my story map

O2:
HOW TO TELL A (LIFE) STORY

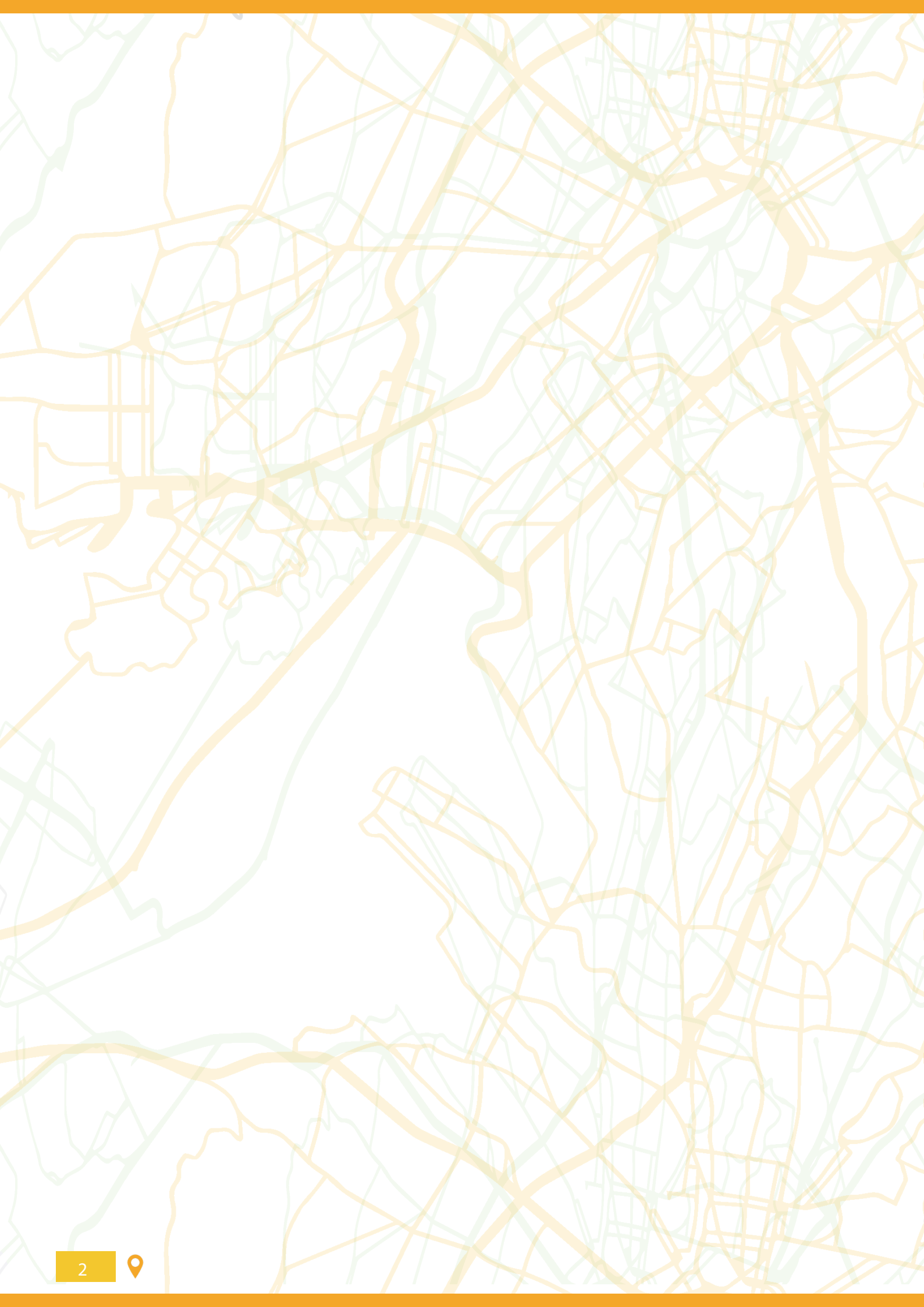LEARNING MODULE

my story map

O3:
MEDIA PRODUCTION SKILLS

LEARNING MODULE

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1. INTRODUCTION

According to EUROSTAT, in 2017 11.6 % of people aged 15-24 years had completed at most a lower secondary education and were not in further education or training (early leavers).

In most cases, the phenomenon of early-school leaving results from a combination of obstacles and disadvantages. Whenever a young person decides to interrupt an educational or training experience, it is because they are faced with one, or possibly more, inner and/or outer blocks of different kinds, which limit them and eventually result in them being unable to carry on with their learning pathway.

The profiles of young people who do not continue in education and training vary, showing different levels of disengagement and different types of challenge. Some young people may have lower future education aspirations and be in need of motivation and encouragement in order for those to increase. Some other may have a tendency to disengage during the transition from a pathway to another, having difficulties in adapting to new work rhythms. Others instead could lack interest in education due to the need for a source of income or for other duties, having external circumstances which make it hard for them to enrol and that would need solutions which would enable combing working and learning. Some other may be facing multiple disadvantages and possibly also health and psycho-social issues and would require a much more complex support beside the one related to re-engagement in education and training.

The work with young early-school leavers distinguishes itself by a high level of ambiguity and therefore requires an approach which allows the acknowledgement of the specific backgrounds and the development of the uniqueness of every single person.

The learning modules "How to tell a (life) story" and "Media production skills" target teachers, educators, youth workers and all those professionals involved in work with young early-school leavers, in order to equip them with an educational tool, based on the pedagogical use of the methodology of digital story mapping, for the purpose of motivating early-school leavers aged 15-25 to re-engage in learning activities.

The modules should be intended as complementary, as through the combination of the learning materials contained within the two learning modules, teacher, educators and youth workers can design a learning experience in the form of a multiple sessions workshop, where the young people are encouraged to investigate and organise in a story flow the context, the causes and the reasons which led them to the decision of dropping out of the educational and/or training system.

The My Story Map workshop aims to provide the framework for both learning and producing at the same time, so that, in addition to the process of contextualisation and localization of one's own experience and reality, the young people can also learn how to enhance the technical skills needed to use the hardware and software for producing multimedia content (such as videos, pictures, audio recordings, etc.) in order to make their stories visible in the form of their own personal digital story-map, which by the end of the workshop will be ready to be uploaded online as an original tool to be shared with their peers.

The concept of modularity is strictly linked to the idea of a flexible learning curriculum which therefore is not fixed for good, but where there should be the opportunity at all levels to choose and combine modules in different ways according to the context of each particular learning situation. The modules set out a learning framework of clear and realistic competences which are linked to specific learning objectives and then combined with the individual learning needs of the learners. The assessment of the learning at the end of the experience has a formative approach rather than a summative one, as it is based on the outcomes of a self-assessment process carried out by the learners, moving from the idea to compare one's own learning with pre-defined standards or benchmarks towards the one of having the learners assessing their own competences in order to see and reflect on which and what steps they could take next in order to grow.

For the modules to serve their purpose, the content of this booklet has been organized and divided into five main parts:

⚲ The first part is dedicated to the description of the methodology of personal digital story mapping, highlighting its most relevant qualities in relation to the work with early-school leavers, and providing an overview and the deepening of some of the main working tools which are at the basis of the learning experience of the workshop.

⚲ The second part provides the overview of the workshop experience in terms of the approach and structure, accompanied by the outline of the different learning phases and the main guidelines for implementation.

⚲ The third part goes deeper into the learning objectives of the modules, looking at the identified competences to be developed through the experience of the workshop and contextualising them into the frame of the work on digital story mapping applied to early-school leaving.

⚲ The fourth part is dedicated to the element of the self-assessment, providing a format specifically designed around the identified learning objectives of the modules and explaining how the outcomes of the self-assessment can be a resource for both the learners and the facilitators, providing an additional support in order to better understand how to design the workshop experience tailoring it on the needs of a specific working group.

⚲ The fifth part provides the outline of all the learning materials for the face-to-face sessions which have been selected in order to respond and address the identified learning objectives, divided according to the content and purpose of each specific learning session. The facilitators are free to choose, select and compose the materials according to the needs of their specific working group.

The selection of the learning materials is based on a non-formal educational context, centred on the participants and their personal willingness to engage in a reality-oriented task with a real and tangible outcome. It is built around an alluring approach and methodology, which includes also the element of fun as a channel through which learning can be perceived both as an opportunity and as a possible personal choice, so to increase the potential for learning to be included once again among the possible future pathways of the young early-school leavers.

2. METHODOLOGICAL FRAMEWORK
2.1 Serious and personal storytelling as a learning process

Storytelling is a ritual as old as any known culture. It was once the primary way of passing along information long before the written word even existed. Storytelling is a social and cultural activity and one of the most ancient forms of human expression, which started by sharing personal stories as a way to pass on the knowledge from one to another.

The methodological framework of the My Story Map workshop targeting early school-leavers revolves completely around the practice of personal storytelling and autobiographical narrative. More specifically, the approach is the one of:

"Serious storytelling, outside the context of entertainment, where the narration progresses as a sequence of patterns impressive in quality, relates to a serious context, and is a matter of thoughtful process. (…) The general meaning of seriousness has many adjectives and other synonyms, such as: considerate, caring, affective, helpful, compassionate, reflective, introspective, higher level of awareness, or matter of importance." (Lugmayr, Suhonen and Sutinen, 2015).[1]

The process of story sharing which takes place within the experience of the workshop doesn't have as a final goal the entertainment of an audience, and therefore it looks at elements such as content, delivery style and audience engagement with very different eyes.

The purpose of focusing on storytelling here is not about learning techniques, tips and tricks, aimed at crafting the best punchline or coming out with the most memorable speech and trying to make an impression, but rather on exploring ways how to give voice and dignity to the drop out experience of young early-school leavers. This can happen only through a process designed to support the young people to become more aware of their own situation while addressing all the essential components of storytelling, which could be summarized in the following four topics:

•Perspective: each story has a perspective to convey, thus an author conveys a subjective view on a certain aspect of the story. Perspective includes story features such as cognition/emotion, rendering/presentation;
•Narrative: the narrative is the actual content of the story, which is created based on story objects and narrative components. It covers features such as: time/space, cause/effect, and sequence/plot;
•Interactivity: with the emergence of interactivity, in particular, the development of digital media, interaction became essential in the world of storytelling. It includes story features such as: human-computer-interaction, modification/decision of narrative flow, and engagement.
•Medium: where the other aspects of storytelling focus on the actual story, this feature addresses the technology and the medium for storytelling. It includes features such as: medium, mediation, technology, channel, digital content, and forms.

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1. Lugmayr, Artur & Sutinen, Erkki & Suhonen, Jarkko & Islas Sedano, Carolina & Hlavacs, Helmut & Suero Montero, Calkin. (2017). Serious storytelling - a first definition and review. Multimedia Tools and Applications. 76.
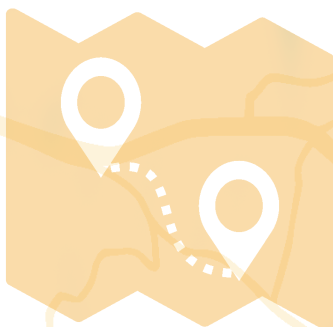
2.2 Personal storytelling as a way towards individual empowerment

The whole learning experience of the workshop aims to offer to the participants a place in which they can feel safe and comfortable to explore their drop-out stories and getting empowered in the process, thus finding the motivation to express their subjective view.

Individual empowerment is a process of restoring people's lost confidence. With the activation of the empowerment process, respect is already self-respect which has been acquired with the commitment to take responsibility and to continue bearing it even in difficult conditions of struggle, and becomes a transition from a situation of passivity to a situation of activity and initiative. Critical consciousness develops side-by-side with learning and with the ability to express. The ability to think, to understand, and to be critical develops together with the right that a person receives, or takes, to express.

According to the Brazilian educator and leading advocate of critical pedagogy Paulo Freire, helpless people are in effect voiceless, they lack the ability to express themselves and their world in a creative way and by choice. From this perspective, the value of expressing oneself is important, as individual empowerment is a process of personal development in a social framework - to learn to speak for oneself is to emerge from the shadow of the feeling of helplessness, being able to take initiatives and make one's own imprint in relation to the environment and the future, and to see oneself not from a victim position. A critical consciousness is the ability to think and to criticize that comes together with the permission to express oneself. The transition from having no voice to express oneself in front of someone is both a physical and a mental change. Whereas isolation is paralysis and silence, social belonging connects with upright bearing and action.

It is often common for personal stories to be built on omissions or on what is left 'unspoken', thus making the process of understanding unintelligible to an outsider. Unlike fictional narrative, historical and autobiographical narratives are built on a storyline which has a chronological demarcation that implies a beginning and an end, a guiding thread, a demonstrative and interpretative aim, as well as explained and circumstantiated facts. It cannot be reduced simply to the process of learning how to "put into words" a chronology, as it implies as well the ability to make good use of logical connectors and subordinates, in order to build a logical progression of the developed "discourse". One must learn to identify the actors (who?), the timeframe (when?), the places (where?), causes and motivations (why?), to describe an event (how?), and finally to measure the effects and the scope of the facts described (what consequences?).

By asking young early-school leavers to engage in a process of personal storytelling, the My Story Map workshop aims to enlighten and thus give meaning to an event, a situation, a period of their life, and having them structure their thinking while looking for the causes, the connections and the scope of the facts that they narrate in their stories. Pedagogically, personal storytelling is a way to enunciate one's own story which offers the possibility of giving new colours to a fact, to analyse and get to know oneself in a deeper way, increasing one's own personal awareness and fostering individual empowerment.

Learning how to communicate and express oneself through a narrative continuity increase the ability to structure and formulate exactly what one wishes to state. By engaging in this process, the young early-school leavers ultimately learn not only how to identify and describe facts and events, but how to make sense of them. When we speak of personal storytelling for individual empowerment, we refer exactly to this concept.

In addition, the workshop provides the opportunity to explore forms of personal expression which are different and new compared to the ones that people encounter in their daily life, which usually refer mostly to one's own primal communication needs, such as the actions of speaking or writing in a standard and daily context, finalized to achieve a specific result. To give the possibility to the young people to range in a context which instead offers different expression forms that can be more accessible, such as images, sounds, video, allows the person to expand or somehow experiment even more with one's own self-expression.

2.3 The hero's journey: a narrative model to work on change

As the learning experience of the My Story Map workshop has a strong focus on personal development, one of the main storytelling models adopted by the learning modules is the one of the Hero's Journey.

The Hero's Journey is a model, first identified and defined in anthropology by Joseph Campbell [2] in 1949. Campbell examined the mythologies and religions of many cultures around the world, and came to the conclusion that they all had strong elements in common. Campbell called this common thread the "Monomyth", the set of common elements that bind all human cultures, even those that are isolated and/or geographically and physically distant from each other. In other words, there seems to be a single root at which – even though with many differences and nuances - all human cultures are linked, and that inspires the collective awareness of human beings.

Its key elements resonate strongly in the basic elements of human cultures, they become familiar to us since early childhood and are learned together with the first precepts of religions, with fairy tales, with the first steps made in the study of mythology and the literature classics. The Monomyth fascinates and attracts instinctively. It becomes part of the subconscious of all. It explains why everyone likes to listen to a well told story and which are the elements of a good story. In other words, it inspires and becomes "the right way" to tell a story. It includes all the basic narrative elements, is defined by them and at the same time defines them, summarizing in a powerful way fundamental elements of human collective psychology, of the ethics that inspire our values, and of the meaning humans seek in life. It represents a kind of "travel journal", according to which we value the choices we make and the experiences we live. If on one hand human society has changed radically - and in a quite fast and revolutionary way over the last two hundred years - the experience of the human existence in its basic elements is almost identical to how it used to be in the past, for tens of thousands of years. The challenges and the steps have remained the same, and so human fears and passions. Understanding its mechanisms can be of great help in the ongoing search for awareness and meaning in life.

2. Campbell, Joseph. The Hero with a Thousand Faces. 3rd edition, New World Library, 2008.

The Hero's Journey is suitable to many applications in the educational, pedagogical and also therapeutic field, as it is very relevant for working on topics such as change, crisis, detachment, rites of passage, maturity and really all the important phases that one may encounter throughout one's own life. There are many well-documented experiences that testify how the application of the Hero's journey to educational modules produces very profound results, as its model allow individuals to overcome many defensive mechanisms, thus producing effective results in terms of individual growth and personal development.

The Hero has to learn to know one's own limits, and to embrace them, learning as well to come in contact with the Shadow: the negative impulses, the fears, which are also part of one's own personality, and which usually hide in recesses not easily accessible, but that emerge promptly to influence, or sometimes sabotage, crucial moments in life. The Shadow should not be expelled, neither destroyed. It should instead be met, understood, tamed. For young early school-leavers, to have the opportunity to look at their own stories through the filter of the Hero's Journey model can be the first step towards empowerment and self-awareness.

2.4 The steps of the "journey"

Many explanations have been made of the initial work of Campbell, all in one way or another by proposing a schematization and a vision that would make it possible to describe its complicated structure more simply and therefore grasp its many nuances. Christopher Vogler in particular proposed a scheme, summarizing the journey that follows 12 phases:

At the beginning of the journey the Hero is in the ordinary world (1), and leads an ordinary life. Something is wrong, and the hero is aware of it (or not), but the crisis – or however the change - is now imminent and cannot be avoided. This is the call to adventure (2), which comes in metaphorical or real form (a message, a call, a visit) and that suddenly wakes up the hero and puts him in front of his responsibility. Often - but not always - the hero refuses (3) the call. There may be the need for one subsequent stimulus to shake him decisively and win his initial reluctance to take action.

At this point, the meeting with the Mentor (4) takes place, who will become a reference figure for the hero and will give him help and support under material (objects, resources) or immaterial form (information, knowledge, training). This figure is fundamental in all cultures and represents the transmission of knowledge and wisdom, through generations.

The hero's journey has already begun, but the passage is symbolized in a strong way by crossing the threshold (5), very often a physical passage, or a metaphorical detachment which, however, clearly symbolises that the ordinary world was left behind, and that the journey into the unknown began. Often this first threshold is protected by a guardian, a monster to beat, an enemy to overcome, an enigma to solve, or a character limit of the hero, a fear. This symbolizes even more clearly that the passage can happen but not without difficulty and often requires a cost to be paid.

A long narrative passage at this point is represented by the road of trials (6) that the hero must overcome during the journey into the extraordinary world. In this journey, the hero will often meet allies or enemies who will help him to grow. The roles of these characters can change a lot, but they are fundamental for the development of the story, as they also clearly represent the fact that the hero is not alone during the journey and, above all, that he cannot do it alone. Through the confrontation with them, he defines himself, measures his qualities, tests his limits, and thanks to the help of the allies, succeeds in tasks that otherwise would have been beyond his reach. At this stage the hero can also learn humility, to ask for help and to ask for support to the others.

Approach (7) is the next step. A shift, even physical, that helps to understand that the hero is about to arrive at the deepest and furthest point of the journey. This is represented by the Ordeal (8): a clash, a place inaccessible to conquer, a meeting that defines the entire story of the hero. The Test is destined to change the hero forever and represents the crisis, the change, the turning point (even within) after which nothing will be the same anymore.

And the crisis is followed by Reward (9). It can be material, either in the form of an object or treasure that the hero sought, or something less tangible, like wisdom, knowledge. This narrative mechanism is fundamental, since it symbolizes the fact that only through adversity one can get the result. This change never happens without a price to be paid, sometimes even high in cost. The hero sacrifices himself, suffers (sometimes remains disfigured, wounded, or loses something as important as an ally or a loved one) and through sacrifice achieves the change.

At this point the road back begins (10), which very often represents a fundamental element of the journey itself. The surface climbing is not easy, it can be rich in pitfalls or clashes, and represents other challenges for the hero, or moments where the hero can put into practice what he has learned or acquired during the main test.

This brings us to Climax, the most intense moment of the whole story. This represents the mechanism of death and rebirth (11) of the hero. The hero wants to return, but in order to do that, he has to leave something behind for good. The price of the sacrifices that the hero has made along the way, finally make sense now. The hero is dead and can be reborn (sometimes this happens literally in the stories, other times in a partial way - as through a wound or risking death - and sometimes this mechanism is represented in a metaphorical way) and through this detachment his passage to the new phase of his life is sanctioned: the hero has acquired new powers, a new awareness, maturity.

Finally, the journey ends with the return at home and the process of the treasures (12) or the acquired knowledge with the community. This step is also fundamental within the story. The hero makes the journey not for himself, but for the community to which he belongs. The return home allows the hero to acquire status and gain his place in the community. Nonetheless, the return is not free of crisis, as sometimes the community rejects the hero because it does not recognize him anymore, or maybe is the hero who can no longer find his place within the community, or it may even be that the hero understands through the journey that his community is not anymore the one he belonged to at the beginning of his adventure, and so on.

Other interpretations may be slightly different and put more emphasis on some elements or others, but these are the essential stages of the hero's journey model. It is clear how it is very accurate in the description of the different stages of the human condition. It is the story of all the stories. It represents ourselves, our community, the continuing struggle for the research of our own identity. It describes the innumerable changes one encounters in life, in short, it describes and helps to interpret existence itself and its most important and crucial moments.

All human life is a unique "journey", in which everyone is the hero of his own personal story, and, at the same time, another character in the story of others. In this sense, all the characters that the heroes meet along the way and that, from time to time support or hinder them, (the Allies, the Mentor, the Guardian, the Enemies, …) have their roots in the deeper and older archetypes of our myths. They become symbols which are rich in meaning and help to decipher the complexity of human experience, of one's own personality and of the one of those that one meets along one's own path.

