



Training Curriculum and Guide

R3- Training Course for Youth Workers of Folk Tale Boxes

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INTRODUCTION

FOLK TALES - THE PROJECT

With the slogan “Career Preparedness and Life Navigation with Folk tales” we will use the Folk Tale work method to develop sets of self-help and training tools for young people and their advisers and coaches to think through their choices and motivation to design their next life and career steps.

"Let me go, my dear mother, to probe my fortune" - storytelling and Folk tales had been guiding people's lives for generations in the past. And actually, they have a lot to say about how to start an adult life, how to navigate in-between separation from parents, study and work for young people. Working with Folk tales is a good coaching method to work with all the different issues around the life start of young people.

Folk tales are a way of narrative therapy. The stories – and the analysis of them – can support learning from the situations portrayed, the behaviour of the characters and the ways of solving problems. Folk tales teach us of trial and error and of not giving up, even when it's hard. These stories can influence the way we live, and the way we think. Using Folk tales from different countries also provides a good opportunity for increasing cultural awareness.

So we can all become queens and kings of our own lives, and live happily ever after....

The main objectives are to

- improve the preparedness of young people for career and life choices by developing their self-reflection, their resilience as well as to encourage them to make active decisions and to take their life and career planning into their own hands;
- to increase the acceptance of cultural diversities and to develop positive attitudes towards sustainability.

THE CONCEPT

Life start is always difficult, but it's never been as difficult as now, when the future is completely uncertain because of climate change, world migration and economic crises. Sustainability has several meanings, not only ecological, but economic and social issues and goals (SDG-s) also consider part of it, and young adults have to navigate among all those different issues, like between Skylla and Charybdis. That means they have to be prepared for changes, challenges, - which are actually

entrepreneurial skills - as well as “traditional” life start skills as carrier choice, separation, setting up an independent life, and setting and sticking to goals.

In our Probing Our Fortune - Career Preparedness and Life Navigation with Folktales we are developing a set of tools for young people and youth workers, who are interested in:

FOLK TALES AS COACHING METHOD

Folk tales had been guiding people's lives for generations in the past. They have a lot to say about how to start an adult life, how to navigate in-between separation from parents, study and work for young people. Working with Folk tales is a good coaching method to work with all the different issues around the life start of young people.

FOLK TALES AS PROBLEM SOLVING TOOL

Folk tales reflect upon different kinds of situations people face, and all life situations have their relevant Folk tales. Our ancestors still had a close connection with the symbol system of folklore and therefore when a storyteller chose a story, people did understand what it meant: what situation the story hero (protagonist) faced and how s/he solved it. This way folk stories worked (and still can work) as threads to solve personal problems, as patterns to learn from about connections and problem solving.

FOLK TALES AS EMPOWERING INSTRUMENT

There are stories about leaving the paternal house, stories of marriage problems, stories of conflicts between brothers and sisters, or parents and children, stories of friendships and so on. People in these stories do solve their problems somehow: they develop their personalities to become kings or queens of their lives, they kill dragons of their own bad customs and attitude and collect magical objects of own competencies and skills. As the stories are not about dragons and magical wands – these are all stories of coping and connection, in which everything, every place, every person and being, every object is within our internal world. In each story, the hero(ess) is empowered, reaches to her/his inner resources, and takes steps to change their fates into better.

MAIN RESULTS OF THE PROJECT

By the end of the project the following tools will be available and downloadable from the project website:

Result 1: Generic Framework and Screening Tool

- The Generic Framework which contains a desktop research to assess career preparedness factors and potential development outcomes as well as results of the focus group reports done in each country with young people and youth workers.
- The Screening Tool on Career Preparedness for counsellors

Result 2: The Folktale Boxes

Six Folk Tale Boxes, containing tools for self-help and counsellor work, such as the analysis of the tales, cards on the scenes of the tales and assessment questions for self-help and coaching, instructions for coaching on the specific tales, and also group work schedule and tools to work with the tale in youth groups.

The idea behind the Folk Tale boxes comes from Metamorphosis Folk Tale Therapy, developed by Ildikó Boldizsár. It says that all life situations have their own Folk tales, and Folk tales are narratives developed by our ancestors showing the steps to be made in these life situations in order to reinstate a good balance of life.

Result 3: Youth Worker Training Curriculum

A two-level training course for training peer mentors and youth workers on the use of folk tale boxes and the screening tool. There will be core modules, which are to be delivered to peer mentors by the youth workers, and modules, which are for the youth workers themselves delivered by our trainers.

LEARNING GOALS AND OUTCOMES

Target group

Full Curriculum: The target group of the Full Curriculum are youth workers, trainers, carrier guides, counsellors, social workers, teachers, who are working with young people in groups and in one-on-one situation.

