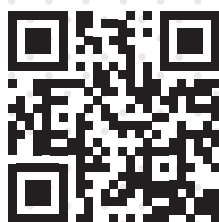


PLACES FOR TEACHERS

Playful Learning and storytelling that Create Engagement
for the SDGs among children and young people.



<http://www.play-2-learn.eu>

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Introduction

What?

PLACES stands for: *Playful Learning and Storytelling that Create Engagement for the Sustainable Development Goals among Children and Young People*. The PLACES project has been developed to support the implementation of the Sustainable Developmental Goals (SDGs) in a European context as well as EU integration. The project uses SDG 3, "Good Health and Well Being"; SDG 4, "Quality Education" and SDG 10, "Reduced Inequalities" as subject areas. It demonstrates how Playful Learning, and the use of Storytelling can create participative and inclusive education, which can promote engagement and active participation among children and young people working towards a sustainable development of our European societies. The objective and outcome of the project is a didactic learning design with teacher guidelines and concrete learning material that is easy to use and supports more playful and engaging learning for teachers and pupils in European primary and lower secondary schools.

The PLACES material is based on *A Health Promoting Whole School Approach*, where the school is seen as a place where children must experience both physical, mental and social well-being as an inclusive setting for living, learning and playing.

The PLACES didactic methods are based on *Storytelling* and on *Playful Learning*: Storytelling is one of the oldest activities humans have engaged in, and it is still fully relevant. We are surrounded by stories in both private and public spaces because storytelling is crucial for the way we understand ourselves, our surroundings and creating a sense of community.

Playful Learning has been tested and proved useful for developing active, engaging, and innovative learning and provides inspiration for the storytelling activities and materials developed in the PLACES project.

Both storytelling and playful learning can in turn contribute to the promotion of students' and teachers' wellbeing and improve the social environment of the school in participatory, fun, and creative ways.

Why?

In 2015, the UN formulated the *17 Sustainable Development Goals (SDGs)* with the aim of ending extreme poverty, reducing inequalities, and protecting the Planet against climate change. With the PLACES material we want to ensure that children and young people in Europe gain knowledge, courage, and action competencies to become ambassadors in the implementation of the SDGs and the European Inclusion Project to promote a sustainable and inclusive future for all.

The PLACES material supports learning about SDGs that are relevant to the *Health Promoting Whole School Approach*.

How?

The PLACES teaching material contains the following elements:

- Films with *springboard stories* that relate to the three selected SDGs 3,4 and 10 as well as EU Integration and hands-on introductions to Storytelling that can be used directly in class.
- Two PDF files for printing with information about the different components of the PLACES material for both teachers and pupils: the SDGs, EU integration, Whole School approach, Playful learning and storytelling and a number of activities and reflection questions linking SDGs and Eu integration with the PLACES stories as well as more generic activity cards and wild cards to "spice" up the teaching and learning. Also some reflection cards for teachers at the end.
- A website with the *printable materials* that can be downloaded and printed, all the films of the *springboard stories*, *films with hands-on introductions* and supplementary *instructions and guidelines* for using the material.

All this material supports active engagement with Storytelling and Playful Learning about SDGs and EU Integration through accessible information and tangible suggestions for activities.

EU & UN Integration



EU Integration & The United Nations

Eu Integration

What?

European Integration is the process of industrial, economic, ecological, political, legal, social and cultural integration of states wholly or partially in Europe or in close proximity. European Integration has primarily been established through the European Union, its institutions and its policies.

Today the EU is intertwined in political, legal, cultural, economic, social, sustainability and industrial matters.

Why?

The original reason behind integration in EU was the prevention of war after the horrendous World Wars in 1914-1918 and 1939-1945. Gradual integration started just after World War II in order to prevent conflicts. Integration has since been a way of dealing with a growing economic interdependence and establishing a common market that would make it easier to exchange money and goods between member states. The collaboration evolved from the 1950s to the 1990s into the European Union (EU) with the Maastricht Treaty in 1992. Today, European Integration has evolved from a simple shared market into a broad attempt to establish a peaceful, collaborative community that will allow for a better use of resources and more solidarity among member states. EU integration in schools is relevant for maintaining shared democratic values and teaching these values in schools across the European region.