It is clearly outlined how, in order for the adventure to begin, there is a need for the Hero to leave the place where everything is taken for granted and, other necessary element is a human presence based on acceptance and support. Just like during the traditional narrative phases of the journey, the hero rediscovers himself also through the rediscovery of others. There is the definition of new relationships with the people around, learning to know them, to communicate with them, and to ask for help if necessary and to support them without asking for anything in return. This is one of the reasons why the experience of the My Story Map workshop is built around the principle of initiating individual processes in a framework of cooperative learning, where participants can actively take part and feature in each other's journeys.
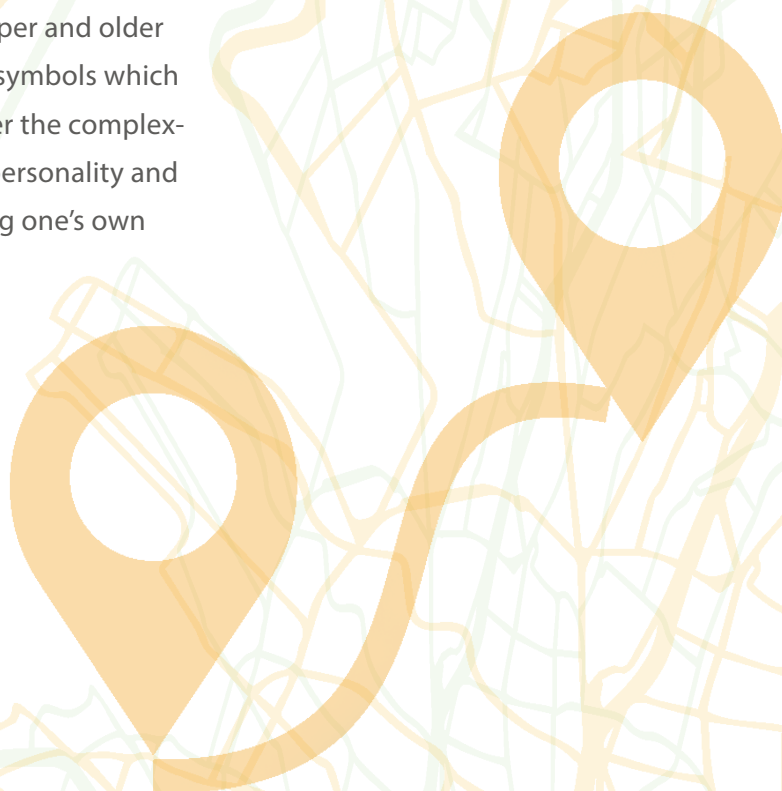
2.5 Digital storytelling as a tool to foster interactivity

In 2001 Marc Prensky coined the term "digital native"[3] to describe the generation of people who grew up in the digital age and therefore are comfortable with digital technologies since early age and consider them an integral and necessary part of their communication and learning, but more generally of their lives. On the other hand, the fact that young people are born within the digital age and are experienced digital users does not make them automatically also experts in regards of how these technologies are functioning. This is one of the reasons why the My Story Map workshop aims to offer a hands-on approach to digital technologies through the tool of digital storytelling, which allows people to engage in a process of contextualizing and building their own personal narratives while focusing as well on the production process, having the chance to have a look at what is hidden behind the products that they interact with on a daily basis, exploring how they are made.

The digital storytelling movement was started in 1993 in Berkeley, California, by Joe Lambert and Dana Atchley, founders of the Center for Digital Storytelling, who were interested in making media production available to "ordinary people". Over the last 30 years the Center for Digital Storytelling has been developing and disseminating best practises finalised at sharing and listening stories while developing communities.

One of the main features of digital storytelling is its specific emphasis on the group process and the experience of individuals sharing stories with each other. Even though it involves the use and the application of digital technologies, it is not focusing primarily on the technological skills or on the development of high quality media products, but has as a main aim the one to build and further community connections through a process of listening to and reflecting on the stories which have been shared within the group.

In a broad sense, digital storytelling is the process of using story and digital media for personal expression. This includes expressive outlets such as blogs, podcasts, and social media. In a more specific sense, digital storytelling can be described as the process of creating short, personal stories that are usually told through a recorded, first-person voiceover, still and/or moving images, and music or sound. Finally, a successful digital storytelling process and a high quality digital storytelling product usually grow out of significant pre-planning and opportunities for youth to experience "choice within structure".

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3. Prensky, Mark (2001). Digital Natives, Digital Immigrants. The Horizon (MCB University Press, Vol. 9 No. 5)

In contemporary European societies, engagement in the labour market and education provides access to a number of activities, which have a strong influence on individuals' skills, abilities and social standing. Early school-leavers are therefore statistically less likely to have access to such a variety of relationships and social networks which are created in the social environment. Such exclusion often results in low levels of social engagement, marginalisation, dependence issues, psychological distress, such as loneliness, feeling of powerlessness or uselessness, feeling discouraged and/or alienated from the political and social system, mistrust in institutions and people, anxiety and even depression. In order to address the challenges that these young people face in their daily lives, there is a great need to give them an opportunity to talk and reflect on the emotions and problems they are going through, and at the same time to encourage them to focus on expressing themselves and exploring their identity without the fear of being judged or misunderstood.

Multimedia is a language that young people easily relate to, and consequently, serves as a method that effectively draws young people to active participation, creativity and expression of their own opinions. Devising and performing digital stories encourages youth to move beyond the role of consumer and into the role of "producer" of media. At its core, digital storytelling invites youth to combine technology, performance, and personal experience to reflect on and contribute to the world around us, thus re-engaging them in social and learning processes.
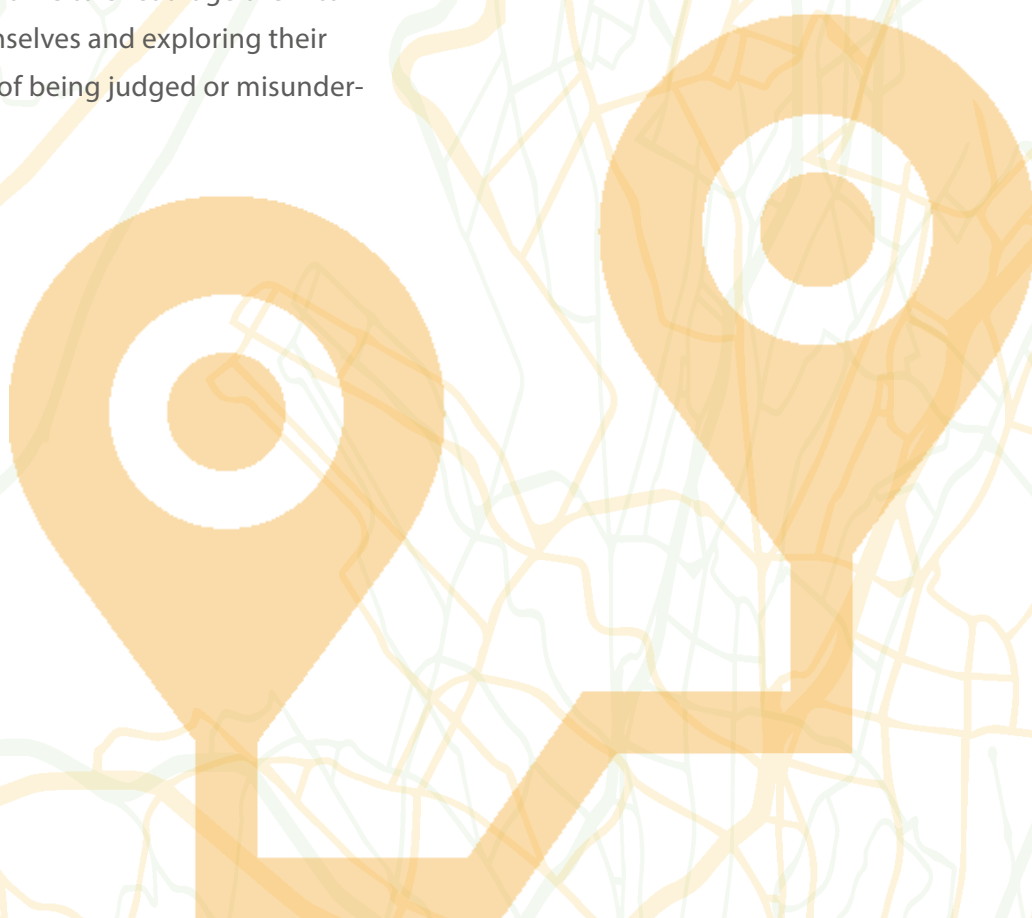
2.6 From digital storytelling to digital story mapping

Let's imagine that one is looking for a buried treasure and the only person who knows where the treasure is cannot come along. The person who knows where the treasure is could surely describe in a very detailed way how to get to the treasure, but what if the other accidentally forgets an important part of the instructions? To write it down then could be a good solution, so the person having the instructions in hand could easily refer to them if needed and it will be harder to forget something. But then if one ends up out of the winding path, all the directions won't be useful anyway, as the instructions specified how to find the treasure starting from a specific point and not from the position off the road where one is located now. A map solves both these problems. Drawing a detailed map of the area around the treasure would allow one to take something along in order not to forget anything and, if one gets lost, it would be easy to determine the current position on the map and then continue towards the destination in order to finally find the treasure.

The idea behind the learning experience of the My Story Map workshop is to provide to young early school-leavers an opportunity to engage in a journey of self-discovery and exploration of their drop out and life experiences, looking at it through (and as it was) a map. The map here has to be intended as a tool which would allow one to look at things from a different point of view, to connect things. A tool which can display the macro and the micro dimension of something, which allows us to zoom in and frame a specific part, in order to see even the smallest details of it, and, at the same time, it can zoom out and enlarge the portion revealing things that one had never seen before. All the elements are already displayed on a map, there are places where one has been and some that still haven't been visited, and there are all the needed information for one to go everywhere.

Maps provide a visual model that helps to organise thoughts and to tell a clear, compelling story. A story map can help to evaluate the strengths and weaknesses of one specific element, gives a clear visual reference for exploring potential new directions and supporting people to identify any missing pieces. When the tool of maps is applied to Design Thinking, this leads to constructive approach that fosters the engagement in conversations and moves away from assumptions and generalisation, starting to ask the right questions that can address the challenges faced by early school-leavers.

Digital storytelling with maps has been considered a promising method to engage early school-leavers and motivate them to resume an educational path within the frame of life-long learning. It offers high levels of active engagement as it allows people to personalise their contribution, it offers possibilities for creative collaboration, the potential for changing perceptions and opportunities for deep learning through discussion and sharing of the stories. The process contributes positively to the development of basic and transversal skills and key competencies such as communication, digital competence, cultural awareness and expression, mathematical competence and basic competences in science and technology.

The work on personal narrative follows specific rules, which not only enable the young people to better master the language and enrich their abilities to "say" and "write" (basic skills such as showing a logical progression of the narrative and/or producing a correctly written text respecting the basic rules of spelling, grammar and punctuation), but also gradually allows them:

- to identify the key actor(s) and place(s), giving useful temporal references;
- to mobilize the general knowledge allowing to characterize the object of the narrative
- to respect a chronological order in the treatment of the facts;
- to show in a simple way the causes and the consequences of an event and/or the actions of a character;
- to mention, where appropriate, the novelty or the peculiarity of this or that moment in relation to a previous situation;

Applied to personal storytelling, the tool of the map has a key role also in the process of having the young people positioning them on the map, identifying the spatial references and combining them with the chronological ones in order to build one's own narrative. Having the possibility to explore the space where a story unfolds, looking at the different places, adds another layer to the narrative, it frames it in a specific location and it makes it more real and contextualised. The emotions we felt, the people we met, the decisions we took, the experiences we made, the memories of it, are all stored somewhere in time and space. How does the places one grows up in and/or lives through affect and influence his/her own life and story?

In this way, the map becomes a tool that communicates, and moreover, encourages communication about aspects generally omitted because they are personal, even intimate. Maps were born to share knowledge and pass on information, to interact and engage with the other in order to show people things that they couldn't see otherwise. Maps reflect the inner longing for connection and sharing that all humans carry within themselves. Every map has its own key or legend which makes it possible for one to unlock it and gives the information needed for the map to make sense. Working with the maps allows people to search for those key symbols within their own stories.

Today, Geo-ICT tools, open data, multimedia on the web and Web 2.0 expanded the ability and audience for storytelling through maps. There are now many different existing platforms that enable people to tell stories through maps, such as Odyssey JS, StoryMaps JS, MapStory, Cov-On and others. All these programs offer different and unique ways to present textual and visual information, allowing users to choose which features would support best to the needs of their presentations, in terms of level of accessibility, interaction, complexity, role of the different elements.

2.7 A digital medium for personal storytelling: ESRI story maps

The main platform chosen for the creation of the digital story-maps within the framework of the My Story Map workshop is ArcGIS Online.

ArcGIS Online is a Cloud-based mapping and GIS platform, developed by the international company Esri (Environmental Systems Research Institute) and which provides a comprehensive set of professional tools for compiling, visualizing, analysing, editing, managing, and sharing geographic data.

Since 2012, among the components related to ArcGIS are Esri Story Maps tools. They comprise a series of web applications, user friendly and designed for non-technical audiences, which makes it possible for people with different digital abilities, to tell stories by designing and creating their own story-maps. The system acts as a robust storytelling medium and social media tool, and allows users to combine geospatial data with narrative text, photos and multimedia, including video, to visualize a theme or sequential events with attractive designs. Esri Story Maps highlights the elements of the maps just as much as it highlights other media, which makes it a very stimulating tool to work with on with digital storytelling. This is because it offers a level of flexibility in terms of the work with the maps which is quite wide.

In order to see a story map, users need to be connected to the internet. The story maps can be viewed on all the commonly used web browsers and computers, tablets and phones, and all the application templates have responsive layouts that adjust automatically when displayed on smaller screens, such as on mobile devices, or if they are embedded inside smaller frames on web pages.

The My Story Map workshop uses interaction with the Esri Story Maps platform to engage young early-school leavers in the process of contextualisation and re-elaboration of their own experience and personal drop out stories in the form of a digital story-map.

2.8 ESRI Story maps template: the story map tour SM

The platform closely supports the users in finding the best way to express the story that they want to tell, offering a variety of application templates that respond to different needs of the storytellers and have different functions. Each template has a tutorial page that guides the user through the creation phase, which also highlights which components can be incorporated in the story, allowing the authors to choose which kind of user experience they would like to design for their audience.

One template which has been identified as very suitable for the learning experience of the My Story Map work-shop is the Story Map Tour , which presents a linear, place-based narrative featuring images or video where each multimedia content in the tour narrative is geo-located. However other template offer excellent alternatives.

A Sequence of Place-enabled Photos or Videos

Story Map TourSM

Present a set of photos or videos along with captions, linked to an interactive map. It's ideal for walking tours or any sequence of places you'd like your readers to follow. Choose between three different layout options, including a new Side Panel layout that makes your beautiful photos fill most of the display.
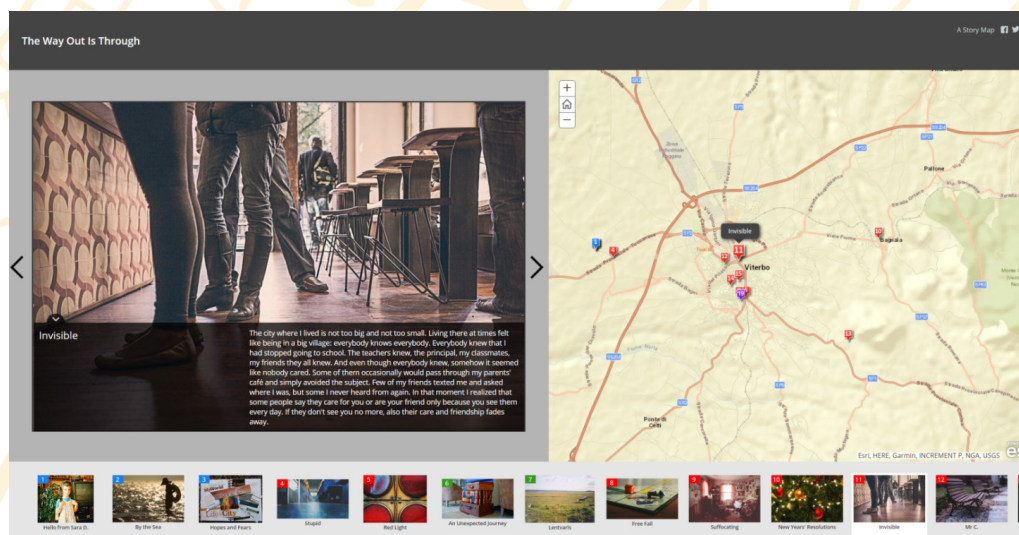
BUILD   OVERVIEW   GALLERY   TUTORIAL   FAQS   BLOG

The template has been chosen to demonstrate in the workshop for two main reasons:

linearity and simplicity: a story map is a complex multimedia product, the Story Map Tour SM template ensures and preserves the rich nature of the final products but keeps a manageable level of difficulty when it comes to the creation process. The translation of young people's stories into a digital story-map is an expressive exercise for the participants, and the platform shouldn't absorb too much time during the experience, but rather blend in organically. Practising the ability of being lean, of speaking the essence and finding the core of one's own message is one of the main objectives that the workshop wants to achieve in regards of the development of the communication skills of the participants. This template perfectly combines the three core methodological pillars of the experiences (mapping, storytelling and media expression) and encourages the authors to carefully select their story material;
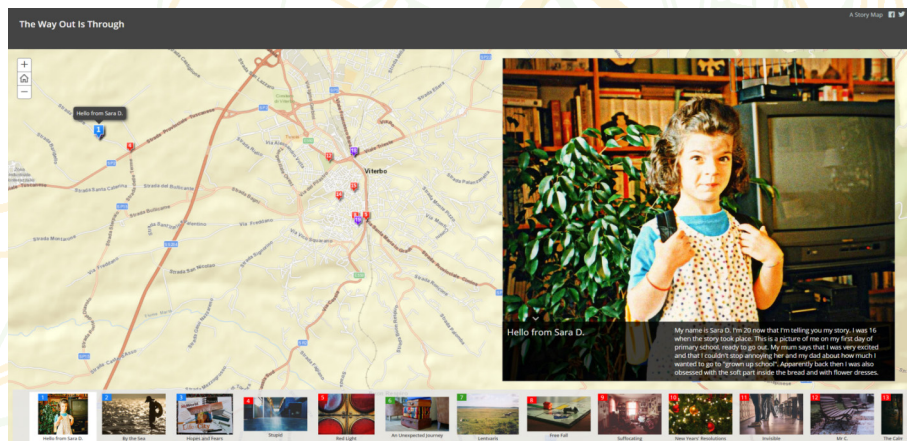
the user experience: the Story Map Tour template presents multiple options for user interactions. The readers can choose to either click sequentially through the tour or browse by interacting directly with the map, or using an optional thumbnail carousel. The main audience of the digital story maps will be mostly friends and other young people, the fact of giving them the chance to have an active user experience, in which they can choose to explore the story map looking at it also from different perspectives and in a non-sequential order, is what makes digital story mapping stand out in comparison, for example, to digital storytelling. According to the Spectrum of Participation developed by the International Association of Public Participation, high levels of public participation can lead to increased public impact: the spectrum clearly describes how "inform" and "consult" are now mostly considered as passive activities, while "involve, collaborate and empower" generate higher levels of active engagement. This kind of user experience fosters the active engagement of the readers which are no longer only listening to or reading a story, but which develop an ownership of the story as well through the interaction with it.

The Story Map Tour SM template allows the authors to choose between three different layouts that can be customized through the Settings button on the left side of the builder:

The three panel layout displays the story on its sequential order in a carousel of thumbnails at the bottom of the map, allowing the audience to see the timeline of story, and then divides the story-map in two parts, equally important: one section dedicated to the multimedia content and its related text and the other dedicated to the map. The audience can view the story-map through the interaction with all the panels, following the chronological order or simply by clicking and selecting different positions on the map or different thumbnails in the carousel.

The integrated layout offers the same possibilities of interaction as the three panel layout, the main and only difference is that the section dedicated to the map has more space and ends up becoming the main focus, as the multimedia content section becomes a panel which is not visually separated but integrated in the one of the map.

The side panel layout is a new feature of the Story Map Tour SM. Also this one has three separate panels, but in this case the one that has a more predominant position is that which contains the multimedia content and is shown on the side. The map becomes a smaller section and, instead of having the timeline of the story displayed, this layout gives more space to the element of the text that accompanies each chapter of the story. The fact of not having the timeline in clear, makes the audience waiting with more anticipation the next steps and it provides a more sequential and classic storytelling experience, even though it is still possible for the audience to read the story-map in a non-chronological way through the direct interaction with the elements on the map.

By choosing a specific layout, the authors can give more relevance to some of the elements of their story-map, also reflecting what their personal process of mapping their stories has been, on what they focused more and on what they discovered during their exploration.

A template story-map of an early –school leaving experience is available "The Way Out Is Through" in order to see how the final outcome could look like. The story-map has been realized using a real story of drop out, following the process outlined in the Annexes to the learning materials with respect to the creation of a digital story-map.

2.9 ESRI'S new Story Map platform

Since the summer of 2019, Esri has launched a new version of the Story map platform. Its functionalities will gradually increase in the coming years. That is why we continue to use the "classic" and the new platform in the project.
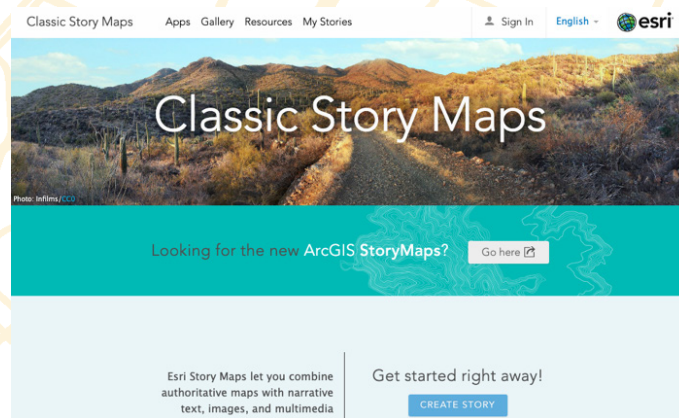
3. MY STORY MAP" WORKSHOP
3.1 An experimental approach: non-formal education

Beside the methodology of digital story mapping, the main approach of the My Story Map workshop is based mostly on the principles of non-formal education and experiential learning. Quoting from the contribution published by UNESCO [4] in 1997, Non-formal Education can be defined as any organized and structured activity with an educational purpose that doesn't correspond exactly to the definition of formal education. It may therefore take place both inside and outside the setting of educational institutions, and addresses people of all ages. Depending on the context, it can be an integral part of adult literacy processes, basic education, additional educational activities for pupils, activities aimed at fostering or deepening experiential, work-related and cultural competences. Non-formal education programmes do not necessarily follow pre-established structures and may have different duration and may or may not foresee certification of the achieved learning. The methodological context from which the learning materials selected for the My Story Map workshop come from is the one of experiential learning.

Experiential learning is based on the principle of learning by doing, taking part to situations or activities that stimulate the reflection of the individuals, of the group and of the individuals inside the group. Experiential learning allows the learners to learn about themselves within the frame of a pathway of personal development finalised at increasing one's own self-awareness. It is a process based on the interactions with the group through a continuous exchange of inputs and feedback. The learner is therefore not an empty container who exploits the learning experience to fill oneself with content, but who rather takes on an active role both for oneself and the other people involved in the process. Each proposed activity (simulations, sharing in small groups, getting to know games, game based learning activities, etc.) has as a main objective the one of building with the learners an experience which could be a cue, a metaphorical bridge towards new activities and future experiences, and which may continue to make them grow and explore. Experiential learning has as its reference goal the development of human beings, which has to be considered as a process that does not have a specific reference age, a constant evolution based on life-long learning.

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4. UNESCO. International Standard Classification of Education. ISCED 1997 (pag.41) . Paris: UNESCO.

3.2 The workshop structure: the different phases

The My Story Map workshop is a multiple-session learning experience addressing young people who dropped out of an educational or training pathway in the age range between 15 and 25 years. Its main aim is the one of motivating early-school leavers to re-engage in learning experiences, involving them in an activity aimed at contextualizing and rethinking their dropping out experience in the form of a digital story-map.

