the person on a tour, stating what things are not.

### ***Exercise 12: Wisdom of the Circle***

Format: Standing in a circle – full group

Material: None

Content and Procedure:

Working as a group, a proverb is created one word at a time. Going around the circle each person adds a word in order to make a sentence or “proverb”. An alternative of this exercise - is that someone in the circle asks a question – and then the group, word by word, formulate an answer or response.

### ***Exercise 13: New Choice – Improvised Stories Page 43 exercise 16***

## Section 3

*The storyteller starts the afternoon session by inviting all participants to find a place in the room and lie on the floor. He/she tells the story of “Saavitri” and then to re-introduce people back into the room, begins chanting an Iranian morning song. The group joins in the singing and then begins singing the song in rounds.*

### **Exercise 14: Life Questions**

Format: Working in pairs seated facing each other

Material: None

Content and Procedure:

1. Partner A has to think of a question that they have in their life – they gain from the exercise if it is something that is a real question in their life.
2. For 1 minute Partner A, begins to think of their question and completes the minute by posing the question (a question with a question mark at the end) to Partner B.
3. The next step, both partners swap seats.
4. Then Partner A, tells a 3 minute improvised story completely unrelated to the question...beginning with “once upon a time” while Partner B just listens.
5. Now they swap places again and Partner A reflects on the connection between the question posed and the improvised story told. Partner B can interject and contribute to the reflection if needed.

Repeat the exercise with Partner B posing a question etc.

Feedback in the circle with the wider group

Time: 15 minutes

*The storyteller tells the story of Saavitri.*

### **Exercise 15: Guided Tour**

Format: Working in pairs

Material: None

Content and Procedure:

Bring your partner on a guided tour of the story of Saavitri using images. Just speak, don't think about it too much, let the images flow. Partner B asks questions to help the story flow. Continue this and then swap roles whilst mid-story.

### **Exercise 16: Skeleton of the Story**

Format: Working in small groups

Materials: the Skeleton of a story

Content and Procedure:

1. Each group is given the skeleton of a story by the facilitator (see below)

2. Each group then develops their story to be told at the end of the exercise with each person telling an element of the story. They use many images, describe sounds, add feelings and emotions to the story to bring it to life.
3. Allocate 30 minutes to the creation of the story and 10 minutes for the telling of the story.

#### Skeleton of the First Story:

Wonderful Kingdom – a beautiful voice of the princess in the kingdom – King and Queen very proud of their daughter – one day the princess stopped talking – the kingdom went into decline, no birds singing, flowers dying, people depressed etc. – the King & Queen tried to get their daughter to speak - the King summoned expert doctors – nothing worked and they became desperate – King approached wizards for help – nothing worked – one day along came a shepherd – meet with the princess – told a story “of 3 men a sculptor, tailor, teacher whom made a woman giving her life, clothes and words – the shepherd asked who should she marry - Princess spoke saying the one who gave her words (teacher) – kingdom came alive again – they fell in love and married – moral: the power of storytelling.

#### Skeleton of Second Story:

Once upon a time, a young handsome man named Slatan – played amazing music on a small instrument with golden strings - he was handsome and talented but poor - no one wanted to marry him - each night he went to the river and played his instrument - One night the water in river began to swirl and rise up – a creature appeared - the King of the River – invited Slatan to his kingdom under the river - he thought it was a dream but beside him a big bright salmon made of gold – he knew it was real - He went to town - sold his salmon and made lots of money - bought a ticket for a boat - he travelled on the boat for 2 weeks, he didn't know how to get to the castle - suddenly a hand raised out of the river and he jumped into the water – he saw the King and the Queen of the river - King had 12 Imps (his daughters) - The king requested him to play - the king began to dance - the Queen asked him to play something else as the Kings dance was causing waves and putting the ships in danger - he broke his string and stopped playing - King got mad and refused to let him return home - King asked him to stay and in trade he could choose a daughter for a bride – Slatan could not choose as he did not want to offend the King - the King chose his daughter Volta - big wedding and on the wedding night, the Queen approached Slatan warning him that as soon as he touched his new wife, he would be destined to stay under the sea forever - He froze - He approached the room where his wife was waiting for him - he could not kiss her - when he explained this to his new bride, she told him that if it didn't happen on that night it would never happen – Slatan woke up and was beside the river - He thought it was all a dream but then he found the money in his pocket – he was never seen again but his music can be heard by the river.