How?

The EU's success lies in breaking down trade barriers and harmonizing regulations. This integration facilitates the free movement of goods, services, capital and people promoting economic efficiency, competitiveness and job creation. Also, the EU give member states the possibilities to tackle issues that cross the borders like pollution, sustainable energy production and migration.

Schools, as crucial components of this integration, play a vital role in fostering democratic values, cooperation, and unity by instilling a sense of European identity and mutual understanding among students. Moreover, initiatives such as the Erasmus+ programme, embedded in educational

institutions, actively contributes to European Integration by promoting cross-cultural exchanges and collaborative learning experiences. By fostering cooperation and unity, European Integration aims to transcend historical conflicts, contributing to a shared vision of peace and prosperity among member states.

The United Nations

What?

The United Nations (UN) is an international organization founded in October 1945 after the end of World War II. At the beginning of the 21st century, more than 190 countries were members of the United Nations. The United Nations describe themselves as 'One place where the world's nations can gather together, discuss common problems and find shared solutions.' and their motto is 'peace, dignity and equality on a healthy planet'. The UN adopted the Sustainable Developmental Goals (SDGs) in 2015 as an: "universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity". They are the basis of the PLACES project.

Why?

The goal of the UN is to maintain world peace and one of the principal objectives of the UN is to solve economic, social, cultural and humanitarian issues through international cooperation.

How?

Several specialized agencies have been set up to achieve the SDGs, agencies which may or may not have been created by the UN but were incorporated into the United Nations System. At present, the UN has a total of 15 specialized agencies that carry out various functions on behalf of the UN. They include FAO, The Food and Agriculture Organization; UNESCO, The United Nations Educational, Scientific and Cultural Organization; WHO, The World Health Organization and UNICEF, The United Nations Children's Fund.

The Sustainable Development Goals

What?

In 2015, the United Nations formulated the 17 Sustainable Development Goals (SDGs) as the world's strategic plan to create a better world focusing on people, planet, and prosperity as well as peace and partnership. It is a plan that will engage all stakeholders – including European and international institutions, national, regional, and local governments, private stakeholders, and NGOs, as well as grassroots associations and individual citizens, working together to end extreme poverty, reduce inequality and protect the planet against climate change. The SDGs have been adopted by 193 nations, among these all the EU member states; as a joint European response to the SDG, the European Commission together with the MS (Member States) has developed and is implementing, a range of different strategies, plans and programmes that support the implementation of the SDGs.

teaching and learning material that teachers find it easy to use and pupils find motivating and fun to work with. This will ensure a more personal experience and an increased awareness of these particular SDGs.



Why?

A great challenge for the UN regarding the SDGs is to reach the citizens on an individual level. The PLACES project addresses this challenge, reaching out especially to children and young people, since sustainability is about ensuring their future. If they can become more engaged and act as ambassadors, a domino effect from children to parents, and further on into the workplace and into society might ensue. Only in that way will the EU be able to create the sustainable changes we urgently need and want for our society. The PLACES project works to create a commitment within the European population to engage actively in the creation of a sustainable society.

How?

PLACES builds on the hypothesis that if Europe is to succeed with its contribution to the implementation of the SDGs, a substantial effort is needed to engage the individual citizens and make them more emotionally attached to the SDGs and the common European values and strategies. People often do not feel engaged unless they feel personally touched by the objectives of the SDGs, the European values and strategies. Hence, we need to find ways of reaching citizens and engage them emotionally. The PLACES project aims to create a more accessible approach to the SDGs by creating

Sustainable Development Goal 3 & 4

Sustainable Developmental Goal 3

What?

SDG 3: Good Health and Well-being: Ensuring healthy lives and promoting well-being at all ages is essential to sustainable development. The goal is to reduce by 2030 transmittable and non-transmittable diseases, improve mental health and wellbeing and prevent substance use and alcohol use.

Why?