The content of the workshop is made out of the combination of the different learning materials provided in the two learning modules "How to Tell a (life) Story" and "Media Production Skills" in order to involve the learners both in an experience of self-discovery and self-reflection focused on the context, the causes and the reasons which led them to the decision of dropping out, and in an experience of enhancement of their self-expression skills through a focus on digital media content production. The creation of their personal digital story-map is at the same time a point of arrival and a starting point for the learners as it represents a process of self-empowerment which is finalised to inspire and foster a renewed sense of identity and ownership of one's own story, so that a new steps can potentially be taken towards a new direction within one's own life-long learning journey.

The learning process of the My Story Map workshop is divided into four phases:

PHASE 1: MAPPING MYSELF and THE GROUP
This phase has as a main aim to set up the frame of the workshop experience. It is a time dedicated for participants to start to share stories about themselves, get to know the others, contextualise the learning dimension of the workshop through the self-assessment and get familiar with the methods and the language of storytelling, digital storytelling and mapping. Team-building and the concepts of sharing and listening are at the core of the process in this phase.
Suggested number of sessions: 1

PHASE 2: MAPPING (PERSONAL) STORIES
This phase is dedicated to the exploration of a variety of different methods, inputs and media applied to the main purpose of self-expression and personal storytelling. Participants approach in different steps and from different perspectives the stories related to their personal drop out experiences and start a process of contextualization and self-reflection on the main key elements of their stories. The main focus is to have participants increasing gradually their self-awareness, mapping and connecting together the different elements and organizing them in a story flow.
Suggested number of sessions: 2

PHASE 3: BUILDING MY DIGITAL STORY-MAP
This phase is dedicated to the creation process of the individual digital story-maps. Inspired by the outcomes and the materials produced during the previous sessions, the participants reflect about the core message which they want to communicate, identify the main elements of their story and then start to translate them into the form of a story-map. Participants will be encouraged to work individually and directly on the Esri platform and will be supported in the process both by the facilitator and by one of their peers through the practice of the "buddy system".

Suggested number of sessions:	2

PHASE 4: MAPPING THE FUTURE
In this phase the participants share the final version of their personal digital story-map with the rest of the group and start reflecting about setting up individual future intentions and possible steps that could be taken next after the end of the workshop. Time to close and evaluate all the dynamics: the individual one of the single participants, the collective one of the group, the learning one of the overall process also through the self-assessment.

Suggested number of sessions:	1

The mix of activities provided in the learning materials is as rich and diverse as possible, in order to provide a wide variety of educational approaches and tools, able to stimulate different learning styles and to activate very different psychological and cognitive channels throughout all the four phases of the workshop. In fact, a mix of experiential and theoretical activities is envisaged, as well as opportunities for discussion and comparison, group work, simulations, outdoor experiences whenever possible, opportunities for reflection and sharing, in order to promote an experience as complete as possible and provide numerous and diverse learning opportunities.

3.3 Sessions structure and length

The envisaged structure of implementation is of 6 sessions covering the content of the 4 workshop phases, so to reach a total amount of 20 to 30 hours for the whole learning experience.

The average structure of the sessions has been designed to cover from 3 ½ to 5 hours, keeping into account that, beside the time for breaks in between,
it can be beneficial to have some time specifically appointed at the beginning of each session for the learners to reconnect with each other and also at the end in order to make sure to fully close the process of the day, giving the possibility for the group to share any outcome, feeling or reflection about the session.

A minimum number of 2 sessions is strongly recommended for what it concerns both the second and the third phase, in order to give to the young people the proper amount of time to really connect and dive deeper into their own stories and design their own digital story-map accordingly.

3.4 Timing of implementation

The timing of implementation can be adapted by the facilitator according to the available resources and the needs of the group and the single local realities. Sessions can then run over the period of time of one or several weeks, even though the recommendation would be not to let too much time pass in between two sessions and to try to maintain as much as possible a regular structure.

Having regular meetings can help to strengthen the sense of learning community and to give a sense of meaning and rituality to both the experience itself and the waiting in between, leading the individual to wait with anticipation for the moment of the next session with the group.

In the space of the workshop participants should feel comfortable to express themselves, their thoughts and their feelings and providing a clear and, at the same time, flexible frame which could be adjusted to meet the possible needs, changes and challenges that could emerge during the process can help to foster and enhance that safety.

3.5 Group size

Due to the delicate and personal nature of the main focus of the workshop, the experience has been originally tailored for small size working groups, therefore the recommendation would be to implement it ideally with a maximum of 10 young people.
The dimension of the work in a small group sets the conditions for the workshop to go deeper on its long-term asset, encouraging more reflection, feedback and self-directed learning and, at the same time, ensuring more time for the process of inclusion and free expression of all participants and strengthening of the group relationship, increasing the level of intimacy, trust and confidentiality.

3.6 Cooperative learning: the value of the goup within the learning

When an individual empowerment process occurs in a person's life, one begins to believe oneself capable of understanding and having better control over one's own situation, and therefore starts to act in order to improve one's own life and environment. All this and much more can be enabled in group frameworks. In a group people can express feelings and aspirations, learn about themselves and their background, plan solutions in order to act for their own good. Many social and interpersonal skills can be learned within a group process such as the ability to collaborate with others, to exercise interpersonal influence, to fill a responsible role, to make decisions and solve problems, to organize and perform complex organizational tasks. The development of such skills reinforces people's belief in their ability and improves their self-confidence, and in this way the individual empowerment process is reinforced in the group, as well as receiving a meaning of doing for others. The group is a mediating agency among the various levels of empowerment: it connects between the individual and the community empowerment processes, it connects among the individuals who participate in it and between them and the environment that is relevant to their lives.

On the other hand, it is a fact that learning in a group framework is inherently more complex than competitive or individualistic learning exactly because learners have to engage simultaneously in task work and teamwork. Placing people in the same room, seating them together and telling them they are a group does not mean that they will support each other and cooperate effectively. The approach of cooperative learning has as a main goal to reach the full potential of the group framework. In order to achieve this, one of the objectives of cooperative learning is to work towards the direction of fostering promotive interaction, preferably face-to-face, which occurs when group members share resources and help, supporting, encouraging and praising each other's efforts to learn. It is through the promotion of each other's learning that learners become personally committed to each other as well as to their mutual goals.

The purpose of cooperative learning is to make each member a stronger individual in one's own right. People learn together so that they can subsequently perform higher as individuals, which requires finally the development within the group of a sense of individual and group accountability. The group must be accountable for achieving its goals and all the members must be accountable for contributing to the process with their share. Individual accountability exists when the contribution of each individual learner is assessed and the results are given back to the group and the individual in order to understand who may need more assistance, support, and encouragement in dealing with the learning process.

3.7 Working with the group: the value of co-leading

The common experience of a group of participants is made by the proposed activities which act as a stimulus for the learner to reflect on one's own reactions, on one's own way of relating to the others and to the topic addressed, collecting, through sharing, even the reflections of the other participants. In this case the circulation of the cues for reflection is then facilitated, possibly supporting their arrangement and abstraction in terms of analysis. In this way, the abstraction allows the participants to grasp those elements useful for their learning, the deepening of the theme and the greater awareness that comes with it. The action in this case goes beyond the confines of the intervention and represents the conscious choice that the participant will decide to do with what he has learned during the proposed intervention, when certain dynamics must be repeated.

The My Story Map workshop aims to ensure an environment of safety and trust, where non-violent and non-competitive attitudes are applied, where nobody is or feels judged and where everyone is invited, regardless of one's own role, to be open and aware about one's own identity without having feelings of guilt and/or fear. The learning takes place in in the absence of judgment, starting by being trustworthy towards each other and respectful of every opinion and emotion. In this way the resulting reactions and responses, whether individual or collective, will not generate judgments, but rather become the object of careful evaluation, of listening, of respect, of self-evaluation.

A methodological proposal in terms of facilitation for the My Story Map workshop in order to ensure this environment quality is that of co-leading. Choosing co-conduction is undoubtedly more expensive in terms of both energy and time dedicated to preparation and the implementation, but combined together with the need to build the conditions for a systemic intervention that could accommodate its effects and possible follow-up support, it is a choice which can lead to multiple benefits such as:

- Sharing a common goal, but dividing roles and responsibilities;
- Being able to observe the group and its dynamic in a much closer way also during the implementation of a single activity;
- Focusing energy on adapting activities as soon as there is an emergence of new needs and interests by the group;
- Stimulating the attention of the participants through an alternation of different voices and valuing the diversity of skills and styles in the facilitation;
- Providing individual support in case of crisis, while maintaining the focus on the group;
- Enhancing gender diversity in the facilitation team;

The facilitation team should be built attentively, enhancing, where possible, the qualities and characteristics of the individuals beyond their educational or training background of individuals, and highlighting competences such as: communication, creativity, organization, motivation, proactivity, conflict management, feedback skills, positivity, reliability and reflexivity.

3.8 Limits of intervention

Even though the learning experience of the workshop has a strong emphasis on the elements of motivation, empowerment and personal development, it is fundamental to clarify how the main purpose is an educational one and not in a therapeutic one. The facilitators should be ready and prepared to manage the possible emotional responses of participants, being aware of the possible fragile nature of both the target group and the process, but they should also be ready to accompany and re-direct the young person towards the direction of getting specific support, if needed, according to each singular case.

4. LEARNING OBJECTIVES

4.1 The learning dimension within the my story map workshop

In recent years, learning has increasingly been measured not anymore only in terms of knowledge but also in terms of the ability of individuals to use their knowledge in order to apply it in a practical way and in a variety of contexts. If any activity is an opportunity to learn, then digital story mapping, with its whole complex of knowledge and know-how, is definitely a concentrate of skill development, especially for what it concerns skills which are needed in both present's and future's world.

The World Economic Forum emphasizes in its "Future of Job's Report" (2016) the major evolution that the world society is undergoing and introduces the skills that will be needed for the jobs of tomorrow within the context of what it is considered to be the 4th industrial revolution, the digital revolution. In this comprehensive report, a person's capacity is based on the combination of one's own skills, know-how and personality.

Indeed, being competent today requires a mix of technical skills (hard-skills), behavioural skills (soft-skills) and sectoral skills (mastering the stakes and culture of the sector in which one evolves). Initial and continuing education systems focus almost completely on the development of technical skills (hard-skills), neglecting instead the soft-skills. All prospective studies come to the same conclusion: social life and opportunities for employment, both tomorrow and today, depend on the development of the soft-skills.

Combining together the potential offered by the methodology of digital story mapping, an holistic pedagogical approach and the main 10 key competences which the World Economic Forum identified in the "Future of Job's Report" as the ones to be developed by the year 2020, the My Story Map workshop also outlines and identifies 10 main areas (divided into 50 specific competences) which are addressed in the learning materials and that can be developed by the young early school-leavers through their participation to the learning experience.

1. COMMUNICATE MEANINGFULLY

1. Understanding and expressing clearly one's own thoughts and emotions;
2. Being empathetic;
3. Listening effectively;
4. Describing and explaining ideas;
5. Public speaking;

The whole My Story Map workshop is about communication ultimately. It is one of the main competences that is developed throughout the different phases of the experience and addressed from different perspectives. When people hear the word 'storytelling' it is quite common to think about the art and the process of telling a story, as it is a very explicit part of it, so explicit that it is also part of the word itself. People are usually quite eager to seek opportunities aimed at learning, enhancing and improving one's own personal 'telling' abilities and skills. What is very often forgotten is that communication is a competence which is made of both the act of telling and listening. During the workshop participants learn how develop both of these aspects.

The work on the telling focuses more specifically on being able to organize one's own thoughts in a flow, finding the essence of the message, being able to transmit and to translate into an accessible form thoughts and emotions, which eventually results in learning how to manage one's own emotional intelligence. All of this is possible if one learns also how to listen, which it is not only about hearing someone but having a different awareness, a different quality in one's own presence whenever someone is speaking, so that the act of listening attentively to the stories of others can turn out to create a deeper and empowering connection with the other. The ability to be empathetic is all about being able to listen and tune in with the emotions of the other, and this gives us an extra key of access to the message of the story. By practising this with the others, one can learn how to do it on oneself, thus enhancing one's own ability to listen to one's own emotions, being in connection with oneself and finding out what is it that he/she's feeling, where in the body he/she's feeling it, what does it mean and only then being able to tell it. Communication is seen here as an integrated practice of both meaningful telling and listening.

2. DIGITAL COMMUNICATION

1. Managing digital identity;
2. Interacting and sharing through digital technologies;
3. Using of common computer software;
4. Browsing, searching and filtering data, information and digital content;
5. Netiquette;

Strictly connected with the competence of communication in a broad sense, My Story Way workshop tackles more specifically also the competence of digital communication. So again, this involves the act of telling and listening but with a third additional element in the picture digital technologies.

When one has to tell one's own story in person and people are there to listen, one cannot hide if, for example, the voice is shaking, or the face is flushing, as people will see it and notice it. Especially if emotions are involved, the possibilities of getting emotional, of making mistakes and 'embarrassing' oneself grow exponentially. The fact of being able to express oneself through digital technologies is appealing as it brings in the element of anonymity and, on the other end, a wide range of possible personalities, so that one can be no one or anybody at the same time, having a lot of freedom to choose who exactly they want to be when they appear out on the internet.

The concept of digital identity and digital interactions is a topic that the workshop addresses deeply, working towards the direction of promoting a more honest and healthy way to approach the personal content that young people upload online, taking the distances from the concept of manipulation of identity and reality in order to hide parts of oneself and encouraging a more self-aware interaction. Through the process of creation of their own digital story-map, the participants have the opportunity to think about how they want to present themselves online, framing a specific portion of themselves, and what is the message that they want to share, with which language, using which content.

3. DIGITAL CONTENT CREATION

1. Using digital technologies creatively;
2. Producing written content for a range of audiences/recipients and media;
3. Taking, editing and sharing digital photographs and video;
4. Creating web pages and other web-based presentations;
5. Having experience with copyright and licenses;

In the context of the My Story Map workshop the competence of digital content creation is strictly linked to the idea of expression and more specifically of self-expression, meaning how digital technologies and media are used to express one's own thoughts and emotions. Once again also this competence circles back to communication, even though in the workshop the focus is very much on technical and practical skills related to different wide-known media such as: photography, video-making, audio-recording, music and the use of sound and writing through platforms such as blogs or other web pages. Participants have the opportunity to try out and see how to directly apply different media for the purpose of capturing the essence of one's own message and story.

The workshop also aims to explore the dimension of copyright in which the topic of identity emerges again in a very strong way. It is based on the idea of becoming aware of the fact that what one produces is his/her own intellectual property, learning to value one's own production and seeing it as an extension of oneself, of one's own thoughts, perceptions and emotions, perceiving it as a social contribution, as something that one has chosen to share and consequentially learning to value the production of others.

4. PERSONAL AWARENESS AND RESPONSIBILITY

1. Trusting others and being trustworthy;
2. Recognising one's own obligations and responsibilities;
3. Taking ownership of one's own goals, actions and behaviour;
4. Celebrating one's own efforts and accomplishments;
5. Making choices that benefit one's well-being and safety;

Another main element of the My Story Map workshop is a personal development dimension. When addressing young early-school leavers one of the aims is to work with them on empowerment and personal development, which implies a deep focus on the competence of personal awareness and responsibility.

The process of looking at one's own drop out experience is consistently influenced by the awareness that one has about one's own situation, of what has happened, what choices one has made, what kind of influence others had on him/her and by the fact of feeling ready and strong enough to take responsibility for one's own actions. This is a very crucial point and one of the key elements of empowerment, because as long as a one sees oneself as the victim of the events, as somebody who has always something interfering with one's own dreams, satisfaction, aspirations and plans, then that is the time when there is no development happening, no growth, and one simply feels stuck, unable to move forward and victimised.

The approach of the workshop is the one of shifting the roles: early-school leavers should not be seen and should not see themselves as passive, helpless victims, but rather take on an active role. This can happen through the acknowledgement of one's own behaviours, of the things that one does well, one's own success, talents, which represents a very empowering step. By developing this awareness participants become able to make healthier choices, in terms of being able to identify and understand what it is best for themselves in terms of physical, mental, emotional and social well-being.

5. FLEXIBILITY AND ADAPTABILITY

1. Dealing with ambiguity and uncertainty;
2. Being willing to leave one's own 'comfort zone' in order to progress or develop;
3. Adapting quickly to new situations;
4. Being resilient;
5. Driving change;

It is undeniable how nowadays everything goes at a very fast pace and how change is very present in the life of young people. The world changes fast, there will be jobs in five years which don't exist yet today, so one of the main questions is how to can people prepare themselves in order to match these very quick and sudden changes?

Very often the phenomenon of early-school leaving is related to and influenced by changes that occurred in the life of the young people and which have affected them in some ways, and not always people are equipped with the right tools, resources or are in the state of positively reacting and turning the situation upside-down and making the best out of the new scenario which they find themselves in. For these reasons, the competence of reflecting on one's own ability to adapt becomes very relevant when it comes down to learn how to deal with things that are shady and unclear, such as the future that is uncertain, choosing what to study or what to do next, trying and do something new and maybe discovering that it wasn't that 'something' that one was looking for, failing at something. The fear of change is ultimately what stops people from taking action. The workshop provides opportunities for the learners to discover how much they already have inside of them, the power to actually deal with this constant change in life, which is also at the core of one of the key storytelling model of the Hero's Journey, a narrative that shows how change is part of every story and every process, and how everybody has to deal with it on a cyclical way.

6. LEARNING TO LEARN

1. Understanding one's own strength and weaknesses;
2. Setting goals and targets for personal growth, development and achievement;
3. Committing to learning, study and/or act;
4. Reflecting on experiences to maximise learning;
5. Seeking advice, information and support;

Learning to learn is another extremely relevant competence on the way towards empowerment and self-awareness. It is the step that follows after one has conquered the ownership of one's own actions and story, once that one is aware of oneself and of where to go. It is well-known how learning is something constant, a continuous process which takes place every moment of every day. It happens in school, at work, in other structured activities, informally, alone and with other people, and to be able to understand how one learns, evolves and develops oneself, to acknowledge and recognise the learning that is happening all around, also by recording the evidences of the learning, is what allows one to finally move forward and being able to fully commit to something.

A parallel process which takes place is the development of the ability to be self-critical and analyse one's own areas of improvements not seeing them as shortcomings or as something which needs to be 'fixed' but rather as things to be developed further with different priorities and different timing according to one's own needs. This leads people to reflect on what would be the best for them to maximise their learning and on how much they use the resources available around them in their learning, how much they involve them, how much they seek information, advice and support.

This dimension is very present in the workshop and it is continuously encouraged, not only through the self-assessment process, but throughout the whole experience, as one of the main aims of the workshop is that of showing that learning can be approached in a fun, active, positive and empowering way and young people can re-engage in it because they actually never left it in the first place, they have dropped out of school but they never dropped out of learning and therefore finding a new personal way into learning is a crucial turning point for the young early-school leavers.

7. ORGANIZE EFFECTIVELY

1. Completing tasks on time and to the required standards;
2. Keeping focused;
3. Multi-tasking: making progress with several tasks and responsibilities at the same time;
4. Working under pressure;
5. Planning and prioritising tasks;

In the setting of the My Story Map workshop, the competence of effective organisation plays quite a important role, especially for what it concerns the creation process of the digital story-map. There is ultimately a deadline to match and the phase of selecting, sorting and organising the materials together requires a multi-tasked and multi-focused quality of engagement and participation.

It is a way to explore the sphere of personal efficiency and effectiveness applied to focus and motivation. Very often, whenever people are engaged in something that they consider meaningful learning, all of a sudden they have very efficient organisational skills, while instead they lack those and they feel much more listless and indifferent and struggle with focus whenever this kind of engagement is not taking place. Participants are invited to reflect and observe how much this change in their behaviour while being engaged in a cooperative and experiential learning, which can stimulate and activate very different psychological and cognitive channels.

8. CREATIVITY AND SENSE OF INITIATIVE

1. Seeking out new development opportunities and experiences;
2. Considering new perspectives;
3. Making and implementing plans;
4. Showing curiosity;
5. Acquiring resources (including money);

The My Story Map workshop addresses and looks at the competence of creativity and sense of initiative as a process of 'subversion', of turning things upside-down. Somehow it is about how much a person is able and willing to embrace new perspectives. In this there is a close connection with the competence of flexibility and adaptability, as it somehow feels almost like its natural evolution. The main focus here is about overcoming the fear of change, of going out from one's own comfort zone and pre-established pathways, as well as the fear of making mistakes, in order to be able to see what one can find on the 'other side'. This competence adds another central piece to the bigger puzzle of personal development.

It is quite common that the more one grows into adulthood, the less creative he/she feels and gets more and more afraid of the idea of failure, making mistakes and being judged for it. The fact of being curious and actively seeking out new things and new opportunities for enrichment and growth is what allows people to start to have ideas, to dream about something and then actively making plans and finding strategies and resources in order to make it happen. The idea of fostering one's own ability to 'dream' is very often seen from a critical angle, as there is this perception that dreaming is what usually gets in the way of people actually doing something concrete. As they grow up, young people are less encouraged to dream and are instead told to be realistic and to take into account the many challenges which stand in the way of them being able to achieve their goals. What happens though is that then the obstacles and the challenges eventually become the main focus and the only things that one is able to see. By being curious and re-looking at one's own story with different eyes and from different perspectives, there may be a chance to find in there something which had gone unnoticed until that moment.

In the setting of the workshop the ability of dreaming is intended as an inner drive that turns on the switch on young people's motivation and engagement, and it is strongly fostered and encouraged throughout all the workshop phases, looking also at possible follow-ups and participants' future perspectives.

9. PROBLEM SOLVING

1. Demonstrating awareness of situations, problems and responses;
2. Reflecting on experiences, feedbacks and data;
3. Analysing causes;
4. Taking a logical approach to finding solutions;
5. Involving others in finding solutions;

The competence of problem solving goes deeper into the the concept of looking at things from different perspectives. If through curiosity one is able to look at one's own story with a new reading key and unravel something new, problem solving is about being able to have a wider perspective, an eagle's perspective, to look at things with critical detachment eventually. This enables people to make connections between things, to see how one thing affects or affected another, and by analysing causes and making contextualisation of one's own story and process one can become more aware about one's own situation and problems. In order to produce their digital story-map, participants definitely need to go through this kind of process and the workshop encourages them to reflect on their life experiences exactly with the aim of unfolding all the different elements and connect them with each other in a logical way.

The ability of finding solutions is something that can be done also by involving more actors in the process. The fact of feeling the responsibility of having to be the one who needs to come up with a solution can turn out to be quite a heavy pressure load on individuals. For this reason, one of the objectives that the My Story Map workshop wants to achieve through cooperative learning, is for the participants to discover how much the interaction with others and the welcoming also of their points of view and feedbacks can be beneficial for them, thus to turn problem solving into both a personal and a social attitude. To foster critical thinking is also about being ready to challenge one's own version of the story and of the situation and being open to evaluate and consider different points of view into one's own analysis.

10. WORKING WITH OTHERS

1. Developing relationships and relating well to others (including listening, sharing and empathising);
2. Giving and receiving feedbacks;
3. Respecting different opinions and perspectives;
4. Fostering and ensuring the participation, motivation and commitment of others;
5. Acting in cooperation with others to accomplish common tasks;

The competence of working with others requires obviously a specific mention, but it is also deeply presents in the different processes which are at the core of all the other competences identified by the My Story Map workshop experience, which eventually is about individual processes taking place in the context of a group dynamic.