Core Modules: The target group of the Core Modules is young people, who are willing to support other young people in the use of folk tales for personal life problem solving. We call these youth peer mentors. The core modules are to be delivered to peer mentors by the youth workers trained in a full curriculum

Logistics

Length : Core modules : 14 hours, full curriculum : 24 hours

Number of modules : 4 core modules, 3 extended modules

Number of participants : 6-20

Tools needed : indicated

Learning Outcomes

- to increase the skillsets of youth mentors in using the project results for self-help as well as for mentoring, such as facilitation and active listening skills
- to provide general background knowledge on working with folk tales
- to provide own experiences on Folk Tale boxes on different levels

THE SCHEDULE OF THE CURRICULUM

MODULES:

	MODULE TITLE	LENGTH	CORE /FULL
<u>1</u>	INTRODUCTION OF PARTICIPANTS AND CREATING A SAFE PLACE	4	C /F
<u>2</u>	OWN EXPERIENCE WITH FOLK TALE BOXES (Folk tale 1)	2	C/F
<u>3</u>	<i>WORKING WITH FOLK TALES – AN INTRODUCTION , THE USE OF THE SCREENING TOOL AND THE FOLK TALE BOXES</i>	4	F
<u>4</u>	OWN EXPERIENCE WITH FOLK TALE BOXES (Folk tale 2)	2	C/F
<u>5</u>	FACILITATION OF FOLK TALE GROUPS	4	F
<u>6</u>	ACTIVE LISTENING AND COUNSELLING SKILLS	6	F
<u>7</u>	MODULE 8: EVALUATION AND CLOSING	2	C/F

TIMETABLE AS OF YOUTH FOLK TALE TRAINING OF TRAINERS PILOT

TIME	Monday	Tuesday	Wednesday	Thursday	Friday
9.30-11.00	M1- Introduction	M3 - General background knowledge of working with folk tales	M5 - Facilitation of folk tale group workshops	M6- Active listening skills	Setting up coaching circles and follow up
11.15-12.45	M1 Creating a safe place	M3- Use of the screening tool and the Folk Tale boxes	M5 Facilitation skills	M6- Empathy labs	M7: Feedback and closure: Evaluation and feedback on the folk tale box spider web Closing circle
12.45-15.00	Lunch	Lunch	Lunch	Lunch	Lunch
15.00-16.30	M2- Aminbeg folk tale box – own experience	M4- Rebeka folk tale box – own experience	Connecting professional study visit to the Puppet Theatre in Palermo	M6- Counseling skills and supervision – practice with Puss in Boots cards	
16.45-17.00	Reflection	Reflection	-	Reflection	-

MODULES

MODULE 1: INTRODUCTION OF PARTICIPANTS AND CREATING A SAFE PLACE

Time: 4*45 minutes = 180 minutes

Schedule:

Time	Activity	Tools needed
10 minutes	Trainers introduce the training course and the schedule to the participants	
10 minutes	<p>Arrival to space: It is a non-verbal exercise.</p> <ol style="list-style-type: none"> 1. Participants are asked to walk around the room / space of the workshop in a comfortable tempo / speed. Not in a circle, but tend to those places, where there are less people, in order to keep a flow of people. 2. Participants are asked to look around in the space, go to the places, objects, they are curious about, look at them, even touch them. Get familiar with the space. 3. Participants are invited to turn their attention to themselves. First to their feet, how it is getting in contact with the floor / ground as they are walking. Move the feet. The facilitator gives instructions by bodyparts from feet to head to move, shake, circle, to arrive to the body. 4. Participants are invited to open up their attention to others, greet each other with eye contact, later with touch, hand shake, etc. 	Music loudspeaker, music
20 minutes	<p>Personal introductions with the use of symbol cards, pictures or symbols:</p> <ul style="list-style-type: none"> - Everybody takes a card which they feel show something from them, and another which they feel as against them <p>One by one they introduce themselves with the help of the cards</p>	Symbol pictures cards,

15 minutes	<p>Collecting the expectations:</p> <ul style="list-style-type: none"> - Expectations from myself - Expectations from the peers - Expectations from the training / trainers <p>There are three trees drawn on flipchart, and all people are writing up their expectations into post-its, or pieces of sticky papers, and then post it on the “expectation trees”.</p> <p>The trainer sums up the expectations and reflects, if necessary.</p>	3 flipchart, markers, post-its
10 minutes	<p>Setting up the common rules of the training.</p> <p>It is important to mention the basic rule of “group secret”.</p>	Flipchart, marker
25 minutes	Name learning and team building small games	Small ball
	BREAK	
20 minutes	<p>Nonverbal Attunement Exercises</p> <ol style="list-style-type: none"> 1. Participants are asked to walk around the room / space of the workshop in a comfortable tempo / speed. Not in a circle, but tend to those places, where there are less people, in order to keep a flow of people. 2. Participants are invited to continue walking. Their comfortable tempo is now level 5. The facilitator gives instructions to change the tempo down (to level 4-3-2-1) or up (level 6-7-8-9), changing every couple of seconds. 3. Participants can be invited to walk at level 5, but backwards. 4. People walking backwards. 5. People continue to walk forward. If someone stops, everyone stops. If someone starts, everyone. (Then continue with one walking further, two walking further, while others are still stopping) 6. People pairing up. They are leading each other with a pen or a spagetti in between their palms (one of them leading, one of them following, then change). Changing partners, changing roles. 	

50 minutes	<p>Dyad</p> <p>The last pair stays together. They take place in front of each other.</p> <p>One of them will talk, the other will only listen (cannot comment, ask, etc, only listen silently, with supportive body language) – for 4 or 5 minutes. After that roles change, the other talk, and the first listen for 5 minutes. There will be 2-4 rounds (4-4 or 5-5 minutes), with different pairs.</p> <p>The trainer is measuring the time and telling when to change.</p> <p>Questions:</p> <ul style="list-style-type: none"> - Who are your favourite heroes / heroesses in stories or movies? Why are they inspiring for you? What can you learn from them? - Who are the most annoying / hateful antagonists? Why are they annoying for you? What can you learn from them? - Who are your favourite helpers / assisting characters? What do they do which you feel is very supportive? What can you learn from them? - What is your favourite magical object? What can it do which you would like to have? <p>After each round, a plenary discussion of a couple of minutes.</p>	
20 minutes	<p>“Meta”-reflection on creating a safe space: what and how we did it, what are the most important parts of a safe space.</p>	

Background information:

Meta-reflection: What is a safe space?

