Co-funded by the European Union

Project Number: 2023-2-PL01-KA210-ADU-000177405

TALES2SHARE:

Promoting Lifelong Learning of Elderly Women Through the Upgrade of Adult Educators' Methodologies for Inclusive, Accessible and Participatory Communities

A competence framework for personal, social, digital and linguistic development, supported by a set of new activities based on new methodologies.

Author:

Pro Omnis Fundacja

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Grant agreement	2023-2-PL01-KA210-ADU-000177405
Programme	Erasmus+
Project acronym	TALES2SHARE
Project title	Promoting Lifelong Learning of Elderly Women Through the Upgrade of Adult Educators' Methodologies for Inclusive, Accessible and Participatory Communities
Project starting date	01/04/2024
Project duration	15 months
Project end date	30/06/2025

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

This document has been created by the collaboration of the whole TALES2SHARE partnership: Fundacja Pro Omnis / Pro Omnis Fundation, A & A Emphasys Interactive Solutions Ltd, Inter Art Foundation.

This document is licensed under a creative Commons attribution-non-commercial-share alike 4.0 international

Consortium:

Pro Omnis FUNDACJA

Emphasys CENTRE

INTERART

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

MODULE 1: DIGITAL COMPETENCES

TOPIC	MAIN OBJECTIVES	KNOWLEDGE	SKILLS	ATTITUDE	ASSESSMENT	CONTENET REFERENECE
Digital storytelling (DST)	To understand: • what DST is, • what the challenges and benefits of DST are, • what the elements of DST are, • what the main types and formats of DST are	Know: • what the difference between digital and traditional storytelling is, • the benefits and challenges of DST, • the main DST types, formats and the elements of DST	Able to: • define relevant content for DST, • provide examples of DST, • select suitable format for DST	Proactively engages in DST as an author and participant and overcomes the challenges with confidence	• List the benefits of DST • Name the main DST types and formats • Name the elements of DST	E-learning: Module 5, Topic 1 Handbook: p. 7-8 (Chapter 1) and 10-14 (Chapter 2) Storytelling Guide: p. 11 and 36-37
Basic tools & resources for creating DST	• To identify where to find technical support for creating DST • To understand how step-by-step create DST	Know: • online tools and resources for creating DST, • how to create DST step-by-step	Able to: • use an online tool – can be used with apps and platforms to create original stories (e.g. Canva,	• Eagerly learn about and test new digital tools • Shows initiative in creating original stories and is	• Name 2 or 3 online tools for DST • List the steps for creating DST • Create a mini DST using	E-learning: Module 5, Topic 2 Storytelling Guide: p. 17-24 Handbook: p. 18-24

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

			StoryboardThat,CupCut), • plan the DST creation process – can separate all the stages of creating a story (script, storyboard, recordings, editing), • create informational content consisting of text, graphics, sound and video to effectively use your story	involved in the creative process • Applies the principles of ethics and copyright when using online resources	storyboard graphics	
Formats & sharing platforms	• To identify digital formats and sharing platforms • To publish a short story using certain tool, format and platform	Know digital formats and sharing platforms	Able to: • distinguish and choose a universal digital format - download the appropriate file format for the type of content	Demonstrates a willingness to share resources with others, promoting a culture of open education and collaboration	• Name few digital formats and sharing platforms • Publish prepared short DST in a choosen format and confirm	Storytelling Guide: p. 20, 25-27

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

			and the purpose of sharing, • can convert and share files depending on the platform, • use the sharing platform – publish, embed and share digital content on available platforms (e.g. YouTube, Vimeo, Google Drive, Padlet)		receipt by a peer	
Safe & responsible sharing	Awareness of privacy control settings and the ability to add subtitles/alternative text in accordance with accessibility standards	Know: • how to put privacy control settings, • standards and rules that define minimum requirements about content accessibility for people who are blind or deaf (WCAG - Web	Able to: • set appropriate levels of privacy, licensing and accessibility of shared materials, • can add subtitles to video materials and	Draws attention to copyright, digital ethics and the quality of published materials	• Notice the response/ feedback from the audience about published DST • Add subtitles/alternative text to DST	Handbook: p. 21-22 Storytelling Guide: p. 19