One of the outcomes of the investment made towards one's own personal development is to have people feeling more ready to go out in the world and engage in meaningful and effective interactions on a social level. This happens when one learns how to be in presence and in support of one another, how to respect the opinions and the values of others, training oneself to embrace things which are different and don't necessarily match and/or reflect the opinions that one has.

The whole experience of the My Story Map workshop is about engaging in a process of sharing stories together which are somehow all connected, as the participants are all early-school leavers and, even if their stories are all different they all have in common the fact of being drop-out stories. This reinforces the interconnectedness of their social links, because even if one may feel extremely lonely, challenged, confused or misunderstood, the participants can actually all understand each other somehow, even though they have or had very different experiences from one another.

This can happen though only if people allow themselves to open up and to give and to receive from the others. One of the main outcomes of cooperative learning, if everybody decides to commit and to participate, is that of being able to always end up richer than one was at the beginning, gaining back much more than what he/she brought individually, as everybody contributes and brings in something for the others to take. To educate participants to this attitude of cooperation and putting oneself in service of the group aims at discovering that they can support each other in their learning and in their growth, being eventually also a reference point for one another as in the case of the creation of the digital story-map where participants are engaged in a buddy system practice, monitoring, giving feedbacks and checking-in with each other.

5. SELF ASSESSMENT
5.1 Self-assessment as a way to promote learner-centred llearning

Self-assessment is defined as the process of involvement of learners in evaluating their achievements and the outcomes of their learning and is a valuable approach to supporting young people's learning. It is one of the most important and valuable[4] skills required for professional development and life-long learning, as it develops the capacity to be assessors of one's own learning.

Self-assessment represents a very important element of the methodological approach of the My Story Map workshop, as it is the first and main tool through which it is possible to really promote and start a process of learner-centred learning. For the vast majority of early school leavers, the process of learning associated to the official educational system is intimately bound up with issues of power, control and authority, external evaluation, judgement, marks, possibly perceived as a very victimising process and often linked to rather negative feelings such as shame, sense of inadequacy, guilt and struggle.

Traditional assessment practices focused on grades and certifications make it difficult for the young people to perceive the assessment as a fair and transparent process rather than an external imposition that should only be received in a passive way, so they generally do not actively seek out opportunities to assess themselves or be assessed.

Very often while being engaged in higher education students generally tend to focus more on the 'acquisition of' rather than 'participation in' learning, but ideally the idea of assessment is for learning as well as for measuring achievement of learning. Self-assessment, together with the group processing which takes place through cooperative learning, can be a tool that can contribute towards this perception shift about the fairness of assessment.

Nonetheless for self-assessment to be effective, young people should first become familiar with the concept. Who is the 'self' in self-assessment? The term itself is enough to raise some deep questions about the nature of the self, self-awareness and self-monitoring. Encouraging young people to regain the ownership of their learning process and, most of all, of an heightened sense of self-awareness, promotes a shift towards learner-centred learning in which are the young people themselves who can feel free to set and define their own goals and the steps required to meet them.

5.2 The role of self-assessment within the my story map workshop

Within the approach of the My Story Map workshop, self-assessment has been conceived as a tool and a resource for both the learners and the facilitators. A self-assessment form has been specifically designed around the identified competences which can be developed throughout the four different phases of the workshop. The self-assessment form is to be given to the participants:

- during the first workshop session in order to be used as a form of formative evaluation, so that the learners can have a first moment of reflection during which they can raise their awareness about themselves in relation to those specific competences and start to take on a more active role in the assessment of their own learning by identifying their goals;

- during the last workshop session in order to be used as a form of summative evaluation, so to evaluate the impact of the workshop experience on them, compare it with the results of the first version of their self-assessment and start to have a wider perspective and understanding about one's own learning by identifying future perspective and strategies.

The outcomes of the first self-assessment are very important for the facilitators, as they get an overview of the perceived levels of skills and proficiency of the group, and can therefore design in a more pertinent and relevant way the following steps of the workshop experience. Same goes for the outcomes of the final self-assessment, as they represent a very valuable resource for both evaluation purposes and the process of structuring potential follow-up support and orienteering interventions for single participants after the end of the workshop.

The self-assessment form includes a space aimed at the recording of learning evidences, which is a way to encourage the self-reflection of the participants in terms of making real connections between their life experiences and their learning. The self-assessment is a first step towards the process of regaining ownership of the one's own story, which is made possible by acknowledging and recording evidences of one's own learning. Especially when the self-assessment is repeated again on the last session of the workshop, it can be particularly useful to invite the participants to consider if now they feel like having any more ideas to add to the evidence box of each competence.

Practice tips around the learners' self-assessment:

- as a preparatory activity for the first self-assessment we recommend "The X Journal";
- an handout with short descriptions for each competence area is included to help the young people understand what the single competences are about. In addition, it could be helpful to discuss the competences in the group prior to the self-assessment, or to carry out an exercise with this subject (e.g. by working out the contents in small groups and then presenting them to each other).
- after the self-assessment in the introductory phase of the workshop, learning aims can be defined. For this purpose, the level where the learner would like to go can be marked on the self-assessment form;
- the comparison of the assessment results (before - after) demonstrates to the learners their learning progress and should therefore be understood and designed as a motivating moment;
- in order to adequately meet security needs and data protection concerns, learners can be offered not to publish the results of the self-assessment in the group, but to discuss them in one-on-one interviews.

6. LEARNING MATERIALS

This section provides a selection of learning materials, taken from the context of non-formal education, which follow the concept of modularity. A flexible learning curriculum is used where nothing is fixed for good, but where there should be the opportunity at all levels to choose and combine modules in different ways according to the context of each particular learning situation. The modules set out a learning framework of clear and realistic competences which are linked to specific learning objectives and should then be combined with the individual learning needs of the learners.

This means that the facilitators are free to choose, select and compose the materials provided according to the needs of their specific working group, and also to possibly identify new activities connected to the workshop's learning proposal which could be integrated in the experience coming from the facilitators' personal backgrounds.

While looking at the description of the different materials, the facilitators will also be able to see directly in each activity sheet indications on whether the activity is more or less recommended for the implementation of that specific workshop phase:

●   for activities which are simply recommended;

◆   for activities which are highly recommended;

★   For activities which have to be considered as key moments of the workshop experience and that should therefore be considered as compulsory;

The sessions should be designed in order to cover from 3 ½ to 5 hours, including breaks. Ideally some time should be specifically allocated both at the beginning of each session, for participants to reconnect with each other, and at the end, in order to make sure to fully close the process of the session, giving the possibility for the group to share outcomes, feelings or personal reflections.

The materials are linked to the two learning modules "How to tell a (life) story" and "Media production skills" that are strongly interconnected, which is the reason why they are presented together in the same flow, as the two processes should be seen as complementary and not separate. It is important to have participants becoming familiar and interacting since the very beginning with both the practices of personal storytelling and multimedia content creation, introducing whenever possible the element of the map in its different forms and the direct interaction with the Esri Story Maps platform. In this way a pathway can be created, in which the participants move in a progressive way, step by step, getting empowered in the process.

PHASE 1
MAPPING MYSELF AND THE GROUP

The first phase of the workshop is about setting up the frame for the whole experience. According to the length of the session chosen by the facilitators, the recommendation would be to make sure to design the content flow in such a way to include the main following elements:

◆ a moment for participants to establish a first contact between them, allowing them to get to know each other and work on group building, engaging them already in processes linked to personal storytelling, digital storytelling and mapping in order for them to get familiar with those concepts;

◆ a moment for participants to express their expectations and/or concerns about the process and drafting a common agreement about the ground rules which should be followed by the group within the context of the workshop;

★ a moment of introduction and contextualisation of the workshop experience done using the tool of the digital story-map. The map can be prepared before-hand by the facilitators and it should provide to the participants the main frame of the workshop, thus introducing the experience, the topic, the Esri Story Maps platform, and giving straight away a concrete example of both storytelling and digital story mapping. This could also be a useful way for the facilitators to experience themselves the work on the platform and get familiar with the system, tailoring the presentation on the specific profile of one's own working group;

★ a moment for participants to create their own personal account on the Esri Story Maps platform, experiencing the process of signing up and logging in;

★ a moment dedicated to the self-assessment as a way to frame the learning dimension of the workshop and to have participants both learn about each other and themselves;

STORY OF MY NAME

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

20 minutes (including a moment of ice-breaking)

AIM

A short storytelling activity to encourage participants to learn each other's names and start sharing about themselves which could be used as a getting to know each-other exercise.

DESCRIPTION STEP BY STEP

- Have participants coming together standing in a circle;

- Ask participants to say their name, one by one, in a clear way. When a person says his/her name, have the group repeating the name in unison;

- Once everybody has said his/her name, ask participants to go around the room stopping for a moment every time they meet someone else to introduce themselves with their names and greet the other in the way the wish (shaking hands, with a hand gesture, with a hug, etc.);

- Have people coming back together sitting in a circle and invite them, one by one, to share with the group something about their name. It is important to underline how they could share anything they wish or they can think about (who gave it to them, if they like it, if they don't like it, if they know what it means, if they have a nickname and why, etc.).

MATERIALS

No materials required

LEARNING OBJECTIVES

1.3 Listening effectively
1.5 Public speaking
10.1 Developing relationships and relating well to others (listening, sharing and empathising)

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

It can be helpful also to highlight how people can choose to share about any name they feel they want to go by, including nicknames, especially for a very young target.

IF I WERE... I WOULD BE… (CHINESE PORTRAIT)

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

15 minutes

AIM

A short storytelling activity to encourage participants to start sharing and giving a short description of themselves while comparing themselves with different things which could be used as a getting to know each-other exercise.

DESCRIPTION STEP BY STEP

- Have participants coming together sitting in a circle;

- Explain to the participants how the activity is an association game which works with the formula "If I were… I would be…". You will read out loud sentence by sentence providing different elements (e.g. a flower, a movie, a superhero, a colour, etc.) and the participants shall fill in the blanks with the word that comes first to their mind and that they associate to themselves. Remind them to fill in the first association that comes to their mind and to avoid overthinking.

- Invite some participants (if you have enough time, all of them can participate) to give some of the answers they have chosen and ask them to explain their choice. Encourage them to share the story behind their choice if there is any.

MATERIALS

- Blank A4 sheets of paper (one for each participant)
- Pens, pencils and /or thin markers

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions;

1.5 Public speaking

10.1 Developing relationships and relating well to others (listening, sharing and empathising)

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

The facilitator can provide a template with a list of objects/elements to use for the comparison, or alternatively could also ask the participants to come up with their own personal list.

FROM HOME TO… (EXPLORING MOTIVATION & EXPECTATIONS)

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

60 minutes

AIM

A storytelling activity to encourage participants to start sharing about their motivation and expectations while getting familiar with the tool of maps and their representation of space, which could be used as a getting to know each-other exercise.

DESCRIPTION STEP BY STEP

- Invite participants to close their eyes and ask them to think about the journey of that day from their homes to the space where the workshop takes place;

- Invite them to create a map that reflects that journey, illustrating also the different means of transport they used to get to the place, with the techniques and materials they prefer, also reflecting their own personal skills and interest;

- Once all the participants are ready with their maps, invite them to get in pairs and share about the following points (one possibility can be to have participants discuss every point with a different person also in order to make them meet and talk with more people):

  1. Describe your map: which has been your journey from home to the workshop?
  2. What convinced you to join this workshop?
  3. What would you like to learn during this workshop?
  4. Which personal skills would you like to improve/practice during this workshop?
  5. Is there something that could discourage you to continue with the workshop?

- Ask participants to write on a post-it the main point of their answer for all the five questions and stick them on a poster divided into four quadrants which had been previously prepared;

- Have people coming back together sitting in a circle and invite them, if they wish to, to share with the group a word or a sentence about the journey of the other person they talked to that resonated with them for some reasons.

MATERIALS

- Pen, pencils, erasers, sharpeners;
- Scissors, glue;
- Coloured pencils and coloured markers;
- Blank and coloured paper;
- Images from newspapers and magazines;

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions;
1.3 Listening effectively
1.5 Public speaking
8.4 Showing curiosity
10.1 Developing relationships and relating well to others (listening, sharing and empathising)

THE RULES OF THE GAME

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

20 minutes

AIM

A short activity to identify and agree on common guidelines to follow during the experience of the workshop shared among the whole group.

DESCRIPTION STEP BY STEP

- Have participants coming together sitting in a circle;

- Ask participants to say the name of a game that they all like to play;

- Once the game has been identified, ask everyone to tell two rules that they know about the game;

- Draw one vertical line in the middle of a flipchart paper and list all the rules which are shared on the left column. In the right column instead transpose those rules to the learning environment of the workshop, supporting the participants in associating how the context of the game they chose is similar to the one of the workshop itself (e.g. if one of the rules of football is that the players need to pass the ball to each other and play in a team in order to score, similarly in a working context people need to communicate and cooperate together in order to achieve a specific set of objectives).

- Check with the participants if they all agree and feel comfortable with the rules which have been listed or if they feel they would like to edit them/add new ones more relevant to the dimension of the workshop;

- Once the list has been finalised, invite participants to come up to the flipchart stand and put their signature on the final common agreement;

MATERIALS

- Flipchart, markers;
- Pens and coloured markers;

LEARNING OBJECTIVES

1 Understanding and expressing clearly one's own thoughts and emotions;

1.3 Listening effectively

10.1 Developing relationships and relating well to others (including listening, sharing and empathising);

10.2 Giving and receiving feedbacks;

10.3 Respecting different opinions and perspectives;

10.4 Fostering and ensuring the participation, motivation and commitment of others;

10.5 Acting in cooperation with others to accomplish common tasks;

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

This process tends to work out better if the rules are the results of a group brainstorming rather than bringing in a pre-existing set of rules. If coming exclusively from the facilitators, participants could perceive them as a compulsory obligation rather something that they really and genuinely feel that they would like to embrace to play by. It is important to invest in the development of a sense of ownership by the participants regarding the way they would like to work together in the setting of the workshop.

THIS REMINDS ME OF…

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

30 minutes (including a moment of ice-breaking)

AIM

A short storytelling activity based on the concept of associations which wants to encourage participants' ability to establish logical and spontaneous connections and links in between things, while starting the process of sharing small facts about themselves.

DESCRIPTION STEP BY STEP

- Have the participants sitting all together in a circle.

- Ask somebody to start by saying to the person to their right the first word that comes in his/her mind using the formula "if I say… you say?"

- The person to the right should reply as quick as possible with the first word that he/she can associate in some ways with the one that has just been said using the formula "if you say… I say…!" and then go on to the next person;

    (example: "If I say carrot, you say?"
    "If you say carrot, I say rabbit! If I say rabbit, you say?"
    "If you say rabbit, I say Alice! If I say Alice, you say")

- Encourage them to speed up and to avoid pauses in between one person and the next.

- After a couple of rounds, stop and ask to somebody to share a very short personal story inspired by the last word that has been said. From there, it starts a free structured story-sharing session so that at the end of every story the next person who will go will do it inspired by a word or a topic which was mentioned in the previous story. Every story should start with the formula « this reminds me of… ».

MATERIALS

- No materials required

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions

1.3 Listening effectively

1.5 Public speaking

9.1 Demonstrating awareness of situations, problems and responses

9.2 Reflecting on experiences, feedbacks and datas

FRAMING PERSPECTIVES

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

60 minutes

AIM

An activity aimed at fostering the awareness and focus of the participants, through a process of mindful observation. It can show how many things go unnoticed especially when we are in a context that we believe ordinary or that we know well already. It is a preliminary step towards the direction of the process of contextualisation of one's own persona story, as it encourages people to look beyond what they are used to see and be able to make and identify new connections. The process of mapping begins exactly from exploration, curiosity and research, it is about looking for the small cues.

DESCRIPTION STEP BY STEP

- Ask participants to walk around in the room, telling that whenever they will hear a clap they will have to freeze on the spot and close their eyes.

- Clap after a couple of minutes. Once everybody has stopped and closed the eyes, choose a participant randomly and ask if he/she remembers how many people in the group are wearing jeans at the moment or any similar question which is strictly related to the people in the group (it can even be more specific, like « which colour is Sam's t-shirt ? » or « Does Gina wear a bracelet ? »).

- Once the person has answered, tell everybody to open their ideas and start walking again. Most likely people will start to look at each other more attentively waiting for the moment of the clap.

- Repeat the procedure of clapping and asking a question about the group for a couple of times, then the next time ask instead a question about the room and/or the environment around (like « how many windows does the room have ? » or « are there any electric socket in the room ? »).

- Repeat the procedure for another couple of times, making sure to get every time a little more specific about the questions.

- Invite participants now to explore the room individually for 5 minutes trying to look at it from different perspectives (e.g. standing on a chair, lying on the floor, looking at it from upside down, etc.)

- Once the time is over, divide participants in pairs and give to each pair an empty picture frame.

- Invite the pairs to go around in the room and ask them to show to each other, without using any word, a detail which they have noticed during their individual exploration, framing it through the empty frame, and asking the other to take a picture of it with his/her phone.

- Once that both have seen the other's framed detail, give them 5 minutes within the pair to share with each other what caught their attention about that detail.

- Collect the pictures and project them on a big screen, asking to everyone to introduce to the rest of the group the picture that he/she has been taken, meaning that they have to shortly present the detail seen by the partner and not their own.

- Open and facilitate a reflection about the whole process, making sure to reconstruct with the group all the different steps that they have gone through.

MATERIALS

- Empty picture frames (at least 1 every 2 participants)
- Mobile devices (at least 1 every 2 participants)
- A device (pc - laptop - tablet - smartphone) connected to a beamer / big screen

LEARNING OBJECTIVES

1.3 Listening effectively;

1.4 Describing and explaining ideas;

2.2 Interactive and sharing through digital technologies;

3.3 Taking, editing and sharing digital photographs and video;

8.2 Considering new perspectives;

8.4 Showing curiosity;

10.3 Respecting different opinions and perspectives;

10.4 Fostering and ensuring the participation, motivation and commitment of others;

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

This is an activity which works very well also in an outdoor setting as it usually offers more richness in terms of inputs and also much more engagement of the body and movement. It is an element to consider according to the specific resources available in terms of space and possibilities.

A possible shorter variation of the activity could be "The Story Behind My Last Picture".

EMOTIONAL BODY MAPS (WALK YOUR FEEL)

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

60 minutes

AIM

A physical exercise combined to a mapping activity to encourage the reflection on emotional intelligence and self-awareness. The activity explores how different emotions make us feel physically and mentally, the participants will be able to interpret and regulate their own emotions, thoughts and behaviour, and will understand where their emotions and feelings live inside their bodies.

DESCRIPTION STEP BY STEP

- Ask participants to walk around the room filling up the space and invite them not to interact with each other.

- As they are moving around, start to give them instructions, which they should follow until the next one is given to them.

- Ask participants to let the quality of their walk be influenced by different paces and different emotions. Allow some time after every instruction in order for participants to try the new feeling for a while.

- Possible suggestions could be :

Walk fast
Walk slow
Walk like it's the dayof your birthday
You're happy
You're sad.
You're angry
You're scared
You're confident
You're in a hurry
You're tired
You are a ballet dancer
You are a clown
You are a superstar

- Give to every participant an hard blank A3 paper and ask them to draw in a rough way the shape of a human body.

- As you go through the different emotions which have been mentioned in the previous exercise, invite the participants to visualise all those emotions and to create their own personal emotional map, in which they should display where in their bodies they feel specific emotions. How do they know that they have specific emotions ? In which parts of the body are located those emotions ? What kind of reactions takes place ? Having them illustrate visually how emotions affect their bodies, developing their own individual legend in terms of colours, in which every colour is associated to a specific emotion.

- Once the maps are completed, invite them to share in small groups (3-4) and look at each other's maps, searching for differences and similarities.

- Close the session with a small round with the whole group, checking if there is anybody who would feel like sharing something about his/her emotional map.

MATERIALS

- Blank A3 hard paper sheets (at least one for each participant)
- Markers, coloured pencils, watercolours
- Paint brushes

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions

1.3 Listening effectively

9.1 Demonstrating awareness of situations, problems and responses

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

For the first part of the activity it can be interesting also to use different songs with different rhythms instead of spoken instructions and ask them move according to the emotion that the song has inspired them.

THE STORY BEHIND MY LAST PICTURE ●

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

15 minutes

AIM

A short storytelling activity to encourage participants to find interesting stories in seemingly boring situations and which could be used as a getting to know each-other exercise.

DESCRIPTION STEP BY STEP

• Ask participants to open the last picture they took with their phones or cameras and think about the story behind it, asking themselves questions such as Where was it taken? Why did I take a picture like this? How did I feel? Was it something important?

• Invite them to use the very last images they have taken, even though it might seem boring or irrelevant (such as a picture of the notes they used to study for an exam or a phone number they wanted to remember)

• After thinking of the story participants share in pairs, asking each other questions to discover more details connected to the story behind the picture.

MATERIALS

• Mobile devices

LEARNING OBJECTIVES

1.3 Listening effectively
1.4 Describing and explaining ideas
10.1 Developing relationships and relating well to others (listening, sharing and empathising)

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

The activity could be implemented also as a shorter version of Framing Perspectives.

I AM ●

DURATION:

35 minutes (including a moment of warm-up)

AIM

A collective storytelling exercise played through improvisational theatre aimed at creating narrative from images and cooperative creativity. It shows how much individuals, even just by bringing in a small detail, can play a key role in the inspiration of the others and, at the same time, how much a single element if supported and backed up by the whole group can turn out to be something extremely powerful.

DESCRIPTION STEP BY STEP

- Before starting with the exercise, play out a couple of short warm-up games to allow the group to focus and come together.

- Divide the space in a way that one part can be used as a metaphorical 'stage' and have the group placing itself in front of it.

- The task is the one to create collective physical pictures which are telling a story. Participants can position themselves on the stage, choosing a position of their liking and stating out loud to the rest of the group what are they representing (like I am a tree, I am a fireman, etc.) and then remain in silence in the chosen position. The idea is to have people coming one by one, adding element to the picture.

- Encourage people not to stress too much to think what to do as it is not about having the most original idea. Yes, one can bring something completely new, but one also can replicate something that it's already in the scene in order to reinforce it or can even 'build on' the things which are there (if someone said I'm a tree, somebody could enter and say I'm the apple on the tree, and then the next I am the worm inside the apple, etc.). Invite them to observe and see which connections are clicking in their mind. They can play everything, from tangible and physical objects, to people, to emotions, to metaphorical concepts, everything is allowed.

- People come in one by one and when everybody is on stage, then scene is over and another one can start.

- Open a moment of reflection at the end of the exercise to recollect which scenes have been created, which kind of stories were played, which characters, and make sure to check on how participants felt during the process, as for somebody engaging on a physical level may be very challenging.