Space is a term which refers usually to the external, physical environment. From external point of view, safe space is a place where our client feels safe. However feeling safe is much more than being guarded from the elements, it also includes an internal feeling of safety and trust, which occurs in the “internal” space of the person.

Working with the safe space is an active and aware practice to create a transitional space in the physical world, where our workshops take place, where the person also feels emotionally safe. It

includes the safe and comfortable, fitting place, the building and maintaining of trust between the participants, for the time being as well as for the future.

Key factors for practice:

- Well-defined boundaries (timewise, placewise, rulewise)
- Incremental building of trust and feeling of safety with exercises
- Rule of confidentiality (people are not talking about other people's shared experiences to others outside the workshop)

MODULE 2: OWN EXPERIENCE WITH FOLK TALE BOXES (FT1)

2*45 minutes = 90 minutes

Time	Activity	Tools needed
15 minutes	Warm up game (trainer's choice)	
60 minutes	Folk tale workshop (described in the Folk Tale Box)	According to Folk Tale box
15 minutes	Reflection, feedback	

MODULE 3: WORKING WITH FOLK TALES

Time: 4*45 minutes = 180 minutes

Schedule:

Time	Activity	Tools needed
10 minutes	Warm-up games / trainer choice	(depending on the game)
10 minutes	Opening circle: How are you? What do you bring with yourself from yesterday?	
10 minutes	Sharing in pairs: A question discussed from the previous session's fairy tales.	
60 minutes	The basic background of working with folk tales – a lecture and discussion Me as a Storyteller (Video)	projector
	Break	
40 minutes	Drama exercise: All small groups prepare a short situation, scene with the chosen magical objects and heroes / enemies from Module 1 it to the other groups, which make guesses about the skills they can learn from these characters and objects.	
30 minutes	The presentation of folk tale boxes and their use.	A folk tale box. Projector
10 minutes	Self-assessment with the screening tool	Mobile phones with online tool

Background information:

There is an available video on working with tales [here](#).

On working with fairy tales

"Fairy tales are about trouble, about getting into and out of it, and trouble seems to be a necessary stage on the route to becoming. All the magic and glass mountains and pearls the size of houses and princesses beautiful as the day and talking birds and part-time serpents are distractions from the core of most of the stories, the struggle to survive against adversaries, to find your place in the world, and to come into your own.

Fairy tales are almost always the stories of the powerless, of youngest sons, abandoned children, orphans, of humans transformed into birds and beasts or otherwise enchanted away from their own lives and selves. [...] Fairy tales are children's stories [...] focus on the early stages of life, when others have power over you, and you have power over no one.

In them, power is rarely the right tool for survival anyway. Rather the powerless thrive on alliances, often in the form of reciprocated acts of kindness [...]"

(Christine Woodward)

Folk tales (and other parts of folklore like rhymes and folk songs) show a way how to look at the world around, but it is usually different. In folk stories there is no alienation from Nature – actually other beings or imaginary beings are also important actors. If we look at folk stories, we can see that in their people live in good peace of nature, as if not, they face severe consequences (dragons, storms, wreath of the sun or the sea).

Ildikó Boldizsar, Hungarian folklore researcher and folk tale therapist says that actually folk tales reflect upon different kinds of situations people face, and even more: all situations (life situations and conflicts) have their relevant folk tales. Our ancestors still had a close connection with the symbol system of folklore and therefore when a storyteller chose a story, people did understand what it meant: what situation the story hero (protagonist) faced and how s/he solved it.

This way folk stories worked (and still can work) as threads to solve personal problems, as patterns to learn from about connections and problem solving.

Indeed, if we look at folk tales and dig deeper inside them, we can experience this: there are stories about leaving the paternal house, stories of marriage problems, stories of conflicts between brothers and sisters, or parents and children, stories of friendships and so on. People in these stories do solve their problems somehow: they develop their personalities to become kings or queens of their lives, they kill dragons of their own bad customs and attitude and collect magical objects of own competencies and skills. As the stories are not about dragons and magical wands – these are all stories of coping and connection, in which everything, every place, every person and being, every object is within our internal world.

"An old man spoke to his grandson. "My child," he said. "Inside everyone there is a battle between two wolves. One is Evil. It is anger, jealousy, greed, inferiority, lies, and ego. The other is Good. It is joy, peace, love, hope, humility, kindness, empathy, and truth." The boy thought for a moment. Then he asked, "Which wolf wins?" A moment of silence passed before the old man replied. And then he said, "The one you feed."

(Native American Folk Tale)

On telling and listening of stories

But what happens during storytelling? It is always a pleasure to listen to stories and to tell them. Stories can

- edify (values, moral qualities, behavioural patterns, practical philosophy)
 - inform (way of thinking, way of life, cultural element, what to do in life-threatening)
 - embolden (they are filled with hopes and dreams + encouragement)
 - amuse (there are several jokes and anecdotes about foolish man)
 - console (in mourning + nobody remains alone)
 - create inner images (stories include many psychologically significant topics and they describe these feeling with help of images)
 - and heal
- depending of course on the situation.