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

		Content Accessibility Guidelines), • rules for creating subtitles	alternative text (alt text) to graphics and photos, in accordance with WCAG, • control who can view, comment on and share their content (e.g. privacy settings on YouTube, Canva), • share the feedback from the audience constructively			

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

MODULE 2: LITERACY						
TOPIC	**MAIN OBJECTIVES**	**KNOWLEDGE**	**SKILLS**	**ATTITUDE**	**EVALUATION**	**CONTENET REFERENECE**
Everyday communication in intercultural environments	To understand how everyday phrases and cultural code support respect and effective communication in different environments	Know: • how to distinguish between formal and informal forms, • basic polite phrases, greetings and requests .	Able to: • participate in simple dialogues, • adapt language to the situation, • recognize non-verbal signals	Openness and readiness to express oneself in a foreign culture	• Exchange greetings in a different language (using translation applications) • Give 3 examples of taboo topics depending on the region of the world	E-learning: Module 1, Module 4 Handbook: s. 5–6 Storytelling Guide: s. 7-8, 33-35
Digital writing	To understand: • the structure of short digital texts, • how to use digital tools to collaborate on text	Know: • how to plan a digital story using a storytelling template, • editing tools	Able to write a text, structure it and provide constructive feedback	Willingness to explore different forms of digital texts	Complete DST storyboard graphics (by Canva) with appropriate content in it	E-learning: Module 5 Handbook: s. 18-21 Storytelling Guide: s. 17-19
Accessible writing	To understand the importance of clarity and	To know how to apply accessibility	Able to simplify text, add captions, and	• Awareness of audience needs	• Check the selected text for accessibility	E-learning: Module 3, Topic 2

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

	accessibility of text for different audiences	principles: short sentences, alternative text, simple vocabulary, etc.	evaluate text for inclusiveness	• Commitment to inclusiveness	(using Microsoft Accessibility Checker or Web Accessibility Evaluation/WAVE)and correct it if necessary	Handbook: s. 21 Storytelling Guide: s. 33-35
Phases of creating story	To understand the building process of a personal or civic story – from idea to publication	Know how to go through the stages: inspiration → mapping → script → editing → publishing	Able to plan a story, organize ideas, and refine it based on feedback	Appreciation for creativity	• List the 7 stages of creating a story • Identify 3 points of a visual storyboard	Handbook: s.18-21 Storytelling Guide: s. 17-21

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

MODULE 3: CIVIC						
TOPIC	**MAIN OBJECTIVES**	**KNOWLEDGE**	**SKILLS**	**ATTITUDE**	**EVALUATION**	**CONTENET REFERENECE**
The power of emotion and personal history	To understand how emotions in personal story build engagement and empathy	Know: • the basic emotions, • how emotions affect the reception of a narrative	Able to: • tell an emotional story, • recognize emotions in the stories of others	• Appreciation life experiences • Openness to sensitivity	• Describe what happens in the brain when we tell our story • Describe what challenges do older people face	E-learning: Module 2 Handbook: s. 4–6, 10 Storytelling Guide: s. 30-32
Dealing with feedback and personal image	To understand how to receive feedback constructively and set privacy boundaries	Know: • how to differentiate between helpful and harmful feedback, • the risks of disclosing history	Able to: • give and receive feedback, • set boundaries, • express consent to publication	Demonstrates respect, courage, responsibility for yourself and others	Give tips for dealing with feedback and personal image	Storytelling Guide: s.19

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Inclusive dissemination of story	To understand how to share stories in an inclusive and accessible way	Know: • how to adapt stories to formats and platforms, • the rules of sharing	Able to choose a format, prepare content and engage the audience	• Responsibility for the message • Considering the consequences of the story being conveyed	Share the story (DST) in small group. Ask for feedback: Was the story accessible to everyone in the group?	E-learning: Module 3, Topic 2 Handbook: s. 25-27 Storytelling Guide: s. 36-37
Narrative as civic action	To understand how personal stories can inspire social change	Know: • how storytelling works in activism, • the elements of citizen narrative	Able to create a story with a message and a call to action	Demonstrates courage, solidarity, agency (activism)	"My Story for Change" - create a story that will inspire others, motivating them to act for the community	E-learning: Module 3, Topic 1 Handbook: s. 27 Storytelling Guide: s. 49-51

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.