MATERIALS

No materials required

LEARNING OBJECTIVES

1.2 Being empathetic
1.3 Listening effectively
4.1 Trusting others and being trustworthy
5.1 Dealing with ambiguity and change
5.3 Adapting quickly to new situations
7.2 Keeping focused
8.2 Considering new perspectives
8.4 Showing curiosity

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

It can be useful to play a couple of warm-up games in order to foster the connection between the group just before the start. 5-10 minutes are usually enough, something quick like passing the clap to one another by looking into each other's eyes or having people in pairs mirroring each other movements can already be very good, as long as increases people's awareness of the others.

#BRIAN THE ONION ●

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

60 minutes (depending on the length of the debriefing)

AIM

A digital storytelling activity which combines the use of Instagram pictures and/or videos with hashtags. It may be used to open up discussions and increase awareness on how online pictures and video may have impact and leave traces, differences from reality etc.

DESCRIPTION STEP BY STEP

• Divide participants in groups of 3 or 4 persons.

• Be sure that every group has someone with a mobile device with the Instagram app installed onto, using a public profile - or provide them with a pre-created one if they are on private profiles and (correctly!) do not want to open up their pictures to the world.

• Make every group choose 1 or 2 hashtag which you have previously written on different cards.

• The hashtag will define the topics of the scenes to be pictured: for instance #lunchtime, #partyallnight, #familytime, etc.

• Put all materials (onions, costume parts, etc,) on a table, and give around 15 to 20 minutes to the groups to think about the 1-2 scenes that they have to create according to the picked hashtags, create the settings, style up the onions' costumes, etc.

• Ask them to share picture of the scenes on instagram using the hashtag #briantheonion plus the hashtag they picked.

• Put on the beamer the website websta.me/search or instagram.com, login with your personal instagram account and search for #briantheonion.

• Refresh the page every few seconds, and pictures from the different groups will start to appear!

• When all pictures have appeared, ask every group to write down 4-5 ideas about Brian The Onion character, way of acting, what he likes or dislikes, his personality etc.

• Share the results in plenary, writing the results on a flipchart. Is this the real Brian? Is it not? How we can tell?

• Open up and facilitate a discussion on how easily labels can be attached out of online pictures, generalisations could be done starting from a single piece of picture, etc.

MATERIALS

• Some onions (1 - 2 every group of participants)
• Markers, colored paper, tapes, scissors, glue and everything could be used to create a costume for the onions.
• Any kind of material which could turn the onion into a character: feathers, little eyes, small hats, etc.
• A few mobile devices with instagram app installed (1 for every group of participants)
• A PUBLIC working Instagram account associated with every app (you can either ask participants to put their profiles as public for a while, or provide them with some pre-created profiles. In this case you have to create them one by one on a mobile with instagram app on it. Use different emails - ie briantheonion1, briantheonion2 etc - for the different profiles)
• Internet connection
• A device (pc - laptop - tablet - smartphone) connected to a beamer / big screen
• Your own Instagram account (or one that you created for this activity) to enter the Instagram website www.instagram. com or to sign up on the search engine website websta.me/search to retrieve the pictures.

LEARNING OBJECTIVES

2.1 Managing digital identity
2.2 Interacting and sharing through digital technologies
3.1 Using digital technologies creatively
3.3 Taking, editing and sharing digital photographs and video
10.5 Acting in cooperation with others to accomplish common tasks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

Always use the hashtag #briantheonion when using this tool, also in order to see the picture of all the previous versions of Brian and add to the collection

Obviously the onion can be anything else instead and it is possible to narrow the choice of possible moments to depict in the pictures, using more specific hashtags. This could lead also to address more specific topics.

As already said, since the tool works only with *public* Instagram account, and you may not want your participants to open up their profiles, you could provide a few pre-registered accounts to the participants to avoid privacy issues.

(The tool was developed By Raphaela Blassnig together with Michele Di Paola and Joanna Wronska, for the training course Dig-It Up! A more extensive description of it can be found on the Educational Tools Portal: http://educationaltoolsportal.eu/en/tools/briantheonion)

THE X JOURNAL ◆

DURATION:

15 minutes

AIM

A simple reflection exercise aimed at enhancing participants' ability to focus on small details and listen to the environment in a more attentive way, in order to be more able to spot, identify and acknowledge all the 'invisible learning' which takes place in and around them all the time.

DESCRIPTION STEP BY STEP

- Make sure that every participant has a sheet of paper and something to write with.

- Ask them to make an big X at the centre of the page so to divide the paper into 4 quadrants.

- Assign one category to each one of the 4 quadrants : Things I saw, Things I heard , Things I did and Things I learnt.

- Invite them to reflect in silence about the happenings of the day and have them list in 10 minutes a minimum of 5 things in each quadrant.

- Underline how at the beginning it may seem like nothing comes to the mind and that it is alright to consider also things at a first glance one may have dismissed because they seemed ordinary, boring or irrelevant. Whatever comes up in the memory it is relevant and shouldn't be ignored.

- At the end of the reflection time, ask if participants are willing to share with the rest of the group the three items from the page that they like the most .

MATERIALS

- Blank A4 sheets of paper (one for each participant)
- Pens, pencils and /or thin markers

LEARNING OBJECTIVES

1.3 Listening effectively
6.4 Reflecting on experiences to maximise learning
8.2 Considering new perspectives
8.4 Showing curiosity

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

It is a journaling practise and, as all practises, it shows a much deeper impact when it starts to be implemented in a regular way. It can be used as a one-time evaluation exercise or it could be built into a recurring moment of reflection at the end of every session. If used in a consistent way, it could be a precious resource for the second self-assessment, as participants could use the evidences recorded throughout the sessions as a starting point for their wider reflection.

THE X JOURNA SIGN UP and LOG-IN TO ARC-GIS ONLINE ⭐

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

10 minutes

AIM

A first and direction interaction of the participants with the Esri Story Maps platform.

HOW TO ACCESS ESRI STORY MAPS

The homepage of Esri Story Maps platform (classic) can be found at the following address:
https://storymaps-classic.arcgis.com
The homepage of the new platform instead is http://storymaps.arcgis.com.

The platform can be accessed by anybody who already has an ArcGis account and it makes it possible for users to sign up also for free non-commercial public accounts or through Facebook or Google credentials. The public accounts offer a limited set of functionality that include the possibility to use, create and share maps with everyone publicly and for non-commercial use only.

MATERIALS

- A connected device (pc - laptop - tablet - smartphone) (at least 1 per participant)

MAPPING OURSELVES: PERSONAL ARCHIPELAGO ⭐

PHASE 1: MAPPING MYSELF AND THE GROUP

DURATION:

45 minutes

AIM

An artistic activity aimed at supporting participants in getting to know each other, building trust and experimenting the mechanism of giving feedbacks. It also starts a first reflection about identity looking at it from different points of view.

DESCRIPTION STEP BY STEP

- Invite participants to imagine themselves as an archipelago, the sum of different elements, which here are represented by a set of different islands;

- Each island in the archipelago has a specific topic, such as, for example: my family, my hobbies, things I'm good at, things I dislike, etc.

- Ask participants to draw/create their archipelago using the materials available and writing on each island three things about themselves which are related to the main topic. Out of the three things though, two should be true and one should be false.

- When everybody's archipelago is ready, invite participants to find a position for it in the room and then send everybody off onto the exploration of the other islands!

- While visiting someone else's archipelago, participants can leave a post-it at the location with their guesses about what they think could be the false facts about the owner of the archipelago.

- Close the process in the plenary with the whole group, asking each participant to share about which were the true/false elements of their archipelago. Leave time for people to add any additional thought if they feel like.

MATERIALS

- Various types of paper (hard, soft, blank, coloured)
- Pens, pencils and /or thin markers
- Markers, colour pencils
- Scissors, glue

LEARNING OBJECTIVES

4.1 Trusting others and being trustworthy
6.2 Understanding one's own strength and weaknesses
9.1 Demonstrating awareness of situations, problems and responses
8.2 Considering new perspectives
10.1 Developing relationships and relating well to others (listening, sharing and empathising)
10.2 Giving and receiving feedbacks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

A possible variation of the activity could be to close the process having participants first share in pairs or small groups about their findings on the others' archipelagos and then a final round in the plenary, sharing something about themselves.

PHASE 2
MAPPING (PERSONAL) STORIES

This phase is aimed at having participants increasing gradually their self-awareness, mapping and connecting together different elements from their personal life and drop out experiences and organizing them into a narrative flow.

During this phase participants should be given the possibility to explore a variety of different tools and inputs applied to the main purpose of:

- developing storytelling and media production skills;
- approaching in different steps and from different perspectives elements of the stories related to their personal drop out experiences and start a process of contextualization and self-reflection.

As the elements that will most likely featuring in the digital story-maps will emerge during this phase, it is recommended to have a minimum of two sessions dedicated specifically to this work. It is important to highlight once again how the second and the third phase are actually complementary and shouldn't be seen as separate entities, making sure to harvest all the outcomes that emerge during this second phase will actually turn into a precious resource for the participants during the third phase, showing them that they already have all the elements they need in order to organise their narrative and build their digital story-maps.

Digital materials and content produced during the activities can be stored already from this phase in order to be re-used later on for a specific purpose, so facilitators should encourage the participants to actively use apps and software for photo and video storage and editing.

THERE IS A STREET IN ROME…

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

30-60 minutes (according on how many rounds of stories are narrated)

AIM

A collective storytelling activity aimed at practising the selection of the elements which work and resonate the most within a narrative.

DESCRIPTION STEP BY STEP

- Have the participants sitting all together in a circle, either on chairs or pillows on the floor .

- Explain that you are going to create a collective original story on the spot and that the inspiration for the story will be a geographic location.

- Have the group agreeing on a real existing city in the world, where ideally nobody from the group has ever been but that somehow they find inspiring/intriguing. Once that the location has been chosen, it is time for the story to start.

- The incipit of the story is going to be There is a street in… (Anchorage, Lima, Thessaloniki, wherever the group has chosen to be) and after that, one by one, every participant will have to add an element to the story. The single contributions shouldn't be long, the task is to bring in a detail, maximum one sentence. There is another important element to know, which is that whoever goes next doesn't have only the task to add his/her part, but it should repeat all the parts which had been added until that moment, so for example if one goes :

  There is a street in Vienna… where every Tuesday a tall woman sells wooden toys…
  the next person would go :
  There is a street in Vienna… where every Tuesday a tall woman sells wooden toys… The woman has long black hair and a gentle smile…

  thus incorporating the previous parts as well.

- Highlight how it is not about performing a memory exercise and that it will happen that some elements will disappear and that it is fine. The focus should be as much as possible on unfolding the narrative while observing what came before.

- The story ends when it makes a full circle and the person who started it should be responsabile also for closing it.

- Evaluate the process focusing mostly on the narrative dynamic.

MATERIALS

No materials required

LEARNING OBJECTIVES

1.3 Listening effectively
1.5 Public speaking
5.3 Adapting quickly to new situations
7.2 Keeping focuses
10.4 Fostering and ensuring the participation, motivation and commitment of others

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

What happens very often is that the first round usually goes off-the-rail pretty soon, as people are very much eager or anxious about having to come up with something original and so the story ends up being very disconnected with a quick escalation of big happenings which are coming one right after the other. After the first round it is important to open a reflection to analyse what happened and how did the process go and, most of all, which could be the elements which could improve the narrative. Then it is recommended to try one more time with another round, as then the group often proves itself much more confident and linear with the organisation of the narrative.

According to how the story creation process was, it can be interesting in the debriefing to address also the element of the repetition/re-incorporation. What happens is that often people are quite afraid about the idea of forgetting somebody's bits and that the person could somehow feel offended or hurt because his/her contribution hasn't been valued. Which are the elements which stayed until the very end? Which ones changed? Which one has been forgotten? To analyse what inspires and resonates the most in people's memory is quite an interesting element to discuss when it comes to look at what to include in a narrative sequence.

GIVING VOICE TO IMAGES

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

120 minutes

AIM

A digital storytelling activity aimed at exploring the power and the symbols of visuals and developing participants' ability of being inspired by an image, organizing a narrative and recording it in a voice over product.

DESCRIPTION STEP BY STEP

- Before to start the activity, have the group trying out a little exercise. Ask if somebody feels like volunteering to sit in silence, sitting on a chair in front of the rest of the group, for 1 minute of time. Have the chair placed in a way that everybody can see the person. The task is only to sit in silence, in a neutral way, and for the group the only request is to carefully observe the person sitting. See if maybe there are other participants willing to try and run the the exercise for another couple of times. Have a short moment of sharing about what happened and what people observed : was there a story even if there were no words ?

- Starting from the question, introduce participants to visual resources such as images and illustration, Dixit Card, silent books, all displayed and available like if it was an exhibition.

- Ask participants to explore the images and to choose some, then invite them to work individually and write down the title and the script of the short story which they see in those images, creating a narrative inspired by the visual stimulus and the symbols.

- Once they have the script ready, ask participants to record through their phone a voice over version of the script, as if they were to record an audiobook. Also, they should choose a location in the room and display there their cards/images/silent book.

- When the audiobooks have been collected, draw randomly the names of the participants and associate each one of them to one of the stories created. They will be given the audiobook of the story and will then have the chance to go and 'read' the book while listening to the audio recording.

- Have participant sitting all together in a circle and open the floor for feedbacks and reactions to the experience. Collect on a flipchart paper all the tips from the participants on how to make a good voice over and highlights the elements which worked within the stories.

MATERIALS

- Images and/or illustrations cut out from newspapers and magazines
- Dixit cards
- Silent Books
- Mobile devices
- Ear-plugs (at least one for each participant)
- Flipchart and markers

LEARNING OBJECTIVES

1.3 Listening effectively
1.5 Public speaking
2.2 Interacting and sharing through digital technologies
3.1 Using digital technologies creatively
3.2 Producing written content for a range of audiences/recipients and media
7.1 Completing tasks on time and to required standards
7.3 Multi-tasking: making progress with several tasks and responsibilities at the same time
7.4 Working under pressure
10.2 Giving and receiving feedbacks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

The fact of having participants trying out a first process of recording a narrative through sound is a very important exercise. It still doesn't engage them in a personal narrative, so they can still be detached, but it ignites already a reflection on how to translate into a sound level the logical and emotional components of a story (how to build the sentences and the flow, when to pause, how to pass on a specific feeling or situation, etc.)

Silent books are growing more and more popular since when, as a response to the current refugee crisis, a local library in Lampedusa, an island in southern Italy that had become a haven for refugees travelling across the Mediterranean Sea, saw first-hand how wordless books opened up an opportunity for refugees to share worlds and experiences with each other. Silent books can play a very active role in crossing cultural boundaries and promoting literacy. Although the books have no text, they are rich in a visual language that allows the reader to place themselves within the picture book. It could be a very useful tool to use as a materials has it already has a clear chronological narrative.

MY LIFE STORY IN A MINUTE ●

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

15 minutes

AIM

A short warm-up exercise on storytelling aimed at getting participants acquainted with the concepts of chronology and speaking the essence.

DESCRIPTION STEP BY STEP

- Divide participants into pairs. In the first round of this exercise invite them to tell to the other person their life story in one minute. Don't give any additional instruction so that participants can talk freely and choose on what they would like to focus in their stories.

- After the first round all of them are invited to share the impressions in the big group, reflecting on how their narratives were created with questions such as What kind of chronology did you choose? Where did you start your story from? How many small stories or plots were there?

- In the second round participants are asked to re-tell the same stories but focusing on something more specific and experiment with the narrative and the chronology, not necessarily starting with I was born in....; I am ..... years old;

MATERIALS

No materials required

LEARNING OBJECTIVES

1.3 Listening effectively
1.4 Describing and explaining ideas
10.1 Developing relationships and relating well to others (listening, sharing and empathising)

COMICS AND ORIGIN STORIES ●

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

150 minutes

AIM

An artistic activity which uses comics and drawing as a storytelling medium for participants to start exploring their personal qualities and structure a personal narrative. It has the aim to make participants learn about the main basic elements of story structure and of drawing a storyboard, while starting a reflection about elements of one's own life, looking more specifically at the concept of cause/effect.

DESCRIPTION STEP BY STEP

- Start the activity by having participants brainstorming collective in plenary about superheroes: which ones do they know? Which ones do they like the most? Which superpowers do they have? Collect the answers on a big flipchart paper.

- Starting from the superheroes names on the paper, choose two or three that the group likes the most. What is the background of those superheroes? how did they become superheroes? Where they born like this? Did something happen to them? Introduce the concept of "origin stories", which in comics is what is at the core of the transformation of superheroes, what made it possible for them to become what they are, and ask participants to outline together the superheroes' origin stories through the narrative model of the Story Spine:

-
    1. Once upon a time there was…
    2. Every day, …
    3. One day…
    4. Because of that, …
    5. Because of that, …
    6. Until finally …

- Ask now participants to think about something that they are good at or a talent they have (if the group has previously done the "Personal archipelago" activity it could be interesting to start from what the participants already wrote) and having them share it in pairs for a few minutes.

- Once they are done with the sharing, invite them to think about what is their origin story: how did they become good at the thing they identified? How did they develop their talent? When did it happen? With who? Where? What happened?

- Give a short introduction about drawing and storyboard principles, underlining how simple and basic elements are really alright and are actually at the core of every drawing (lines, dots, basic geometrical shapes, etc.) and how the clarity of the story is the main focus (breaking the story in small sections, removing the unnecessary parts, etc.);

- Invite them to produce a visual storyboard in the style of comics which illustrates the main steps of their origin story and following the steps of the Story Spine model.

- Once participants have finished their comics, display them on the wall as it was an exhibition and bring participant around in the room to see them as in a guided tour where every person is invited to give a short introduction about his/her work.

- Close with a final round of feedbacks, reflections and thoughts from the participants.

MATERIALS

- Flipchart and markers;
- Blank A3 sheets of paper (at least one for each participant);
- Pencils, erasers and sharpeners;
- Black thin markers;
- Coloured pencils and markers;

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions

4.4 Celebrating one's own efforts and accomplishments

6.4 Reflecting on experiences to maximise learning

9.1 Demonstrating awareness of situations, problems and responses

9.2 Reflecting on experiences, feedbacks and data

9.3 Analysing causes

10.2 Giving and receiving feedbacks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

A good resource to use to structure a short presentation about the basic elements of drawing is the publication "Graphic Express" (http://educationaltoolsportal.eu/en/tools-for-learning/introducing-graphic-express) which is available for free download.

It could be useful to have displayed and available as resources also different kind of comic books with different styles.

IN SOMEONE ELSE'S MAP ●

DURATION:

60 minutes

AIM

A storytelling activity which explores the role of space within a story, having participants making connection between how much places can shape and influence someone's story. The aim is to have participants experience a story-map creation process in a first analog version.

DESCRIPTION STEP BY STEP

- Ask participants to individually draw or print through google maps a simple map of the area/neighbourhood they live in, marking landmarks and locations that are important to them. The aim is to activate the visual memory and thinking in symbols, not creating a perfect map.

- Have participants exchange their productions among themselves. Each one will now have a map drawn by somebody else and the task will be to write a story based on the map they received, imagining how is the life of the person living in the place which is illustrated in the map, taking into account the different landmarks and symbols.

- Ask participants then to share in pairs, telling each other the stories they wrote and sharing the real stories and connections behind their own map.

- Open up a discussion on how was the process of creating a story starting from a map, putting oneself in somebody else's shoes, collecting feedbacks and personal reflections. Ask if there are volunteers who would like to present their story-map in the plenary with the whole group.

MATERIALS

- A3 blank paper sheets for the maps;
- A4 blank paper sheets for the stories;
- Laptops connected to a printer (a few available if participants want to use google maps);
- Flipchart, markers;
- Pen, pencils, erasers, sharpeners;
- Scissors, glue;
- Coloured pencils and coloured markers;
- Coloured paper;
- Images from newspapers and magazines;

LEARNING OBJECTIVES

3.2 Producing written content for a range of audiences/recipients and media
5.3 Adapting quickly to new situations
9.2 Reflecting on experiences, feedbacks and data
9.3 Analysing causes

TERRA INGOOGLITA ●

DURATION:

80 minutes

AIM

Following from "In Someone Else's Map", another storytelling activity which explores the role of space within a story, having participants making connection between how much places can shape and influence someone's story.

DESCRIPTION STEP BY STEP

- Before the activity, search for random pieces of land on Google Earth, print them and cut out pieces of them, sticking them on a framed A4 paper. There should be one sheet of paper for each participant.

- Distribute the sheets among the participants;

- Invite the participants to fill in the empty spaces on the paper in between the pieces of land they have on their sheet, using pens, markers, colour or any other type of material;

- Once the map is made, ask them to write a short story which could take place in that land, imagining who could live there, how and where in the world would that be;

- Once everybody has finished, give to each participant a picture which shows them how the real "empty space" looks like and where the piece of land they received are actually located;

- Ask participants to display their creations on the wall as it was an exhibition and have them going around to look at each other's work;

- Open up a discussion on how was the process of imagining how a place is or looks like just by starting from a small portion of it and how much the idea of that place influenced the stories that they wrote. From that it can start a debriefing focusing on what a script is made of and which are the ingredients to tell a story.

- Close with a final round of feedbacks, reflections and thoughts from the participants.

MATERIALS

- A4 blank paper with pieces of cut-out maps;
- Flipchart, markers;
- Pen, pencils, erasers, sharpeners;
- Scissors, glue;
- Coloured pencils and coloured markers;
- Coloured paper;
- Images from newspapers and magazines;

LEARNING OBJECTIVES

3.2 Producing written content for a range of audiences/recipients and media
8.2 Considering new perspectives
9.2 Reflecting on experiences, feedbacks and data

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

The debriefing phase of the activity could be done using/preparing a digital story-map.

A possible alternative version of the activity is to divide participants in two groups.

The members of the first group will have the task to write individually, a story with a strong geographical component, taking place within a clear location (a village, a city, a neighbourhood) and trying to connect each of the main points of the story with a specific place (the story doesn't have to be personal and/or based on a real life experience, it can be fictional). The members of the second group instead will have the task of drawing individually a map of an imaginary place.

Ask the members of each group to exchange their productions among themselves. Each member of the first group will now have a story written by somebody else from the same group and the new task will be to draw a map based on the story they received. Each member of the second group instead will now have a map drawn by somebody else from the same group and the new task will be to write a story based on the map they received.

(Terra ingooglita is inspired by the concept of "terra incognita" or "terra ignota", a term used in cartography to indicate lands which haven't been mapped yet. The tool was presented by Paula Kaniewska and it features in the "Subjective Mapping – Booklet" produced during as a result of the international training course "Subjective Mapping" organised by Nomadways)

STORIES AND PERSPECTIVES ◆

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

120 minutes

AIM

An activity of digital storytelling focused on the concept of perspective, looking at how the same story can change if we look at it from a different perspective or through the eyes of another character. It wants to highlight how a story is made of many elements and there is no such thing as a single narrative.

DESCRIPTION STEP BY STEP

- Start the activity by having participants looking at/reading collectively the "The Way Out Is Through" digital story-map.

- Divide the participants into groups of 3 and have them pick out randomly a paper with the name of a secondary character from the story (the sister, Mr C, the teachers at school, the mother, the classmates…).