Stories can help someone who is in trouble or who feels lost create a new story for his or her life. They can revise the despondency and loneliness too. When somebody listens to a story about a hero or heroine who is in the same situation as her/him, the first feeling is that she/he is not alone. All troubles that happened to her/him have already happened somewhere, sometime, somehow. Stories are the common language of humankind, and when you are in a story you are together with all the people who were listening to this story earlier.

In addition, heroes of stories never remain alone. They start off their journey on their own but during their journey they meet somebody who help them in the guest – let's call him a 'helper'. This term comes from Vladimir Jakovlevich Propp who described seven character types of stories in his famous book 'The Morphology of the Folktales, 1928 – and one of them is the 'helper'. The hero and the helper make an alliance, and the helper will accompany the hero along the way. In Metamorphoses Fairy Tale Therapy – which partly based on Propp's morphology – this helping role is the most important. The helper has the capabilities the hero needs to achieve his goal. And the helper is the one who eliminates the hero's loneliness. But who is this helper? And where is she/he: outside or inside? These are remarkably exciting and motivating questions for people in crisis.

They do not understand what exactly is going on, but if the story touches on their psychological state, they will immediately feel its influence, and they will return to the story again and again and reflect on its motifs. They will sense that the story is speaking to them and about them, though they may not understand exactly how. The story becomes an enigma that must be solved in order to be able to discern its message. The energy invested in figuring out an enigmatic tale is itself part of the healing processes.

Every child and every adult loves to listen to stories, though each of them in different ways. Some people are enchanted by the story itself, while others are enchanted to recognize themselves in the story. If we simply talk to someone who finds himself or herself in crisis and we share a story – whatever happens to come to mind – with this simple gesture we have already helped a great deal.

Their sufferings and tribulations have been shared, and they have probably found some consolation in our presence. Their anxieties begin to subside, they feel a renewed sense of vigor, and life seems full of hope. Targeted storytelling, meaning that we tell stories that have been specially selected for a particular situation, places emphasis elsewhere. Stories show us the paths towards a state of balance without us actually drawing attention to this.

To create this healing connection through stories – it is the third secret of my method and maintaining this connection is the responsibility of storyteller.

In ancient times, the storyteller was the voice of the unconscious. He was the guardian and mediator of knowledge and the experience that had been gathered over the course of centuries by other storytellers. Nowadays the storyteller also bears responsibility for the value of this knowledge and for psychological truth. During oral storytelling – and it is very important I don't mean reading – the storyteller can create balance between the left and right hemispheres of the brain, and he is responsible for the birth of new inner images. If you want to use healing stories to a person who is in crises, this is the kind of storyteller you have to be. When somebody listens to a story similar to his/her situation, and he/she recognizes himself/herself in the story, this special connection is deeply experiential and highly personal. It develops a special state of mind it named "storylistening trance".

"Storylistening trance" is the term of Fran Stallings who published a very important article in 1988. She described the trance as an intense, actively focused attention state.

In storylistening trance

- **anxiety is reduced**
- **life force**
- **and vitality is strengthened**
- **hope and capability for actions increases**
- **and the codes of the story open for the listeners.**

In this healing connection quick and effective help can be given. People in a storylistening trance are calm, alert, and physically motionless, yet mentally very active. They are concentrating, and their attention is directed inward, towards themselves, while at the same time they keep their connection to the storyteller and the story. During storytelling they build their own inner pictures which help them imagine new possibilities and invent new solutions.

MODULE 4: OWN EXPERIENCE WITH FOLK TALE BOXES

Time: 2*45 minutes = 90 minutes

Schedule:

Time	Activity	Tools needed
15 minutes	Warm up game (trainer's choice)	

60 minutes	Folk tale workshop (described in the Folk Tale Box)	According to Folk Tale box
15 minutes	Reflection, feedback	

MODULE 5: FACILITATION OF FOLK TALE GROUPS

Time: 4*45 minutes = 180 minutes

Schedule:

Module	Activity	Tools needed
15 minutes	Warm up game (trainer's choice)	
5 minutes	Opening Circle	
30 minutes	Working with a tale – working with myself: Creating the objective and subjective matrices. Discussion of objective (and subjective) matrix of the fairy tales of Module 2 and 4	Handouts: Subjective and Objective Matrix (for all)
30 minutes	Group work (30 min): Creating the objective and subjective matrixes of the Fairy Tale “Puss in Boots”	Puss in Boots (for all small groups)
15 minutes	Sharing in plenary	
	BREAK	
10 minutes	Warm up game (trainer's choice)	
30 minutes	Creating a Safe Space, and setting up the Space (lecture) The structure of a folk tale session (lecture + discussion)	
30 minutes	Designing the space and structure of the Puss in Boots fairy tale in small groups	Puss in Boots (for all small groups)

20 minutes	Sharing and analysing, feedback	
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Background information:

There are available videos on facilitating folk tale and storytelling workshops [here](#) and [here](#).

Where do you start when working with storytelling as a facilitator?

When you want to work with the story as a facilitator, the first step is to work with the story yourself. It is necessary to have a "subjective" interpretation of the story, an interpretation of the story for ourselves, before we start working with the story as a helper, as it is very important not to try to impose our own interpretation on the clients. To do this, we need to know what our own interpretation is. On the other hand, it is also important to interpret the fairy tale in relation to our own lives, so that we do not run into questions and topics that trigger an emotional reaction in us while working with the client.