#### Skeleton of Third Story:

Once upon a time, young lady very beautiful - All men of the kingdom travelled to court her – she had a gift, she would read their thoughts and hearts – no man pleased her - after years, she got bored, left town and locked herself away in a castle - no-one called – one day a prince passed the castle - looked up at the window and fell in love - the Prince had a hot temper – charged up the stairs and demanded to marry her - she didn't like his temper and said that she would rather die than marry him - He took her away and locked her in the cellar - Each morning the Prince appeared and asked her to marry him each day she refused - One day, the prince had to go away on business - this was the day the woman had finished building an escape tunnel – she escaped to town also, rented an apartment, changed her appearance - she waited for the Prince and when he saw her - fell in love - he asked her to marry him and she says yes - they get married and have a baby - After a year, he has to leave for business - She knew this might happen and got a trusted nurse to mind the child and left also - She went to next town ahead of her husband and she did the same again - She rented an apartment and changed her appearance - He arrives at her door and asks her to marry him and she says yes - They get married and had a baby - after a year, he had to

leave for business - this happens exactly again – after one year, he starts thinking about the woman he has left in the cellar - realises that he must return home and free the woman - when he does this, she asks him why things are different and why he wants to release her - He tells her the story - He goes back to his throne and waits. Then the wife and the 3 children appear and he realises what has happened and the family is together and they live happily ever after.

## Workshop “Didactics in Storytelling: Applying Storytelling to your Work” (concept: Heidi Dahlsveen)

*The purpose of this session is to use the Sheherazade Manual as a guide and to see how you might adapt the contents contained therein to the realities of your own work environment.*

### Section 1

#### Warming Up Exercises

##### **Exercise 1: Check-in**

Format: Standing in a Circle

Material: None

Content and procedure:

Each person “checks-in” by telling how they are this morning or something about the previous night...and then calls on the next person by name to check-in.

##### **Exercise 2: Getting to know the Group**

Format: Free form standing in the room

Materials: None

Content and Procedure:

The facilitator divides the group into A, B, C, D and asks people to stand in the group that most reflects them. Once everyone is in a group, there are short conversations with your neighbour to get to know them. Each time A, B, C, D means something different. For example:

<b>A:</b> Storyteller with a little adult learning experience	<b>A:</b> Married	<b>A:</b> Freelances	<b>A:</b> Brown Eyes	<b>A:</b> Work with Language
<b>B:</b> Storyteller with a lot of adult learning experience	<b>B:</b> Living with someone	<b>B:</b> Formal Adult Training	<b>B:</b> Blue Eyes	<b>B:</b> Work with Inclusion
<b>C:</b> Adult Trainer with a little storytelling experience	<b>C:</b> In Love	<b>C:</b> Informal Adult Training	<b>C:</b> Green Eyes	<b>C:</b> Work with Language Inclusion
<b>D:</b> Adult Trainer with no storytelling experience	<b>D:</b> Single	<b>D:</b> Other places	<b>D:</b> Mixture of colour eyes	<b>D:</b> Researcher or something similar

### **Exercise 3: Warming Up exercises**

1. Divided into smaller groups: Introduce yourself and then identify a food type that begins with the same letter of your name. Then the group repeats what they have heard and includes themselves and passes on the for example Stefanie - Strawberries, Ida - Ice-cream...etc. You can use other items other than food
2. In a standing circle, the person in the middle has no home, they must call the name of a person in the circle and swap places with them...keep this going until most people have swapped places.
3. Third name game is risky.  
Begin to walk around in the room, aware of others in the room. The facilitator calls out the name of some in the room and the rest of the group stops that person from falling
4. Working in pairs, one person demonstrates a moment and the other person asks what they are doing? Partner A states what they are not doing (for example if the person is jumping up and down, they might say that they are washing a window) and then Partner B imitates washing a window and then Partner A asks what they are doing and they say something else, like riding a bike and so on.
5. Face to Face and Back to Back – working in pairs, each pair go back to back

*Discussion:* In groups of four spend the next 45 minutes discussing the warming up exercises and identify how you would apply them in your work – feedback will be given at the end. This is an opportunity to reflect on the content of the sessions to date.

## **Section 2: Technical Activities**

*In this section, the facilitator concentrated on the use of the voice and working with the Voice in Storytelling.*

### **Exercise 4: Working with the Voice**

Format: Working in Pairs

Material: None

Content and procedure:

One person is a seller and the other person is a buyer and the buyer wants to buy a sound and the seller must create the sound. The Buyer can then ask for a change or modification to the sound and then they swap roles.

### **Exercise 5: Playing with words**

Format: Working in small groups

Materials: Pens, markers, an assortment of small items

### Content and procedure:

The facilitator gives a “prop” for example marker, pen, empty bottle etc. to a member in each group. The person holding the prop must image it as an object and make an action so that the rest of the group can guess what it is. If the group members cannot guess, the person must do another action until it is guessed.

### **Exercise 6: Working with Compound Names**

Format: Working in small groups

Material: None

### Content and procedure:

One person states a compound noun like football; then the next person takes the last part of the word and makes a new compound noun, like ballgame, and so on until the group runs out of ideas. A new word is then introduced and the exercise continues. This is a difficult and challenging exercise especially when working in a foreign language.

### **Exercise 7: Using Alliteration**

Format: Working in small groups

Material: None

### Content and procedure:

The group creates a story using alliteration for example: The boy bought a book, he headed home...etc.