- Ask to the groups to imagine how the original story could be seen through the eyes of their character and leave them some time to produce, in the form they prefer (pictures, text, voice, short videos), an alternative version of the same story.

- Have the groups presenting their version of the story in plenary.

- Have a debriefing with the whole group about the overall process, asking participants to share their observations and their reflections about the story. Does it look like the same story they read before? Which elements are new? Did something happen that changed their vision and understanding of the story since the first time they saw it? Is there something that they learnt? Can they relate to the situation of the main character?

MATERIALS

- Internet connection
- A main device (pc - laptop - tablet - smartphone) connected to a beamer / big screen
- Mobile devices (at least one per group)
- A laptop (at least one per group)
- A4 blank and coloured paper
- Pen, pencils
- Coloured markers
- Flipchart and markers

LEARNING OBJECTIVES

1.2 Being empathetic
1.3 Listening effectively
3.1 Using digital technologies creatively
3.2 Producing written content for a range of audiences/recipients and media
3.3 Taking, editing and sharing digital photographs and video
7.3 Multi-tasking: making progress with several tasks and responsibilities at the same time
7.5 Planning and prioritising tasks
8.2 Considering new perspectives
9.2 Reflecting on experiences, feedbacks and data
10.3 Respecting different opinions and perspectives
10.5 Acting in cooperation with others to accomplish common tasks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

The activity can serve the purpose of addressing early-school leaving without engaging yet the participants in a personal storytelling exercise, but starting already an explicit reflection on the subject. It also allows the participants to interact already directly with the tool of the digital story-map, providing them an idea of how the final product could look like and having them experimenting with the production process of the main multimedia content which can feature in the platform.

Alternatively, the activity can be done using as a background story a well-known traditional fairy-tale.

HERO'S JOURNEY ⭐

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

45 minutes

AIM

An activity which aims to introduce the main elements of the Hero's Journey model as a main resource for the participants in terms of story structure. Without entering directly within their personal stories, it prepares the ground for a first reflection on the subject.

DESCRIPTION STEP BY STEP

- Ask participants to think about their favourite stories (a book, a movie, a videogame, …) and start to introduce the idea that all of those stories may actually have something in common. Using a simplified version of the Hero's Journey model in 7 steps, guide the participants through a process of exploring how stories are structured:

  1. Ordinary world
  2. The call for adventure
  3. The Mentor
  4. Crossing the threshold
  5. The Road of trials (allies and enemies)
  6. The Dark Cave
  7. The Return

- Ask participants to divide in small groups of 3-4 persons and to choose a story which they all know and like. Their task is to break down the story into sections by applying the Hero's Journey model.

- Present now to participants the full Hero's Journey model with its 12 steps using some videos and summarise the main element of a solid story structure. Emphasise how, even though the elements can be the same, the stories are always very different and unique and that the model is only a guideline.

- Close the activity with a group discussion, asking to participants if they feel that they can see the Hero's Journey model in their life as well.

MATERIALS

- Internet connection
- A main device (pc - laptop - tablet - smartphone) connected to a beamer / big screen
- Pens and pencils
- A4 blank sheets of paper
- Flipchart and markers

LEARNING OBJECTIVES

8.2 Considering new perspectives
8.4 Showing curiosity
9.3 Analysing causes
9.5 Involving others in finding solutions
10.4 Fostering and ensuring the participation, motivation and commitment of others
10.5 Acting in cooperation with others to accomplish common tasks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

Useful videos to show for the Hero's Journey are:

- What Makes a Hero by Matthew Wrinkler https://www.youtube.com/watch?v=Hhk4N9A0oCA
- Hero's Journey by Iskander Krayenbosch https://vimeo.com/140767141

An alternative way of implementing the activity could to be to select already beforehand some well-known stories. break them into main sections (each one on a piece of piece of paper) and assign a story to each country having the pieces all mixed up. Participants would then have to re-construct in their groups the plot of the story and identify the main steps of the Hero's Journey model within it.

It could be beneficial to have this activity before the "Mapping the Journey of Life", as it offers many elements for reflection and it can be very relatable and support participants in the process of contextualisation later on.

MAPPING THE JOURNEY OF LIFE ⭐

PHASE 2: MAPPING (PERSONAL) STORIES

DURATION:

150 minutes

AIM

An activity to promote deeper self-awareness and self-reflection of participants. It has the aim to increase the knowledge of experiences that influences different perspectives and to create visual personal story lines.

DESCRIPTION STEP BY STEP

- Give each participant a large sheet of paper and ask them to draw a winding pathway. In the middle of the path ask them to draw a circle. To the left of the pathway, ask them to write "road already travelled" and to the right – "the path yet to come".

PART ONE : Looking Back (30 minutes)

- At the starting point ask participants to reflect and include elements of where they come from. For example, places, culture, language, and/or spirituality.

- Ask them to reflect on their companions throughout this journey. These might be individuals, groups, communities, organisations. Ask them to include people of different generations, also they can include invisible friends, spiritual leaders, pets, etc.

- Ask them to draw or list some of the favourite places along the road they have been on this journey so far.

- Ask participants to identify two milestones of their journey. Ask them what key things they have already accomplished and represent it on their pathway

- Ask them to draw a mountain and a river to symbolise two obstacles they have already overcome. Ask them to indicate how they overcame it, avoided or got around the obstacles.

- Ask participants to draw the survival kit at the top of the page. Within it they have to write down what helped them during difficult times. These could be values, skills, people, proverbs, songs, etc.

PART TWO : Looking Forward (30 minutes)

- Ask participants to write their hopes, dreams, wishes toward the end of the path. These might be for themselves, their family members, friends, even next generations.

- Ask them to identify some places they wish to see on the rest of their journeys and ask them to mark it on the pathway.

- Ask participants to look at the milestones they have already achieved and then ask them to mark three future milestones. Note that these should be achievable steps, something they really wish to happen.

- Ask participants to draw a mountain to symbolise one obstacle that they (or others they care about) may face in the future along the future path. Ask how them and their journey companions will try to avoid, get around or overcome this difficulty. Ask them to reflect on how they can stay strong as they will face these troubles.

- Finally ask the participants to mark the songs that they will be taking with them and singing or playing while they will be travelling forward. Ask them to reflect on why those particular songs, what do they mean to them and sign it along their path.

PART THREE : Looking Down at Your Journey (30 minutes)

• Give participants some time to reflect on their Journey.

• Ask participants what are some good memories that they will take with them to the future and let them draw these as stars along their Journey. They can include sounds, sights, tastes, touches or smells they are linked to. Ask them who played an important part in those memories and why each of these memories is important to them. Let them to reflect on what those memories offer to them and their companions of the journey. Ask them to place responses to these questions inside or alongside the stars.

• Ask participants to give names to their paths to symbolise what this Journey of Life means to them.

• Finally, ask participants to look back over everything they have spoken about. Ask them if they want to pass a message to the person just starting out on their journey and what would be one lesson they have learned that would like to share with others.

PART FOUR : Sharing the Journey

• When all "Journeys of Life" are finished give time to participants to walk around and look at the stories of other participants. Gather participants in the circle and ask for volunteer to share hers/his story. Have them all one by one to tell the journey and what images they drew represent their life, following the time dimensions. Ask that all group give their full attention to the person who is sharing and that all questions and comments wait until the end. Allot 5-7 minutes for each story.

• Finish the activity with the reflection on how participants felt, what were the most difficult aspects to identify, if they have discovered something new or forgotten.

• Ask series of questions to prompt group discussion:

- What was it like for you to tell your story to this group?
- What was it for you to hear all of these stories?
- What insights have you gained about yourself and your group friends

MATERIALS
• Blank A3 sheets of paper (one for each participant)
• Pens, pencils and /or thin markers

LEARNING OBJECTIVES

Understanding and expressing clearly one's own thoughts and emotions
4.2 Recognising one's own obligations and responsibilities
4.3 Taking ownership of one's own goals, actions and behaviour
4.4 Celebrating one's own efforts and accomplishments
5.2 Being willing to leave one's own 'comfort' zone in order to progress and develop
6.2 Setting goals and targets for personal growth, development and achievement
6.4 Reflecting on experiences to maximise learning
8.2 Considering new perspectives
8.5 Acquiring resources
9.1 Demonstrating awareness of situations, problems and responses
10.2 Giving and receiving feedbacks

ADDITIONAL COMMENTS / TIPS FOR IMPLEMENTATION

Instead of asking participants to draw a pathway, the facilitator can give already prepared templates of the pathway.

Denborough D. (2014) Retelling the stories of our lives. Everyday Narrative Therapy to Draw Inspiration and Transform Experience. Norton&Norton: New York.

PHASE 3

BUILDING MY DIGITAL STORY-MAP

This phase is dedicated to the creation process of the individual digital story-maps. According to the length of the session chosen by the facilitators, the recommendation would be to make sure to design the content flow in such a way to include the main following elements:

◆ a moments for participants to look at the outcomes and the materials produced during the previous sessions, summarising the process they have gone through so far;

◆ setting up the frame for a peer support system in order to have participants interacting and supporting each other during the production process;

★ a moment of personal reflection about the core message to communicate, identification of the main elements of their personal stories and translation of them into the form of a story-map;

★ individual time and work directly on the Esri Story-Map platform;

It is important to emphasize how, even if participants are telling their personal stories, they can freely choose how to present it online, also in terms of how much to expose about their personal details. Participants can choose to use a pseudonym, to not show their personal pictures or to not use exact locations on the maps, everything is possible. What matters the most is the process of contextualisation they will dive in, the story-maps are outcomes which can be reflecting their reality in a more literal or figurative way according to their personal choice.

For this phase the envisaged number of sessions is two, in order to allow the participants to dedicate enough time to structure their story-maps. Ideally the first session would be about the preparation of the story: coming up with the script, making a plan, researching the materials, identifying the media, setting up accounts on media storage website, exploring the platform, exchanging feedbacks with other peers through the buddy system.

The second session instead would be dedicated mostly to the creation of the map on Esri Story Maps, organising and structuring the contents on the platforms, checking out the results and fine-tuning the map according to the feedbacks received. The fact of having a second session would allow also participants to use the time in between the two sessions to take pictures or create multimedia content for the map also using external elements from their own realities.

About the peer support system, the recommendation is to have participants choose one learning buddy right at the beginning of the phase of creation. According to the dynamic in the group, it could be an option to have participants pick out each other randomly rather than making them choose who they would like to pair up with. The facilitator should establish some clear and defined moments in the overall flow of the creation process for the buddies to meet between them and checking on each other's progress. It could be useful to have them meet at least three times:

- One time at the beginning, before the individual moment of brainstorming, in order to support and facilitate each other in the process of identifying what could be the elements to focus on;
- One time after having completed the first draft of the story script;
- One time after having completed the first draft of the story map on the platform.

The suggestion would be to keep the process of creation as simple as possible, without involving too many software. One of the main features of digital storytelling is its specific emphasis on the group process and the experience of individuals sharing stories with each other. Even though it involves the use and the application of digital technologies, it is not focusing primarily on the technological skills or on the development of high quality media products, but has as a main aim the one to build and further community connections through a process of listening to and reflecting on the stories which have been shared within the group.

In this phase participants can be a great resource for each other, not only through the support of the buddy system, but also in terms of resources and knowledge related to digital and media production skills that they can share with each other.

DIGITAL STORY-MAP CREATION (CLASSIC STORY MAPS PLATFORM) ⭐

PHASE 3: BUILDING MY DIGITAL STORY-MAP

PREPARING THE STORY MAP MATERIALS

The first thing to do in order to make a Story Map Tour ₛₘ ils to organise and collect all the media which will be featuring in the map:

- **images:** Google+ and Flickr are the two possible storage options for the integration of images inside the story map. The template automatically reads in geotag information from the images to locate them on the map, and uses any title and caption text stored with the images. If the uploaded images don't have location information their map location can be specified directly the template. It is possible to use images of any size and shape in a Story Map Tour, but landscape orientation is recommended instead of portrait orientation;

- **videos:** the template offers the possibility to integrate videos in the story map either by accessing directly videos stored in a You Tube account, or by specifying the URLs to individual videos in YouTube, Vimeo, etc.

- **audio:** it is possible to incorporate audio in the story map only through a video. A very powerful way to share a story and make more personal the experience of reading, is the one of having the author reading parts of the story script. Participants can record audio related to specific sessions (or all) of the story and upload it in a video format, also keeping a still image as a background and not necessarily having to shoot a video for it. In this case the audio should be stored as well using the same principles applied for the videos.

Every multimedia content in the tour narrative is geo-located, therefore it is recommended to organise the sequence of images and videos in a sequence, making sure to have a geographical location linked to each item of the list.

CREATING A DIGITAL STORY MAP

Once that the process of setting up the account is done and all the media have been collected, the next step is to log-in on the Esri Story Maps platform. After that, it is time to access the "My Stories" section from the top bar menu and click on "Create my first story":
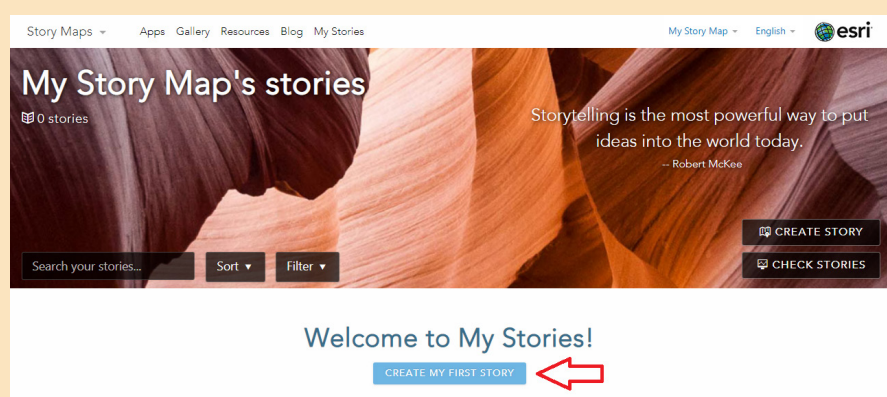
Select the option Story Map Tour SM among all the application templates:
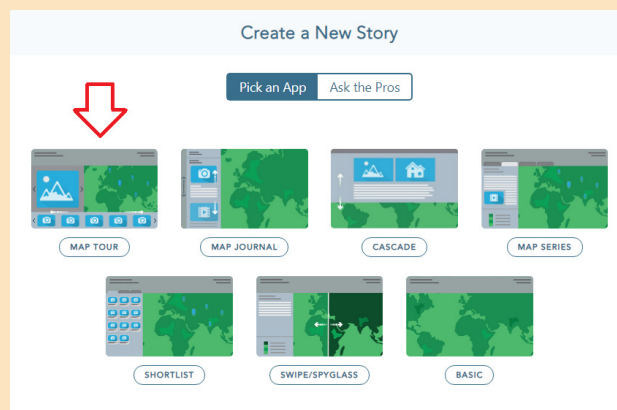
In order for the process to start, it is needed to indicate the location of the selected media content of the story map (images and/or videos) choosing among the available options.

Depending on the choice made in the previous step, follow the specific instructions. For example, if Flickr has been the selected option for storing the images, in order to proceed the platform will ask for a Flickr username and the set of images selected either by choosing an album or tag.

Importazione da Flickr

Immettere il nome utente Flickr e selezionare un album o un tag da importare. Le immagini devono essere condivise pubblicamente. L'importazione sarà limitata ai primi 99 immagini.

mafaldamorganti   Ricerca

Seleziona un album   o selezionare un tag
MyStoryMapTour (28)   Scegli

Importa   Indietro

If the selected media are stored on Flickr, Google+ or YouTube, now it is time to associate the single images/videos to their geographic location. Geotagged media will be automatically placed on the map, those who are not can be positioned manually on the map. It is enough to click on the image or video in order to select it, and then to click on the associated position on the map to place the media. Changes can be made also later by dragging and dropping the markers on the map. Once all the media have been selected, click Import.

Seleziona e individua immagini/video

Le voci individuate verranno importate. Fare clic su una delle voci non individuate da importare per individuarle. Guida
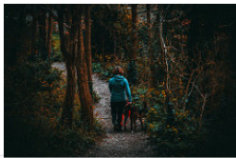
Per individuare (23)

Individuato (5)
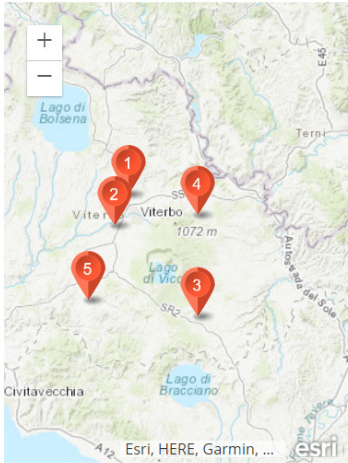
img384-b

I3R5FR0MDS

HKR2FRU9PG

Now it is time to write down you to the caption for each point and make additional changes:

There is the possibility to choose a different base map for the background through the control located in the top right corner of the map:
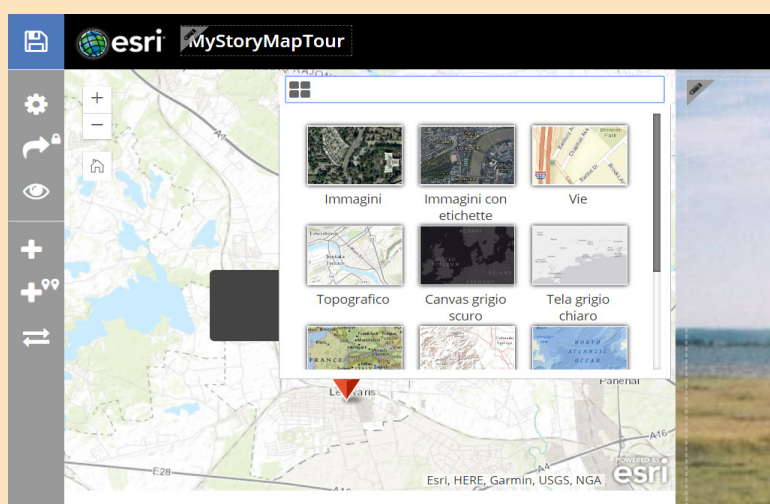
If the points need to be re-organised it is possible to do so by clicking on the Organize button on the left side of the builder. Through the the same button it is also possible to set up the first point of the tour as the cover page for the story map in case of the Side Panel layout. In that case, the point will no longer be shown on the map. The cover can be seen only through the View Story button, which shows how the story will look like to the readers.
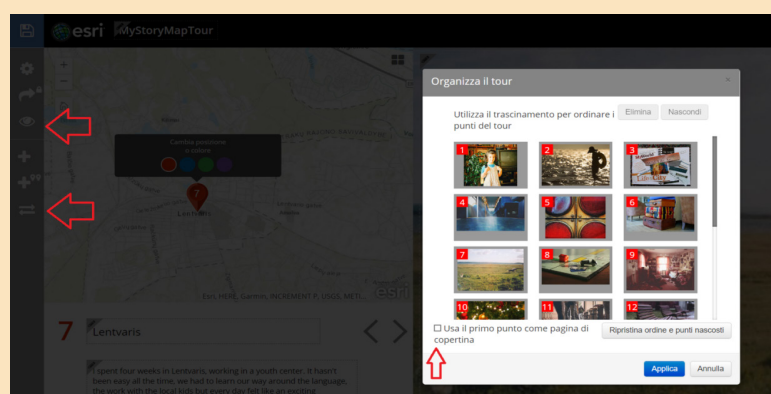
The Story Map Tour   template allows the authors to choose between three different layouts that can be customized through the Settings button on the left side of the builder:

The three panel layout displays the story on its sequential order in a carousel of thumbnails at the bottom of the map, allowing the audience to see the timeline of story, and then divides the story-map in two parts, equally important: one section dedicated to the multimedia content and its related text and the other dedicated to the map. The audience can view the story-map through the interaction with all the panels, following the chronological order or simply by clicking and selecting different positions on the map or different thumbnails in the carousel.

The integrated layout offers the same possibilities of interaction as the three panel layout, the main and only difference is that the section dedicated to the map has more space and ends up becoming the main focus, as the multimedia content section becomes a panel which is not visually separated but integrated in the one of the map.

The side panel layout is a new feature of the Story Map Tour . Also this ones has three separated panels, but in this case the one that has a more predominant position is the one which contains the multimedia content and is shown on the side. The map becomes a smaller section and, instead of having the timeline of the story displayed, this layout gives more space to the element of the text which is accompanying each chapter of the story. The fact of not having the timeline in clear, makes the audience waiting with more anticipation the next steps and it provides a more sequential and classic storytelling experience, even though it is still possible for the audience to read the story-map in a non-chronological way through the direct interaction with the elements on the map.

Once you have chosen your layout, looking at what kind of content is your story-map including, you can go on the top of the builder where there is the Save button to save all your changes:
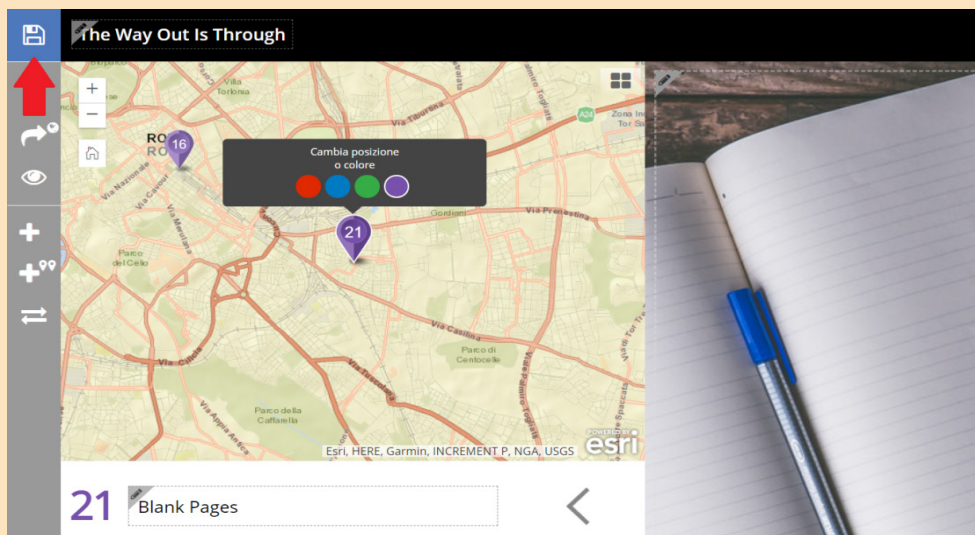
Once all the steps has been completed, the story map is ready to be shared! Click on the Share button on the left bar of the builder and copy the shortened URL that is shown in the dialog so you can paste it into email, social media, as a link in a website or blog, or choose the option to have it directly embedded.

The digital story map is now fully operational and can be viewed by the readers!