At the same time, however, we also need to interpret the story itself, to think through the possible interpretations from the client's point of view.

Ildikó Boldizsár calls these two approaches the objective and subjective story matrix. In the objective matrix, we interpret the story, while in the subjective matrix we examine ourselves in the light of the story.

The objective matrix of a tale:

- Who is the hero of the tale?
- What is the life situation?
- What is the challenge of the tale?
- Who/what are the helpers?
- Who is the opponent? Here you should think about symbolic opponents, those internal struggles, that a person has to overcome.
- What is the solution?

The subjective matrix of the tale:

- Who am I in the story? I may identify with the hero as a helper, but I may identify with another character.
- Where am I in the story? Which of the scenes?
- What is my role here? What is my task in this place?
- What is my own internal adversary that I must overcome to move forward?
- What is my inner help, my own resources for change?
- What object would I bring out of the story for myself?
- What is the very concrete thing I need to do to move forward in this situation?

After a thorough reflection on the story, we can begin to work with our client(s) on the story. If we are working with the client in an individual helping process, the main question is really where we start, in which location, at what stage of development our client is. We may have already found this out along

the previous conversations, but we may give them the story or they may listen to it and determine this for themselves.

Then, based on the client's interpretation and the interpretations made in the previous sessions, go through the questions formulated in the previous sessions and on the cards during the facilitation process, which may sometimes take several sessions. Not all questions need to be worked with, some are relevant, others less so. It is possible that new questions will arise from the questions on the card and we will move on from there. The cards are mainly questions, but sometimes the reader is clearly given a problem to solve.

Sometimes you may come across a topic that is no longer in the scope of this story. We can then continue with another story and return to this one later.

Setting up the space:

The setting for the story group should be prepared according to the atmosphere of the story. It is important that participants can sit in a circle - perhaps not on chairs, but on cushions. There should be a clear point of entry, which could be the door to the room, but if this is not possible or the room is too large, then a 'gate' should be set up.

Aim for sufficient but not too much lighting. If there are tables, place them at the edge of the room, they can be useful for individual work. If there are no tables, bring drawing boards or folders for participants to write or draw on.

Next to the 'gate', already inside the space, make symbol cards that participants can choose from on entry and can take their place by making their choice. These can be OH cards, Dixit cards, or even your own collection of pictures or postcards, the main thing is that they express different situations and feelings, and should be at least one and a half to two times the number of participants, so that everyone can choose.

In the centre of the circle defined by the seating, it is worth putting a colourful scarf, perhaps a flower or a symbol related to the story. In the case of Aminbeg, this could be a violin, chess, parchment, pennies - all of them, or if you are focusing on a particular theme or object.

Outside the circle, handy for the group leader, place any other props you want to use, including story cards, story card contours.

If storytelling is done using video, the computer, projector, screen/wall surface, speakers should also be prepared and tested so as not to hinder the process.

If the group is assembled in the room when we start, ask everyone to leave the room and display the symbol cards, scarves, symbols only when the group is waiting outside.

Tools needed:

Shawl for the center of the circle, decorative items, symbol cards, writing pads if needed, pens, colored pencils, drawing tools, the Story Box cards, and enough copies of the outlines printed for each participant.

Possibly: computer, projector, screen/wall space, speakers

Script

(times are approximate, group dependent)

1: Entrance

Duration: 5 minutes

Allow group members to enter, preferably one at a time, and give them each a task related to the tale. It can be from the folk tale cards.

Instruction: "Choose a card that expresses this and then take a seat with this card."

When everyone has made a choice and is seated, let's join in.

2. Get in the mood

Duration: 10-15 minutes

Discuss the cards chosen by the participants. Don't go round in a circle, not everyone necessarily has to share their card. When everyone who wanted to has shared their choice, let's talk about what learning and development is.

During the conversation, ask questions from the first folk tale cards.

Storytelling

Duration: about 10 minutes

When similar stories are told and we continue with the story, ask the following question:

- There was somebody who had a similar life situation. Would you like to hear his / her story?

The storytelling should be done with live words first of all, because this way we can keep in touch with the participants. If it cannot be done in live word, you can read the story or watch the audio/ short film together.

If we are using live word storytelling, we can ask participants to close their eyes and listen to their breathing before the story and then start the story when the group is focused.

You can also use a musical instrument (e.g. koshi, kalimba, sansula) to get participants in the mood for storytelling.

At the end of the story, again ask participants to close their eyes and, allowing enough time to activate their own internal imagery, give the following tasks:

- Pick a colour from the story!
- Pick a smell from the story!
- Pick an object from the story!
- Look around you, where are you in the story? What surrounds you, who surrounds you?

Processing:

Duration: 35-40 minutes

After everyone has returned from the story, discuss who has taken what out of the story, what landscape they found themselves in. You don't have to answer, everyone can volunteer to speak if they want to. For locations, you can ask the participants what the task is there.

During the processing of the fairy tale, you can rely on the detailed descriptions in the folk tale boxes. You can work with the questions of the cards, as well as the contours. You shall leave enough time for processing and thinking through the question meanwhile coloring, or drawing.

After each task, you can give time for sharing in pairs or small groups (2-3 people), but also initiate a plenary discussion on the question.

You can work in more depth only on 3-4 topics.

Closure / Exit:

When our time is up, there will still be people drawing, colouring, working. We will conclude the session by having everyone exit the story space for the next few minutes. You will go out to the gate and meet whoever is ready, one by one.