### **Exercise 8: Using Synonyms (Synonyms are words that are similar or have a related meaning to another word)**

Format: Working in small groups

Material: None

### Content and procedure:

Make a story together, using synonyms as much as possible, taking it in turns to create a sentence for the story.

### **Exercise 9: Story Creating**

Format: Working on your own for 3 minutes

Materials: none

Content and procedure:

Think of a story where....?? Take a partner in your group and tell the story, then swap roles.

**Exercise 10: Advanced exercise: Make a riddle (4 minutes)**

Format: Working on your own and then in pairs

Material: None

Content and procedure:

Find an objective in the room that can be the inspiration for your riddle. It has to be in the room, for example a chair. Using paper and pen, describe the item in detail – like the chair has 6 legs, 4 legs, a back, you can sit on it -> then brainstorm what else has 6 legs, 4 legs, a back, you can sit on etc. Using this information, create your riddle...what has 4 legs, that is not a dog, you can sit on but is not a horse and so forth. Take a partner from your group and test your riddle out on them, can they guess what you are trying to describe?

Then a couple of people are invited to share their riddles out loud with the wider group.

Discussion:

20 minutes in your groups, discuss:

- What are the skills of a storyteller?
- What have you learned that you can use?

## Section 3: Telling a Story

*Working on the stories on Page 51 of the Sheherazade Manual, each person is invited to read through the stories and pick one to work with for the rest of the session.*

**Exercise 11: Storytelling**

Format: Working in pairs

Material: Sheherazade Manual

Content and procedure:

Working face to face with your partner. Close the manual not using the written text and re-tell the story to your partner through the use of “gossiping” with your partner interacting with you also.

**Exercise 11a:** Visualise a picture from the story and describe the scene to your partner using “I See” exercise. Alternate between the partner, giving each person a chance to complete the exercise.

**Exercise 11b:** Using the same story, your partner asks you 3 questions about the story and you must give specific answers and then swap.

**Exercise 11c:** Using words and mime, act out a small piece of the story individually. Using only mime, tell a small element of your story and then using words tell a small piece of the story (look what happens)

**Exercise 11d:** Your relationship to the Room

How did you stand in the room and your connection with the audience? Work in your own little world – it is not interesting to the eye for everything to be in the middle. Try use new angles. Create your own space and then tell your piece again. Then one more time add silence as an element – move in the silence – really force silence into the story.

## **Exercise 12: Building your skills when telling a story**

Format: Working in pairs

Material: None

Content and procedure:

Combine these elements (exercise 11) and tell your small piece of the story to your partner. The purpose of this exercise is to give feedback and this can be a risky thing to do, so the approach to be used is based on the approach of a Swedish Storyteller. When giving feedback, there are 2 types:

- Creative feedback – what worked well?
- Technical feedback – what you can work more on?

Only give creative feedback to your partner.

Once this exercise is completed, the Facilitator invites group feedback on the performance element of the exercise.

## **Exercise 13: Brainstorming**

Format: the facilitator leads the brainstorming exercise under the themes of Language and Inclusion

Materials: Flipchart and markers

Content and Procedure:

1. Ask the participants to say out loud their associations with the 2 core themes of the Sheherazade Project.
2. Individually, each participant is given 20 minutes to create a lesson plan for a storytelling workshop that they could use in their own work environment drawing on the exercises and input over the previous 2 days.
3. Participants are encouraged to think about the following elements:
  - Space
  - Time
  - Participation

- Language or Social Inclusion – what is your aim
- Warming-up
- Technical Activities
- Workshop itself
- Use the story you have been working on as a starting point

4. Then in small groups, take 5 minutes each to introduce the lesson plan created and receive feedback from group members.

*Here are some examples of the ideas that the Sheherazade course participants came up with based on their experience:*

**Example 1:**

What?	A project in a multi-cultural neighbourhood. The neighbourhood has changed a lot in the past 20 years
Theme:	Inclusion
Aims:	To bring people together Find the talents of your own How can we use all these talents in our neighbourhood?
How Long:	8 weeks, half day per week
Energisers	Name Game – with the alliteration element Musical Chairs My Bonnie...
Technical Exercises:	Buyer: Seller Listening Game
Using the Story:	We'll use the story where man is created and the snake. We want to tell that stories and all participants have to imagine they're an animal with a special talent.

**Example 2:**

Space	Large Room
Time	11 am – 1 pm
Participants	18 pregnant young women
Aim	Confidence building and working on self-esteem
Technical	Working with personal stories
Warm-up	Creating ground rules Name game: Introduce themselves, then their neighbour Name game: in normal voice, in different voice, with an action
Workshop	Exercise about an embarrassing story Telling stories in pairs Telling stories in small groups
Feedback	Oral feedback and close

**More exercises and a methodological background in 8 languages can be found in the manual on: [www.sheherazade.eu](http://www.sheherazade.eu)**