MATERIALS

- Internet connection
- A laptop (at least one per participant)

LEARNING OBJECTIVES

Understanding and expressing clearly one's own thoughts and emotions
2.1 Managing digital identity
2.2 Interacting and sharing through digital technologies
2.3 Using of common computer software
2.4 Browsing, searching and filtering data, information and digital content
3.1 Using digital technologies creatively
3.2 Producing written content for a range of audiences/recipients and media
3.3 Taking, editing and sharing digital photographs and video
3.4 Creating web pages and other web-based presentations
3.5 Having experience with copyright and licenses
4.2 Recognising one's own obligations and responsibilities
4.3 Taking ownership of one's own goals, actions and behaviour
5.2 Being willing to leave one's own 'comfort zone' in order to progress or develop
5.4 Being resilient
5.5 Driving change
6.1 Understanding one's own strength and weaknesses
6.3 Committing to learning and/or study and/or act
6.4 Reflecting on experiences to maximise learning
6.5 Seeking advice, information and support
7.1 Completing tasks on time and to the required standards
7.2 Keeping focused
7.3 Multi-tasking: making progress with several tasks and responsibilities at the same time
7.4 Working under pressure
7.5 Planning and prioritising tasks
8.2 Considering new perspectives;
8.3 Making and implementing plans;
8.5 Acquiring resources (including money);
9.1 Demonstrating awareness of situations, problems and responses;
9.2 Reflecting on experiences, feedbacks and data;
9.3 Analysing causes;
10.2 Giving and receiving feedbacks;

PREPARING THE STORY MAP MATERIALS

The first thing to do in order to make a Story Map is to organise and collect all the media which will be featuring in the map (images, videos, audio).
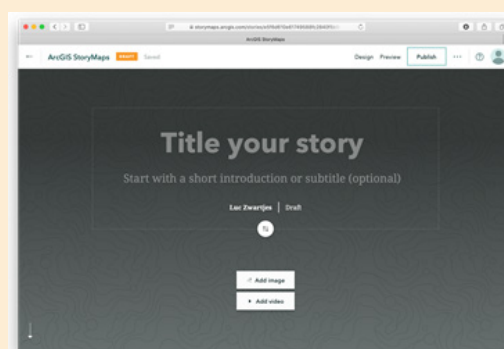
CREATING A DIGITAL STORY MAP

The next step is to log in to the Esri Story Maps platform. Go to: https://storymaps.arcgis.com/

Click on "Sign In", Log in with Facebook or Google or with your own (organization) account. Next click on "Create story".
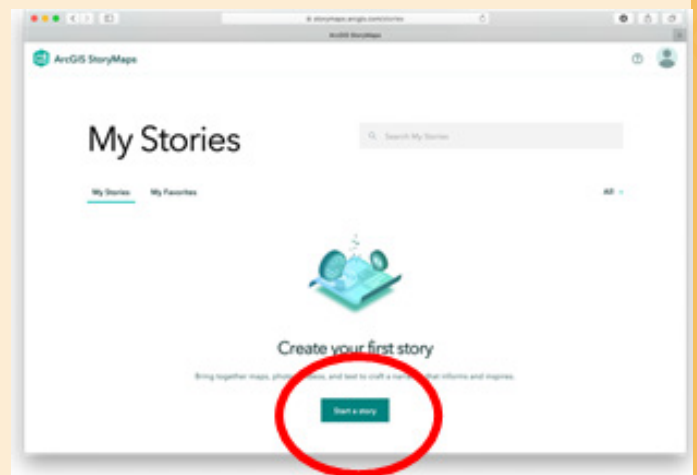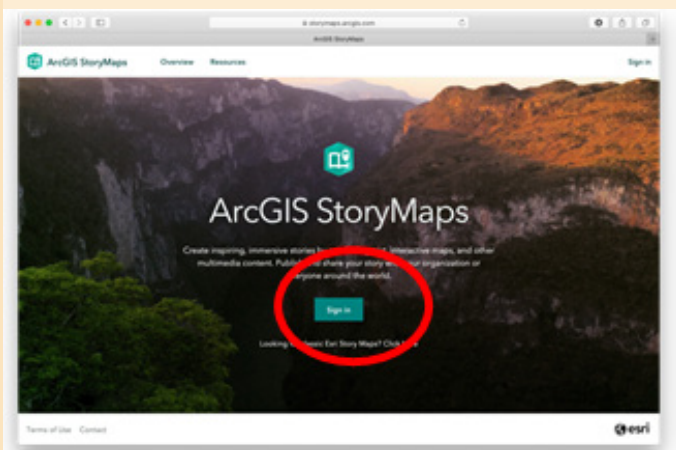

The first "page" of your story is presented. Adjust the title, possibly subtitle. Add a photo or video for the home screen.

Click on below the home screen (appears when you scroll down). A window appears with possible additions. Two options are ideal: "Map" and "Sidecar".
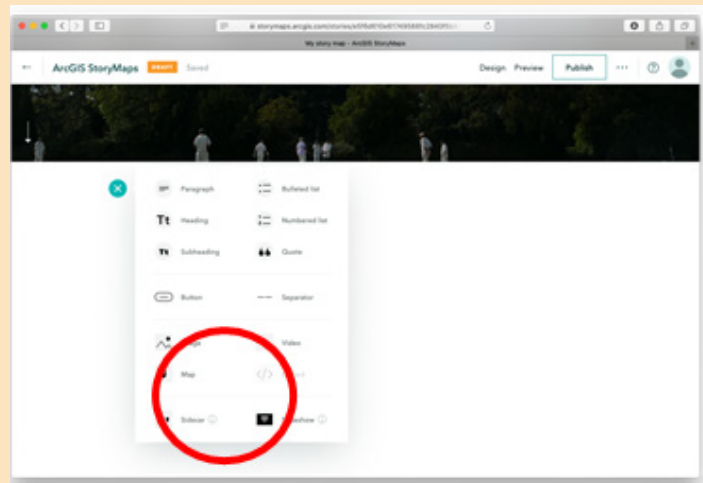
"Map" will show maps that you have already created with ArcGIS Online (within your account). If you have not yet created a map: click on "Create an express map". With this you can easily display your movements and connect them with arrows.
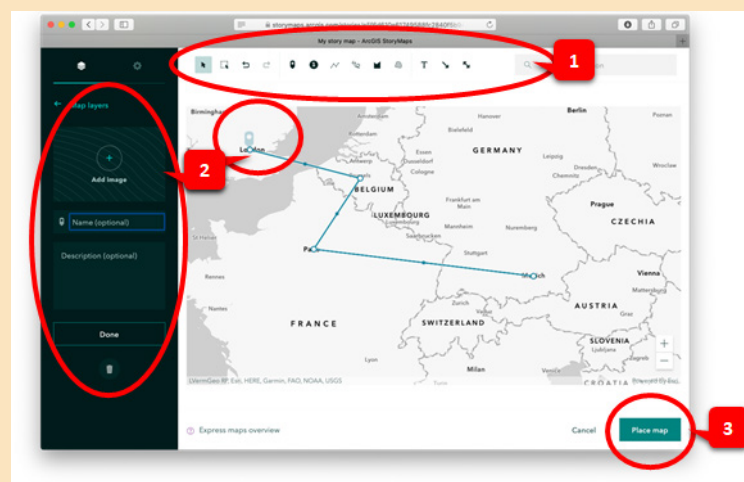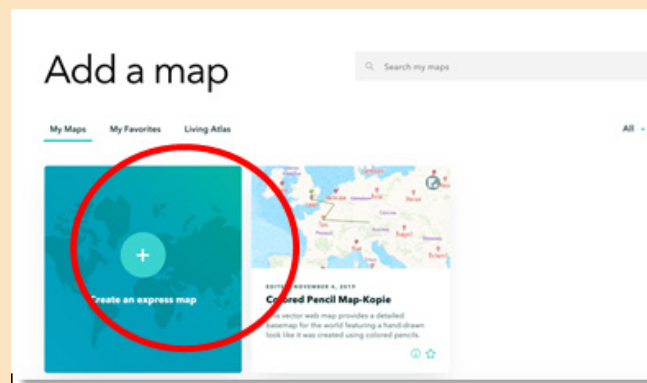
At the top (1) you choose to draw an arrow ↘ or to add a point 📍 on the map. If you have added a point you can add a photo with title and short description at that point in the side window (2). When all places have been added, click on "Place map" (3).
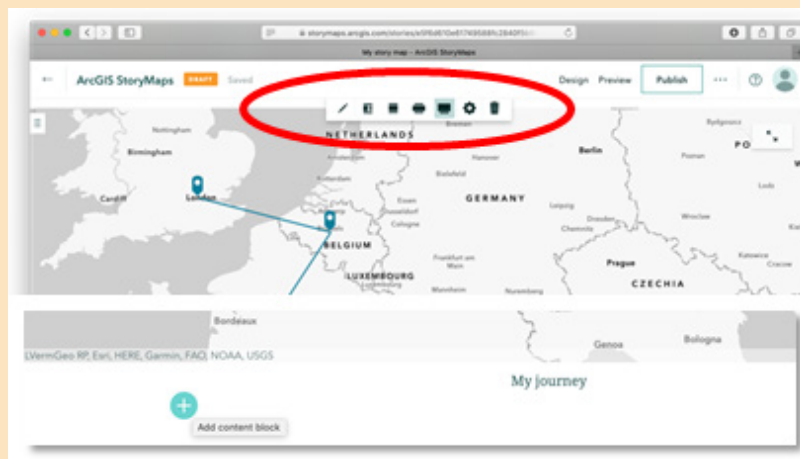
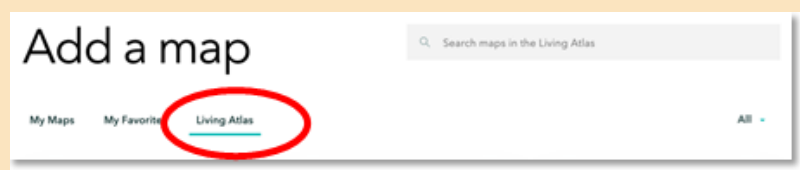The map has been added. You can determine how large it should be displayed via the buttons at the top.
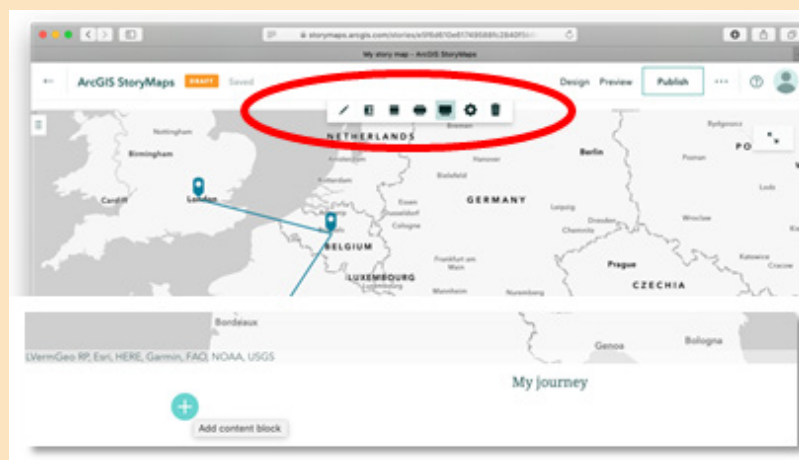
Scroll the map up to add another section below

You can also always do this between two already existing sections.

You can also add a map in a different way. Choose in "Add a map" for "Living Atlas". There are maps that you can use. Choose e.g. the 'Colored Pencil Map'.

To add data to this card, click on "Edit in ArcGIS"

To add data to this card, click on "Edit in ArcGIS"
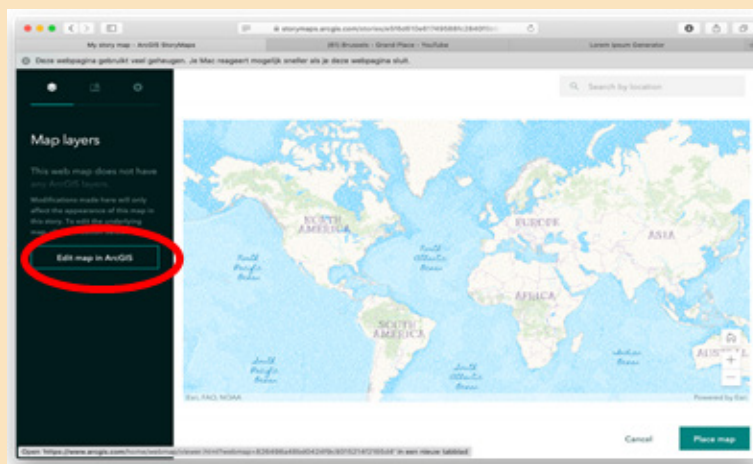
The map now opens in ArcGIS (note: new tab) Click on "Add"> "Add map notes."
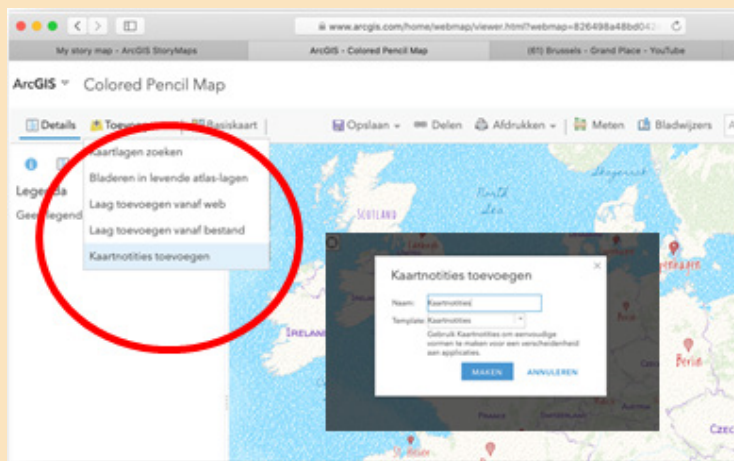
Click on "Create" (the rest does not need to be modified)

Now you can add points and lines and planes to the map.

When you are done, click on "Save" and give the map a name.

Note: you must go back to the button Insert and choose "Map", you will find the map in the list.
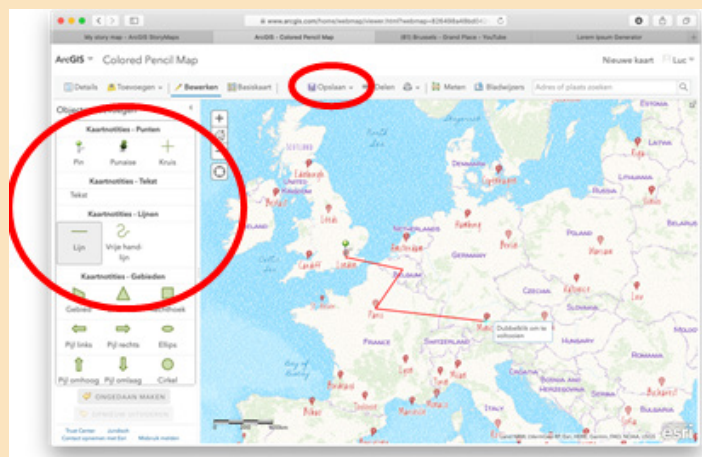
With Sidecar you create a layout with text in the left-hand column (possibly including video, photo and map), while in the large window on the right you can display photos, video or map in large format.
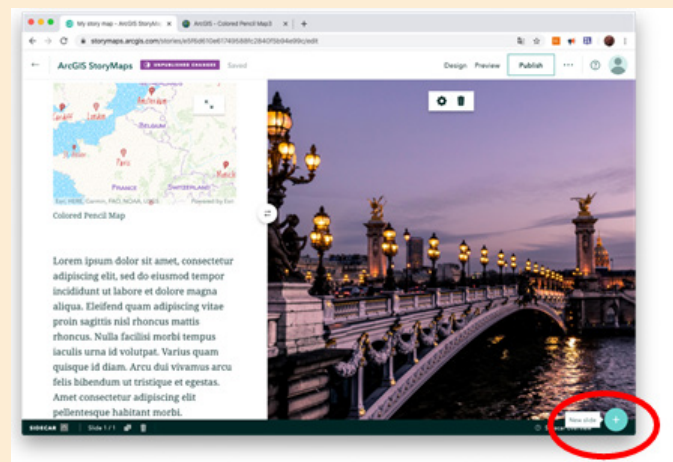
When you have finished the story, click on the 'Publish' button at the top right, if you are part of an organization you can share it with members of the group / organization, or make it visible to everyone. If you use a public (free) account you do not have this choice.

If an item has not been shared yet (eg the card you made in ArcGIS) you will be asked to do that. Then certainly click on "Yes"

The digital story map is now fully operational and can be viewed by readers!

MATERIALS

- Internet connection
- A laptop (at least one per participant)

LEARNING OBJECTIVES

1.1 Understanding and expressing clearly one's own thoughts and emotions
2.1 Managing digital identity
2.2 Interacting and sharing through digital technologies
2.3 Using of common computer software
2.4 Browsing, searching and filtering data, information and digital content
3.1 Using digital technologies creatively
3.2 Producing written content for a range of audiences/recipients and media
3.3 Taking, editing and sharing digital photographs and video
3.4 Creating web pages and other web-based presentations
3.5 Having experience with copyright and licenses
4.2 Recognising one's own obligations and responsibilities
4.3 Taking ownership of one's own goals, actions and behaviour
5.2 Being willing to leave one's own 'comfort zone' in order to progress or develop
5.4 Being resilient
5.5 Driving change
6.1 Understanding one's own strength and weaknesses
6.3 Committing to learning and/or study and/or act
6.4 Reflecting on experiences to maximise learning
6.5 Seeking advice, information and support
7.1 Completing tasks on time and to the required standards
7.2 Keeping focused
7.3 Multi-tasking: making progress with several tasks and responsibilities at the same time
7.4 Working under pressure
7.5 Planning and prioritising tasks
8.2 Considering new perspectives;
8.3 Making and implementing plans;
8.5 Acquiring resources (including money);
9.1 Demonstrating awareness of situations, problems and responses;
9.2 Reflecting on experiences, feedbacks and data;
9.3 Analysing causes;
10.2 Giving and receiving feedbacks;

STORIES AND COPYRIGHT ◆

PHASE 3: BUILDING MY DIGITAL STORY-MAP

DURATION:

60 minutes

AIM

An activity which has the purpose to introduce to participants the notion of intellectual property, licencing, and ethics in preparation to the process of creating their own digital story-map. One of the aims is also to stimulate a reflection on the concept of "digital footprint" that people leave online.

DESCRIPTION STEP BY STEP

- Prepare beforehand a set of random words (love, nature, friendship, basketball, etc.) writing each one of them on a single little piece of paper.

- Divide participants in small groups and have them choosing a name for their group. Write the names on a flipchart within a scoreboard. Explain to the groups that they will have 10 minutes of time to search for media online (more specifically: photo, video, music, quotes) which have to be related to the words that they are going to pick. Every group works on its own, the final goal is to collect a full set of media (so, one photo, one video, one musical piece and one quote) for as many words as possible in the given time.

- Once the time is over, check the results of the groups and report them in the scoreboard to see who found the highest amount of media online. Ask to the groups to share in plenary some of the media they found, sharing also where they have found them.

- Open and start to facilitate a discussion on copyright: can we download these media with no limits? Are there some consequences with doing so? Can we download for free? Emphasize how everything that is found on the web (videos, photos, drawings, quotes, stories, sounds etc.) is originally someone else's property. A common myth about the Inter-net is that anything posted online can be copied or downloaded, in truth, anything which appears on the Internet has the same potential of being protected by copyright as anything that can be found in the library or in a bookstore. It is also important to emphasize the other aspect: participants will soon produce their personal story-maps, which will be their intellectual property. Each of them has the rights granted to their product.

- Explore with participants which websites offer free downloads, such as:

 - Pictures: Pixabay, Pexels, Unsplash, Istockphoto, Stocksnap, …
- Videos: Pexels videos, Pixabay, Makerbook, Videvo, Videezy, …
- Music: Sound cloud, Jamendo music, Noisetrade, Free music archive, Pure volume, Internet archive, Sound click, artist direct, …
- Sounds: Freesound, Audio jungle, Sounddogs, Audioblocks,…

- When coming to the point of the story-map, introduce the concept of "digital footprint" as traces that people leave online. When it comes to us sharing something online, there is not just the matter of sharing something who belongs to somebody else, but also what is it that we want to share about ourselves with the story-map, but also more in gen-eral with the data we share on a daily basis through digital technologies (forum registration, e-mails and attachments, uploading videos or digital images and any other form of transmission of information) — all of which leaves traces of personal information about yourself available to others online.

- Have participants taking a test to measure their digital footprint and compare it with the one of the other participants.

- Harvest the results from the test and the sharing, collecting feedbacks and personal reflections from participants and report on a flipchart the main findings emerged from the discussion.

MATERIALS

- Internet connection
- A main device (pc - laptop - tablet - smartphone) connected to a beamer / big screen
- Mobile devices (at least one per person)
- A laptop (at least one per group)
- Flipchart and markers

LEARNING OBJECTIVES

2.1 Managing digital identity

2.2 Interacting and sharing through digital technologies

2.3 Using of common computer software

2.4 Browsing, searching and filtering data, information and digital content

3.5 Having experience with copyright and licenses

4.5 Making choices that benefit one's well-being and safety

5.1 Dealing with ambiguity and uncertainty

7.3 Multi-tasking: making progress with several tasks and responsibilities at the same time

7.4 Working under pressure

10.5 Acting in cooperation with others to accomplish common tasks

LEARNING OBJECTIVES

One online test on digital footprint is available here:
http://digitalfootprintimu.weebly.com/measure-your-footprint.html but it could be good to create one specifically designed for the purpose of the activity using an interactive online tool such as Mentimeter https://www.mentimeter.com which participants can do through their phone and see the results on real time on a bigger screen and compare the general results.

PHASE 4

MAPPING THE FUTURE

This phase is concluding the experience of the workshop and therefore should focus on closing all the processes that have been opened during the previous sessions and reflecting about setting up individual future intentions and possible steps that could be taken next after the end of the workshop. According to the length of the session chosen by the facilitators, the recommendation would be to make sure to design the content flow in such a way to include the main following elements:

◆ a moment of closure of the group dynamics;

★ the presentation of the story-maps of the participants in their final version and with the rest of the group;

★ the general evaluation of the group on the workshop experience to be done in a collective and cooperative setting;

★ a moment dedicated to the self-assessment in order to evaluate the personal learning processes of the participants;

★ a moment of reflection on future steps;

This final phase has to be considered as a very delicate moment, as it will be a moment for the participants to harvest their learning and, at the same time, to start to identify which could be the possible options available for them after the end of the workshop. It is important to be available for personal support and to activate a process of coaching in order to guide and orientate participants on how to capitalise what they have learned and the competences they developed.

HARVESTING OF LEARNING

PHASE 4: MAPPING THE FUTURE

DURATION:

90 minutes

AIM

A moment of group evaluation in order to support participants to frame the workshop experience from the learning perspective, where to identify and track personal development.