There, you ask him to show you what they prepared, and ask about a relevant next step after the tale.

MODULE 6: ACTIVE LISTENING AND COUNSELLING SKILLS

6*45 minutes = 180 minutes

Time	Activity	Tools needed
15 Minutes	Warm up game (trainer's choice)	
45 minutes	What is active listening?	Projector, laptop
25 +5 minutes	Empathy labs / 1 st round <ol style="list-style-type: none"> After the lecture of active listening and supportive communication, there will be groups of three formulated. The facilitator describes the exercise: <ol style="list-style-type: none"> Out of the three people one will be a counsellor, one will be a case-giver and one observant. The case-giver will describe his or her problem (for example of a school situation) The counsellor's role is listening and supporting the communication with active listening tools The observer does not take part in the discussion. His or her role is to observe the use of communicational tools as well as the level of rapport built between the other two. The small groups are setting up their chairs the way that two chairs are facing each other, and the third is in observant position The groups decide about the roles. 	Handouts: Communication barriers Communication tools

	There will be 25 minutes given for the counselling, and another 5 minutes to debrief within the small group.	
	BREAK	
30 minutes	Empathy labs assessment 1 st round <ol style="list-style-type: none"> 1. How participants felt in the role of case-giver, counsellor and observer (start with case-givers) 2. How much they could use the active listening tools and avoid communicational barriers? 3. How much rapport was built between the counsellor and case-giver? 	
25 +5 minutes	Empathy labs / 2 nd round	
30 minutes	Empathy labs assessment: Feedback from client role, support role, observer role	
	BREAK // Longer break	
SECTION II	This section can be, and in the pilot training has been integrated into Module 3 and Module 5, after self-experience in Module 2. Participants got a “homework” after the modules: In Module 2 the homework was to select a question from the cards, which touches them. In Module 4 the homework was a specific question selected from the folk-tale cards.	
40 minutes	Pair / Small group work with folk tale boxes: questions shall be selected by the participants according to which of the questions touched them from one of the tales of Modul 2 and 4. Other participants take on the counsellor role, and listen to them.	
40 minutes	Peer small group work with folk tale boxes: use a pre-selected question from one of the tales of Module 2 and 4. This way all participants work with the same issue and can support deeper understanding.	
10 minutes	Discussion and feedback	

Background information:

Active listening tools:

A communication tool we can use for counselling is the approach of **active listening by Thomas Gordon**¹. The foundation of his model is to pay attention to our own and others' feelings and maintain open communication. For this, we need to avoid the communication barriers, which can halt the other person when sharing his/her emotions, and use active listening techniques, which encourage the other person to continue sharing. Often we use them without realizing it, and they are coming from a good intention.

Some of the most common communication barriers are the following:

- *Commands*: ("Stop obsessing about this.") When we are giving commands to others, we demonstrate our power over them. This might lead to the other person trying to hit back (metaphorically), which can result in a fight.
- *Threatening*: ("If you continue being so needy, I don't want to listen to you anymore.") It is similar with threatening the other person – it makes him/her feel attacked and creates fear. He/she might change the behaviour, but on the long-term, this strategy disturbs the relationship between people.
- *Lecturing*: ("You clearly haven't followed the steps I recommended. You should pay more attention, otherwise you will never get out of this situation.") When we start lecturing someone when they talk about their feeling, it can easily create a sense of humiliation in the other person.
- *Advising*: ("You should try waking up earlier every day and spend half an hour on sorting it out.") When we give advice to others when they are in a difficult emotional state, it can create similar effects as lecturing. The other person might feel "stupid" for not finding out the right solution themselves. Ideas for solutions can come after the emotions are shared and the person is ready to think about them.
- *Own stories*: ("Now that you are saying that it made me remember about the time when I was moving to a different city. It was October and already cold...") If someone talks about his/her feelings, and as a response we start to talk about what has happened to us, it demonstrates to the person that we are not really interested in what his/her state is – we rather shift the focus on ourselves.
- *Logical arguments*: ("Here is where your argument is wrong: she couldn't possibly know this at that point because she was not there when it happened.") Logical arguments are similar to advices in these kinds of situations, as a person who is overwhelmed by his/her emotions is usually not able to listen to reasons, therefore they don't help to solve the situation.
- *Encouragement*: ("Cheer up! You will do better next time.") Encouragement can be useful in certain situations, but when for example someone tells us that they feel sad, and our response is "Cheer up", the other might feel that he/she is not allowed to feel what he/she feels.
- *Criticizing*: ("You also made mistakes in this situation.") Criticizing the other person who feels bad about something might make him/her defend him/herself instead of continuing sharing.
- *Joking*: ("Haha, if he is so annoying you should just put him on a boat and send him to New Zealand!") If we start to joke about someone's emotions, even if our aim is to lighten the mood, it can easily hurt them and stop them from sharing more.

¹ Gordon, Thomas – Burch, Noel (1974). Teacher Effectiveness Training, P. H. Wyden (and 17 more editions)

- **Labelling:** (“You are such a people-pleaser.”) If we put labels on the other person, he/she might feel that he/she is not understood as a person, and won’t feel encouraged to share more.

While it is important to avoid the barriers above, there are tools to demonstrate that we are interested in what the other person is saying and that we listen to it. These are the following:

- **Mirroring** (“I see that you were distressed when you couldn’t finish in time.”): When we use mirroring, we try to put it into words what we see/hear from the other person. We don’t interpret, but describe what we understood. It doesn’t really matter if we are not exact in our observation, as the other can correct us and continue sharing.
- **Open questions** (“How did you feel about the change of plans?”): If we want to know more, we should phrase our questions in an open way, so the other feels he/she can share his/her feelings. If he/she can only answer with a yes or no, he/she might not go into details.
- **Rephrasing** (“So you are saying that you were bored during the game.”): Rephrasing the other’s comments serve the aim of making sure we understood him/her well, and also give a chance for the other to describe his/her feelings in more details.
- **Self-exploration** (“I also feel angry, when someone doesn’t listen to my ideas.”): We can share a bit of ourselves in order to facilitate a discussion about feelings. It is important not to shift the focus on us (as by telling an own story), but show that we often feel the same way.
- **Summarizing**: (“So you have made a mistake, and your friend is angry at you now. You would like to make the situation better, but you don’t know how.”) Summarizing what we have heard during a discussion can help people become more aware of what has happened and this way they can take away more from the situation.
- **Informing**: (“You can call this hotline to ask about missing persons.”) In case we can help the other person by sharing concrete information on a troubling topic, we should do that. These are situations where the issue is more about a concrete problem than about difficult emotions.

MODULE 7: EVALUATION AND CLOSING

2*45 minutes = 90 minutes

Time	Activity	Tools needed
15 minutes	Warm up game	
15 minutes	Collection of Exercises and Principles (Learnings)	Flipchart and markers
10 minutes	Reflection on expectations – looking at the expectation trees (from Module 1), and removing those post-its, which have been “met” (by persons)	
30 minutes	Spider Web game	Ball of yarn

	<ul style="list-style-type: none"> • Ask the participants (and facilitator as well, if taking part*) to sit in a circle, as close to each other as possible. • Take a ball of string and give it to a participant to begin the exercise. • State that the goal of the exercise is to give positive feedback to one another. • The person who commences the exercise, puts the end of the thread of the string around their finger. • They then throw the ball of string to another member of the group, giving them personal feedback; for example, <i>Anna, I really liked the way you could see how things might work in the classroom.</i> • This participant catches the ball of string and puts the thread around their finger, choosing another participant and throwing the ball to them whilst again giving feedback. • This way there will be a connecting line between participants - and after a while a lot of crossing lines, forming a spider web-like network. • Ask the participants to give feedback to those who have not yet been included. • After everyone (including the starting participant) has received feedback, you can then continue with 'free choice' statements until the end of the activity. For example: Ask the participants to talk personally to the other person, not in general; so not <i>I enjoyed working together with Julia</i>, but <i>'Julia, I enjoyed working together with you.</i> • When the exercise has finished, ask the participants to stand up, and try to move the web by moving their connected hands. <p>You can reflect on the number and strength of connections and interconnectedness within the group.</p>	
20 minutes	<p>Closing Circle</p> <p>Anything else, any feedback to others and the facilitators</p>	

WARM UP AND ENERGIZER GAMES

- *PRINCESS – PRINCE – DRAGON*

Time span: 5-10 minutes

Number of participants: any

Equipment needed: –

A stone-paper-scissors exercise, where the princess beats (seduces) the prince, the prince beats (kills) the dragon, and the dragon beats (eats) the princess.

There are two groups, which at the same moment (1-2-go) have to act according to their chosen character.

Princess: dances and says “lalalala”

Prince: kills the dragon with its (imaginative) sword: hss/hss

Dragon: eats the princess as a monster (noise: woowoowww)

- *HI!*

Time span: 5-10 minutes

Number of participants: any

Equipment needed: –

This game can have many variations, as different elements may be introduced depending on the group, their age, topic or aim, etc.

We form a circle. The elements of the game are gradually introduced one by one, to ensure that players can keep up with them. As the game goes on, new elements can be added or even created together with the group.

HI!: Players pass this element around by pointing to a person next to them and shouting ‘HI!’. The direction it travels in is constant until changed by a different element.

Ushiebushie: Whenever someone is next to say ‘Ushiebushie!’, they can instead form an X with their hands and yell ‘to change the direction of the game’.

Hello: A person on their turn can point to anyone who isn’t their neighbour and say Hello!’. The person they pointed to will continue the game in a direction they choose, with any element of their liking.

Nobel prize: if somebody says Nobel prize, s/he can go around in the circle, and others cheer for him /her.

Fiesta: If a person on their turn shouts ‘Fiesta!’, everyone starts dancing in place. The person who started it can stop after a few seconds by continuing with a different element.

- *WHAT’S IN MY POCKET*

Time span: 5-10 minutes

Number of participants: any

Equipment needed: –

Persons sitting in a circle. The leader tells the group that we are going to tell stories made up from what is in your pocket. And what is in the pockets will be something very big that is not possible to carry in a pocket, but as we are working with imagination everything is possible.

Person no. 1 starts by saying to the person sitting to the right (no. 2) “you don’t know what I have in my pocket”.

The neighbour no. 2, replies “Yes I do, you have a” and comes up with something big that would really not be found in anyone’s pockets.

No. 1 then replies: “That’s right, and I have it there because” and makes up a story about why it is there.

Then it is time for no. 2 to say to no 3 “You don’t know what I have in my pocket?” Continue the whole circle around.