DESCRIPTION STEP BY STEP

- Bring back the poster from the "From Home to…" activity which contains the post-it's with the expectations of the participants;
- Ask participants to take away their post-it's from the related sections in case:

    They have learnt the things they wanted to learn
    They have been involved/they could bring in the things they offered

- Map the results before and after this activity. Try to motivate them to explain how they felt in the beginning and how they feel now in the end of the activities;
- Organise the space with 2 stations (two facilitators) or even 4 stations (if it is possible to involve the participants in moderation and taking notes), where the following questions are answered:
-

    1) On a scale from 1 (I didn't like it at all) to 5 (I loved it!) did you like the workshop?
    2) How did you feel with the group?
    3) What was that best thing happened to you during this experience?
    4) What was the biggest challenge for you during this experience?
    5) If we would repeat this program, what would YOU do different?
    6) Would you recommend to the youngsters to participate in this program? Why?
    7) What did you learn during this period?
    8) Was there something you learnt what you are going to use/apply in your (everyday) life from now on?

- Per station there has to be one person (facilitator) that asks the questions and notes the results from brainstorming and discussion on it. In the second (third, fourth) round this person would summarize the findings from the previous round and ask the participant to add, relate to, etc.

1. Q1 and Q2 - Q3 and Q4
2. Q5 and Q6- Q7 and Q8

MATERIALS

- Flipchart sheets and markers;
- Pens, pencils and /or coloured markers;

LEARNING OBJECTIVES

6.4 Reflecting on experiences to maximise learning
9.2 Reflecting on experiences, feedbacks and data
10.2 Giving and receiving feedbacks

THE PATH YET TO COME

PHASE 4: MAPPING THE FUTURE

DURATION:

90 minutes

AIM

An activity aimed at supporting the participants in analysing the possibilities which they have in front of them after the end of the workshop and identifying concrete steps to be taken and resources that could be used.

DESCRIPTION STEP BY STEP

- Ask participants to go back to their drawing from the "Mapping the Journey of Life" activity, focusing especially on the part of the "path yet to come" where they marked three future milestones, achievable steps, things that they really wish to happen;

- Invite them to choose the milestone which at the moment feels like the most important for them and introduce them to the model of the SWOT analysis (Strengths, Weaknesses, Opportunities and Threats);

- Have them making their analysis individually, taking into account also the whole experience of the workshop and the things they learnt;

- Ask participants to share the outcome of their analysis with their buddy and interview each other in order to outline three concrete actions/steps which they could realistically do to get closer to their objective in a concrete way;

- Have all the participants gather together sitting in a circle and ask them to share with the rest of the group, if they feel like, their milestone/intention;

MATERIALS

- Blank A4 sheets of paper
- Pens, pencils and /or thin markers
- Personal drawing from the "Mapping the Journey of Life" activity

LEARNING OBJECTIVES

4.3 Taking ownership of one's own goals, actions and behaviour

4.4. Celebrating one's own efforts and accomplishments

6.1 Understanding one's own strength and weaknesses

6.2 Setting goals and targets for personal growth, development and achievement

6.4 Reflecting on experiences to maximise learning

6.5 Seeking advice, information and support

8.1 Seeking out new development opportunities and experiences

8.3 Making and implementing plans

8.5 Acquiring resources (including money)

9.1 Demonstrating awareness of situations, problems and responses

9.2 Reflecting on experiences, feedbacks and data

9.4 Taking a logical approach to finding solutions

9.5 Involving others in finding solutions

10.2 Giving and receiving feedbacks

10.4 Fostering and ensuring the participation, motivation and commitment of others

7. ANNEX I: SELF-ASSESSMENT – COMPETENCES' HANDOUT

Here is a list of 10 competence areas that are addressed through the My Story Map workshop, together with a description and explanation of what these competences are about.

Please go through the list and try to rate yourself asking yourself: how competent do you feel about these competences? In order to document your current assessment, use the "Spider's Web Graphic" contained in the second annex.

1. Communicate meaningfully

Communication is an exchange, the understanding between people through the transmission and mediation of information. Communication always occurs when people interact with each other, whether in twos or in larger groups.

In addition to spoken language, the means of communication can include posture, gestures, facial expressions, physical touches and technical means such as writing, images or sound.

Some communication skills are innate (e.g. crying and laughing), others, such as language or telling a good story, need to be learned. All these skills are subject to change through changes in life circumstances, historical processes, working traditions and religions, and cultural differences.

In addition to expressing one's own views, concerns, feelings, ideas, etc., for good communication it is also important to try to best understand what others want to express. The ability and willingness to recognise, understand and empathize with the thoughts, intentions and feelings of others is also called empathy. It includes being aware of diversity, i.e. in relation to culture and age. Empathy also includes the ability to respond appropriately to other people's feelings, such as compassion, grief, pain and compassion.

2. Digital communication

Digital communication is communication, thus interaction of people through digital technologies. The Internet, with its numerous possibilities such as e-mail, chat, instant messaging, blogs, micro-blogs and social networks, is the most important medium.

In contrast to classical communication, digital communication is possible for people who are not physically present at the same place at the same time to communicate with each other. However, this also has the effect that a mutual sensory perception (e.g. being able to see, touch and smell each other) is not available. Therefore, misunderstandings occur more frequently and a mutual understanding in the literal sense is often more difficult.

Due to greater anonymity on the Internet, the inhibition threshold for bad, for example offensive behaviour is much lower than in the real world. Anonymity is also demonstrated by the fact that one tends to speak rather of "users" than of persons in connection with the internet.

Those who look around or participate in forums and other discussions on the Internet will sooner or later encounter the term "netiquette". The meaning is composed of the components "Net" for Internet and "Etiquette" for rules of conduct. Violations of the rules of netiquette are usually checked by admins or mods and punished by removing the critical posts or even excluding the user.

In order to be able to communicate digitally with each other, you need the necessary technical skills, which also includes the choice of appropriate tools and the management of the digital identity. It is advisable to take regularly a little time to check the security options and settings of the various providers and to consider which tools are secure enough to exchange personal information.

The ability to deal autonomously with digital media also includes the ability to distinguish true and relevant information from false and irrelevant information in view of the wealth of information and opinions exchanged on the Internet, and to develop an awareness of the use of (search) filters and possible filter bubble effects.

3. Digital content creation

On the one hand digital content creation includes technical skills as photography, video-making, audio-recording, music and the use of sound and writing through platforms such as blogs or other web pages. On the other hand it is about communication again. By the presentation of the content you want to convey a message to a target group as effectively as possible.

So the best content won't get you anywhere if your target group doesn't jump at it. Basically, you should think first about what your intention is by answering the questions: What do I want to achieve with which users? (e.g. do I want to get in touch, draw attention to myself, offer entertainment and fun, address problems, give answers to questions, discuss questions, etc ....) Which are good formats and which are good platforms and channels to serve my intentions?

When we speak about digital content, we cannot avoid the issue of copyright. Copyright means a lot more than 'this video is not available in your country'. There are some programs you could use free of charge, whereas others you need to buy in order to use. The same is true for the content: text, images, music. But there is another aspect: when you create digital content, you are the author, therefore everything you produce is your intellectual property. What you produce has value – and must be protected. Copyright is also about you, about appreciating the art of creation.

4. Personal awareness and responsability

Being aware of yourself and taking responsibility can be described by the term "self-responsibility". It means on the one hand to have one's own life in one's hands, to be able to make conscious decisions and thus influence it. On the other hand it also means to take responsibility for one's own actions and decisions, to stand by them no matter if the result is positive or negative. By the way, this applies equally to things one has not done or missed, e.g. rather not apply for a job for fear of being rejected. Therefore presupposes recognizing what one wants for oneself and to commit oneself to taking one's own well-being seriously in order to create knowledge, what is good for you, and a balance to burdens.

Self-responsibility also means feeling responsible for one's own feelings, good or bad. Many people like to cheat their way out of this responsibility by transferring responsibility to the respective circumstances or to other people. The simple reason for this is probably that it is so incredibly simple. The downside, however, is that hardly anything makes you more unhappy than the feeling of being determined by others and having no control over the things that affect you.

To take responsibility for oneself also requires courage, it means to face up to responsibility and to consider the consequences of actions and decisions as well as to look for solutions. This can also entail problems and unpleasant challenges that are not easy to solve. On the other hand, it also opens up many possibilities and above all helps to take one's own life into one's own hands, to lead a free and self-determined life, and to strengthen confidence in one's own strengths. This is also the key to being more satisfied with one's own situation.

Self-responsibility is worthwhile for one important reason: Nobody else will do it for you. This realization may be painful, but this is not how the world works. Surely conversations with friends or advisors can help to give orientation and ask important questions to find out what you want, as well as a few tips on what you should pay attention to. But the important decisions for a happy life can only be made for oneself.

5. Flexibility and adaptability

Nowadays everything goes at a very fast pace. Change is everywhere around us, e.g. there will be jobs in five years which don't exist yet today, so one of the main questions is how to can you prepare yourself in order to match these quick and sudden changes?
Flexibility and adaptability means being open to change, being able to adapt and develop one's life, being ready for new challenges and tasks. It also means being able to revise one's judgment or opinion; to question one's knowledge and beliefs, to be willing to learn, to observe and to listen in order to adapt to a new environment.

Sometimes you try to do something new and discover that it was not what you were looking for. Sometimes you fail. Often it is fear that prevents people from making decisions and acting; the fear of change, the fear of insecurity, the fear of failing, the fear of simply being unlucky. It takes courage to overcome these fears, to get out of one's comfort zone and dare something new. But as a reward there is also the chance to be successful, to realize one's own dreams, to learn from mistakes and to grow with the challenges.

6. Learning to learn

By "learning" we mean the acquisition of theoretical knowledge, skills, abilities and attitudes. Learning is often used in context and school or education. However, it affects us every day and in pretty much every situation. An example: I have injured my foot and it hurts when I appear - from this experience I draw the consequence to jump better on the painless leg. Learning therefore also means a change in experience and behaviour based on individual experiences.

- Learning to learn means to become aware of how to achieve learning success in a meaningful and effective way:
- to acquire techniques and strategies that make it possible to grasp and retain learning content quickly and easily,
- to be clear about individual learning goals, to know one's own learning strengths and weaknesses,
- to know what it takes to learn well,
- to organise support for their own learning.

The time and energy invested in learning pays off in the medium and long term because future learning processes are faster and more effective.

7. Organize effectively

Organisation is important in order to achieve good results. Often in life there are deadlines – you have to present a finished product on time. Many people do not start working until the deadline is very close to them. And when they do, they often find that the task is too much, that it is impossible to finish it properly. If you want to actually do a good job, you need to think on how much time it will take you and in what order to proceed.

Often you have to complete more than one task. Multi-tasking requires planning, or you'll find yourself lost. You need to decide which tasks can wait and which cannot – prioritise. Maybe you will work a little on a task, leave it there, and switch to the next one. Think of how you can work efficiently. Sometimes there are more tasks than you're used to and the deadlines are tight. If you plan accordingly and stay focused, you will be able to work under pressure.

Motivation is key here. Often, when you care about what you are doing, you find you're fast, efficient and organised. If you don't see the point why you're doing what you're doing, you lose focus, you slow down. Having, however your aims and benefits of the work clear you are more motivated and better able to organise yourself.

8. Creativity and sense of initiative

Creativity is the ability to change things, to push things forward, to consider new and different solutions. Creative people are curious and enjoy trying new things. They are not limited to just executing and waiting for instructions from others.

Creativity and ingenuity can be innate, but can also be (further) developed using certain techniques. Often it also requires a good knowledge of the environment in which one moves. To be creative you have to leave the beaten track, introduce new perspectives and practice what is also called "to think outside the box".

9. Problem solving

In general, problem-solving ability is the well thought-out and systematic examination of problems and challenges in order to overcome them.

Solution-oriented thinking and acting initially means recognising difficulties or problems as such. Then it is a matter of investigating the problem. Questions such as: What exactly is the problem/difficulty? Or: What exactly bothers me? Why could the problem arise? Why didn't I/we notice it earlier? Why was it that the problem could not yet be solved? Was there a similar problem before and how was it solved? Who can help to solve the problem? etc.?

Now we need the willingness and the courage to tackle the recognized problems and to look for solutions. Creativity, courage and the desire for new things can also be required.

Many problems cannot be solved immediately with the first idea, often it is necessary to prove perseverance. Therefore control is the last, but essential step of problem solving competence. Only if you understand what effects your measure has had can you continue to react to it and, if necessary, initiate further changes.

10. Working with others

BPeople are social beings, and in most cases working is a team discipline. The ability to work well with other people is often referred to as the ability to work in a team. Working together on a common task awakens positive emotions and a sense of belonging in most people.

Contrary to popular belief, the ability to work in a team is not a character trait or a natural talent, it can be learned. It also does not mean that you get along well with your colleagues on all sides, or that you always subordinate yourself; nor does it mean that you always talk nicely to each other and that everyone loves each other. On the contrary, competition, disagreement and the ability to deal with conflict are just as much a part of this as the ability to express and accept constructive criticism, a respectful approach to various talents and characters, adherence to rules of conduct, and mutual support and motivation.

8. ANNEX II: SELF-ASSESSMENT – COMPETENCES' FORM

Each of the 10 competences is represented as a section (a piece of cake) in the spider's web. Each section is divided into 4 levels. For each competence's section, indicate your choice between 1 ("I don't feel very competent in it") and 4 ("I feel very competent in it").

Indicate here, when you fill in the graphic:

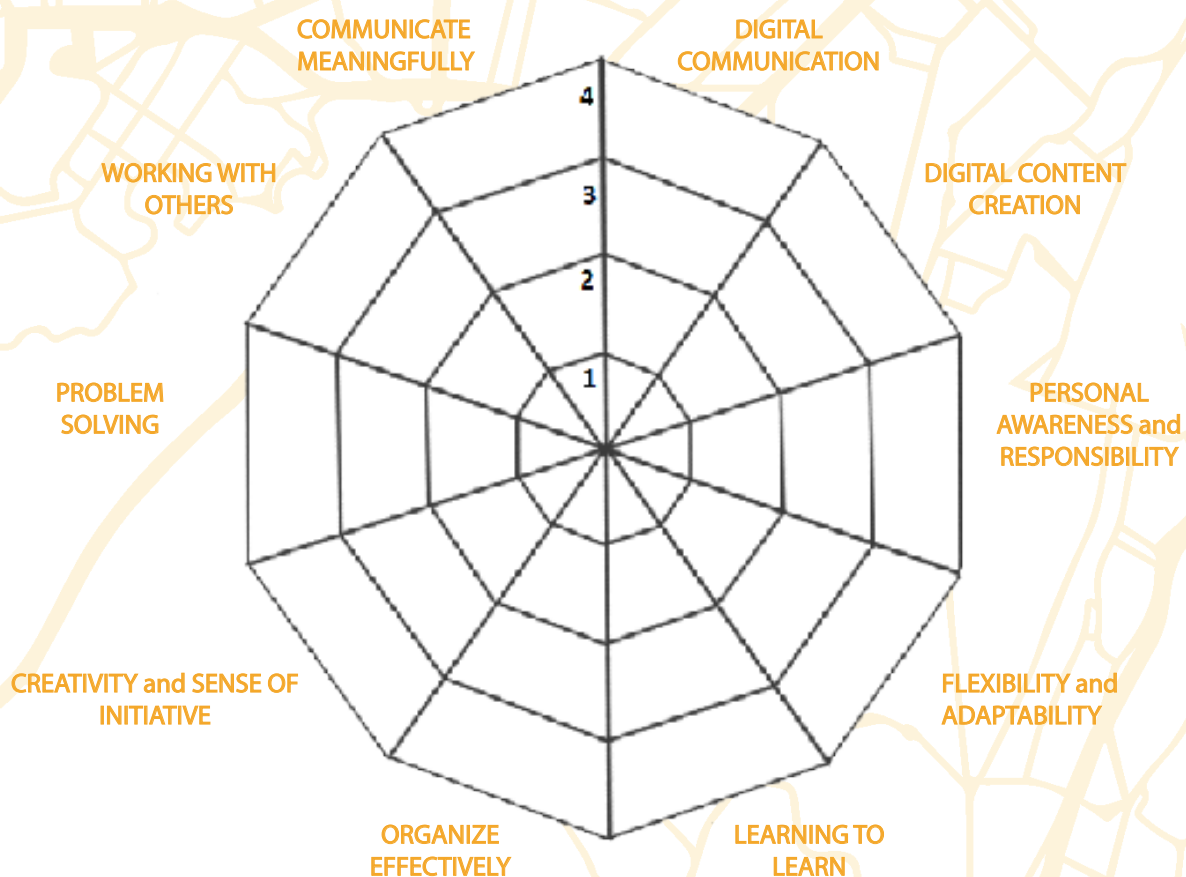☐   Before the workshop

☐   After the workshop

Keep your assessment results. Later you can compare them and see your learning progress.

COMMUNICATE MEANINGFULLY

DIGITAL COMMUNICATION

WORKING WITH OTHERS

DIGITAL CONTENT CREATION

PROBLEM SOLVING

PERSONAL AWARENESS and RESPONSIBILITY

CREATIVITY and SENSE OF INITIATIVE

FLEXIBILITY and ADAPTABILITY

ORGANIZE EFFECTIVELY

LEARNING TO LEARN

4
3
2
1

1. Communicate meaningfully

(How well do you communicate with others?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

2. Digital communication

(How well do you communicate with others through digital technologies?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

3. Digital content creation

(How easily do you create digital content?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

4. Personal awareness and responsability

(How much are you responsible for yourself?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

5. Flexibility and adaptability

(How flexible and adaptable are you?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

6. Learning to learn

(How keen are you to learn new things?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

7. Organize effectively

(How well do you manage your time and get things done?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

8. Creativity and sense of initiative

(How easily do you find new ideas, share them and put them into practice?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

9. problem solving

(How successfully do you analyse situations and move forward?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

10. Working with others

(How effectively do you get on with people and work in teams?)

Please indicate why you have chosen this assessment level. Try to give some evidences/examples that you think demonstrate your level of competence.

9. ABOUT THE PROJECT

"My Story Map" is a Strategic Partnership for Innovation project in the field of School Education.

The project aims to develop and test an educational strategy, based on the pedagogical use of the methodology of digital story mapping, in order to re-engage early school leavers in learning activities and, at the same time, to use the outputs produced as a prevention tool for other young people at risk of dropping out. The specific aims of the project are:

- to explore factors of preventing drop-out rates from school through digital story mapping;

- to enhance communication and digital competencies, two fundamental key competencies both for early school leavers and those at risk of early school leaving;

- to raise awareness of the reasons of early school leaving and for the personal consequences of this decision on one's own life;

- to foster an aware analysis of one's own educational pathway in order to redefine life objectives in terms of both educational possibilities and job opportunities;

- to make available tools documenting and advising against early school leaving, usable also by future generations of students at risk of dropping out;

- to contribute to reducing drop-out rates from school;

Among the numerous projects and initiatives which have been implemented to prevent, intervene against and compensate early school leaving at national and European level, the approach of "My Story Map" aims to bring innovation in several regards:

- cross-sectoral approach: the project develops strategies which can be received and implemented by schools, vocational training institutions, life-long learning centres, youth centres and youth organisations;

- application of pupil-focused strategies: the project makes use of the motivating potential of new media and the media preferences of young people;

- focus on teachers, trainers, educators: the project develops relevant training modules designed specifically to prevent and tackle the phenomenon and it combines in a synergic way actions of prevention, intervention and compensation;

- extra-curricular activities: the informal learning approach of the project is fit to meet the pre-conditions of successful educational work with the target groups, as it raises self-esteem, improves motivation and supports learning processes;

- personalised learning: the digital story-maps can be highly customized and thus offer very personal learning pathways which are designed on the specific learning needs of every individual;

10. CONCLUSIONS: TOOLS FOR DROP OUT PREVENTION

After the conclusion of the workshop experience built through the combination of the activities from the two learning modules, all the young people will have produced as a final outcome their own personal digital story-map about their ESL experience. The creation of the digital story-map shouldn't be seen though as the end of the process, but rather as a new beginning.

Thanks to the workshop experience the young early-school leavers have in their hands a clearer vision and a better understanding of their personal situation, having gone through the process of mapping all the elements, the events, the characters of their ESL experience and exploring the connections between them, which results in a much stronger sense of ownership of both their own story and sense of identity. This sense of ownership and, at the same time, of detachment from one's own story is what allows the young person to find oneself in the position to reflect in a more self-aware way on which steps to take next, on what he/she would like the next chapters of one's own personal story to look like.

The last session of the workshop experience hints already in this direction, inviting the young early-school leavers to reflect on what could be the possible options available for them in order to fulfil and pursue their own learning ambitions and goals. This new found awareness, combined with the orienteering guidance offered by the workshop facilitators, will bring new perspectives to the young people as they have the chance to start to work on concretely identifying potential opportunities for re-entering education and training and which resources can be available to them in order to do so. It is clear then how the digital story-maps become a tool of self-reflection and compensation for the young people engaged in this learning pathway of self-discovery, empowerment and expression, to be used as a bridge connecting their past together with their possible future(s).

At the same time, the outcomes produced can be given also a new purpose on a wider and social level. The choice of sharing publicly one's own digital story-map outside of the context of the workshop has to be carefully discussed with the young early-school leavers. The whole workshop experience is an individual process which takes place within a group dynamic, as the interaction with the others helps and supports the young person, offering them new perspectives and inputs, fostering their resilience and reinforcing the idea that, even though every story is different, one is not alone in facing their struggle. The decision of sharing one's own personal story-map can be a way to foster the sense of personal ownership and self-awareness of the authors, as their stories and their experiences are being seen and, at the same time, a way to offer their experience as an inspiration and a precious resource to their peers, raising awareness in other young people about the consequences linked to the experience of dropping out of educational and training pathways and therefore resulting in a sensitization and prevention tool.

Within the project "My Story Map", the digital story-maps produced by the young early-school leavers, enriched by all the video, photos and other original materials, have been made available and structured in the format of a social campaign and online exhibition (StoryWall) and found like this a new and different meaning through the interaction with other young people who read them, like them, share them, comment them, allowing them to go viral online.

Due to their personal, narrative and direct nature, the digital story-maps can be a very powerful evidence to be discussed directly with young people at risk of dropping out within the school setting and/or in youth organisations. In that case it would be envisaged to have the experience taking place in a safe environment and guided by a facilitator (educator, teacher, youth worker) which would have the task to encourage reflection and start a process of sharing and discussion about the possible future consequences of the choice of dropping out, in order to raise awareness about it and hinder the chances that the students at risk may take the same decision in the near future.

Another possible use of the methodology of digital story mapping has been found also in the form of an intervention measure, which has been developed within the project "My Story Map" in the form of the learning module for teachers "Preventing early drop-out through digital stories and maps". In this case the interaction of the young people at risk of dropping out with the digital story-maps takes place again within the school setting but, instead of focusing on the personal stories of the early-school leavers, it is presented to the students as a methodology for them to work directly on a part of content of the didactic programme within the classroom. The process of creating a digital story-map becomes then an opportunity for the student to gain and enhance one's own communication and digital competence, and it can then be used to assist the teacher during a specific moment of the school programme, contributing to the learning of the whole class, acting as a peer educator e finding a new role inside the classroom dynamic and the learning process.

my
story
map