• *POOR LITTLE MEOW, MEOW*

Timespan: 5-10 minutes

Number of participants: any

Equipment needed: –

Players form a circle, with one person standing in the middle. The one in the middle plays the role of a cat. They have to choose someone from the circle, approach them and meow at them. The person approached has to resist laughter, pet the cat and say, ‘poor little meow, meow’. If they succeed, the cat has to find a new person and start again, otherwise the cat and the target switch places and roles.

• *GUARD*

Timespan: 10 minutes

Number of participants: any

Equipment needed: smaller objects or a chair

Players start at one end of the room and have to bring the objects needed for the game back there from the other end of the room. But the objects are guarded by someone. The guard should frequently turn their back to the players – during this, participants can move freely. However, when the guard turns back towards them, anyone caught moving is petrified. Those who get petrified have to crouch down and can’t move until they are freed. This is done by a predetermined sequence of actions (such as touching the shoulder of petrified person, swapping places and jumping thrice). If freed, the player can resume moving as normal, but saving someone risks the helper getting petrified as well.

The game ends when either the players successfully delivered every object and freed everyone or the guard has petrified every player.

• *TOUCH BLUE*

Timespan: 10 minutes

Number of participants: any

Equipment needed: smaller objects or a chair

The facilitator calls out the names of colours. The participants should touch an object of this colour as soon as possible. Next step could be, that everybody touches a piece of clothing or accessories of a group member of this colour.

- **BALL ACROBATICS**

Timespan: 10 minutes

Number of participants: any

Equipment needed: smaller objects or a chair

Participants are asked to stand in a circle (no table within them). They have to pass around a ball, which has to land with a person, where it hasn't been, and end up with the starting person. They have to remember from whom they got, and whom to pass. They can practice the passing of the ball, the goal is to be as fast as they can.

When they have a confirmed experience (after 3-4 rounds) of the passing, the Trainer introduces one more ball, which is to go around on the same root. The Trainer keeps adding extra balls to the game, until apparently the group cannot handle the situation.

HANDOUTS

HANDOUT: OBJECTIVE AND SUBJECTIVE MATRIX

The objective matrix of a tale:

- a) Who is the hero of the tale?
- b) What is the life situation?
- c) What is the challenge of the tale?
- d) Who/what are the helpers?
- e) Who is the opponent? Here you should think about symbolic opponents, those internal struggles, that a person has to overcome.
- f) What is the solution?

The subjective matrix of the tale:

- a) Who am I in the story? I may identify with the hero as a helper, but I may identify with another character.
- b) Where am I in the story? Which of the scenes?
- c) What is my role here? What is my task in this place?
- d) What is my own internal adversary that I must overcome to move forward?
- e) What is my inner help, my own resources for change?
- f) What object would I bring out of the story for myself?
- g) What is the very concrete thing I need to do to move forward in this situation?

HANDOUT - COMMUNICATION BARRIERS

Commands: When we are giving commands to others, we demonstrate our power over them. This might lead to the other person trying to hit back, which can result in a fight.

Threatening: It is similar with threatening the other person – it make him/her feel attacked and creates fear. He/she might change the behaviour, but on the long-term, this strategy disturbs the relationship between people.

Lecturing: When we start lecturing someone when they talk about their feeling, it can easily create a sense humiliation in the other person.

Advising: When we give advise to others when they are in a difficult emotional state, it can create similar effects as lecturing. The other person might feel “stupid” for not finding out the right solution themselves.

Own stories: If someone talks about his/her feelings, and as a response we start to talk about what has happened to us, it demonstrates to the person that we are not really interested in what his/her state is – we rather shift the focus on ourselves.

Logical arguments: Logical arguments are similar to advises in these kinds of situations, as a person who is overwhelmed by his/her emotions is usually not able to listen to reasons, therefore they don't help to solve the situation.

Encouragement: Encouragement can be useful in certain situation, but when for example someone tells us that they feel sad, and our response is “Cheer up”, the other might feel that he/she is not allowed to feel what he/she feels.

Criticizing: “You also made mistakes in this situation” – criticizing the other person in this way makes the other person defend him/herself instead of continuing sharing.

Joking: If we start to joke about someone's emotions it can easily hurt them and stops them from sharing more.

Labelling: If we put labels on the other person, he/she might feel that he/she is not understood as a person, and won't feel encouraged to share more.

HANDOUT - COMMUNICATION TOOLS

Mirroring (“I see that you were distressed when you couldn’t finish in time.”): When we use mirroring, we try to put it into words what we see/hear from the other person. We don’t interpret, but describe what we understood. It doesn’t really matter if we are not exact in our observation, as the other can correct us and continue sharing.

Open questions (“How did you feel about the change of plans?”): If we want to know more, we should phrase our questions in an open way, so the other feel he/she can share his/her feelings. If he/she can only answer with a yes or no, he/she might not go into details.

Rephrasing (“So you are saying that you were bored during the game.”): Rephrasing the other’s comments serve the aim of making sure we understood him/her well, and also give a chance for the other to describe his/her feelings in more details.

Self-exploration (“I also feel angry, when someone doesn’t listen to my ideas.”): We can share a bit of ourselves in order to facilitate discussion about feelings. It is important not to shift the focus on us (as by telling an own story), but show that we often feel the same way.

Summarising: Summarising what we have heard during a discussion can help people become more aware of what has happened and this way they can take away more from the situation.

Informing: In case we can help the other person by sharing concrete information on a troubling topic. This often solves the situation more easily.

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