On the UN-website it states: "4,9% of the population (381 million people) are pushed towards living in poverty due to health problems". Improving health of their populations is of utmost importance for countries, not only because better health is a desirable objective, but also because it is an important factor of overall economic growth and stability both for individuals and for communities. Schools are an important part of promoting and supporting health and health and well-being are closely linked with and supports learning. Health literacy and health promotion in schools can help empower children and young people to make healthy choices and adopt healthy attitudes through life.

How?

The European Commission (EC) has proposed initiatives that complement national policies and encourage collaboration among the European member states. These initiatives are within areas such as research, monitoring, evaluation and exchange of good practice, early detection of diseases, primary health care, health education and cross-border health as well as the protection of public health regarding tobacco and abuse of alcohol. UNESCO and WHO have launched the initiative "Making Every School a Health Promoting School" and at the European level, many international agencies promote the implementation of the Health Promoting School approach as well.



Sustainable Developmental Goal 4

What?

SDG 4: Quality Education: Providing inclusive quality education for all is fundamental to creating a peaceful and prosperous world. Education gives people the knowledge and skills they need to stay healthy, get jobs and foster tolerance. Among the targets of SDG4 is to improve education through teaching universal life skills, active citizenship, peace education in schools for both girls and boys and improve access for students with disabilities.

Why?

The Covid 19 pandemic caused serious losses in the majority of countries. 103 million young people globally lack basic literacy skills and 60% of them are women. If no more measure is taken, by 2030 300 million students will lack basic numeracy/literacy skills and only 1 in 6 countries will achieve universal completion of secondary education. One of the popular quotes from Nelson Mandela states, "Education is the most powerful weapon which you can use to change the world". And the SDG 4 is a direct response to the fact that societies with a higher rate of education completion and levels of education seem to be generally healthier, have higher rates of economic stability, lower crime rates and higher levels of equality.

How?

On the European level, education is an absolute priority. Education policy and initiatives support the educational, professional, and personal development of people in their education, training, youth and sports activities throughout their lives. The aim of pushing quality education is to contribute to sustainable growth, quality jobs and social cohesion, to drive innovation and to strengthen European identity and active citizenship.



Sustainable Development Goal 10

Sustainable Developmental Goal 10

What?

SDG 10: Reduce inequality within and among countries: Reducing inequalities and ensuring no one is left behind are integral to achieving the Sustainable Development Goals. Inequality within and among countries is a persistent cause for concern.

Why?

From 2010 to 2020 inequalities have raised 11% in developing countries and have been raised dramatically in most countries due to the Covid pandemic. Socio-economic inequalities make it difficult to eliminate poverty. In 2022, refugees increased to 34.6 million, among which 41% were children. In terms of gender inequality, women are twice as likely as men to experience discrimination based on their sex. Social inequality, learning inequalities and also inequality in terms of health is interlinked and they are an ethical challenge in our society. The expected lifespan of an individual is closely linked to that same individual's income and educational level.

How?

The European Commission recently published the European Pillar of Social Rights Action Plan, which is the guide for a Europe that is more 'fair, inclusive and full of opportunity'. In this plan, issues related to inequalities and to living a life in dignity are some of the most important principles. The plan states that it is important to invest in children and early childhood interventions to prevent different inequalities (economic, gender related, health related, etc.) from being installed early in life. Reaching the objectives of fairness and equality for all should be a joint effort by institutions in the EU as well as national and regional authorities, social partners and all civil society organisations and communities.



Playful Academy



The Whole School Approach to Health

What?

The Whole School Approach is an educational philosophy that advocates for a comprehensive and holistic approach to learning and development within the entire school community. It emphasizes the idea that every aspect of a school, including its policies, practices, and culture, should be geared towards fostering a positive and supportive learning environment. The approach recognizes that effective education extends beyond traditional classroom teaching and involves the collaboration of all stakeholders, including teachers, administrators, students, parents, and the community at large.

Together with The Health Promoting School, the Whole School Approach constitutes the fundamental approach on which the PLACES project is built.

Why?

Health and education are interrelated, and the importance of the Whole School Approach lies in its potential to create a positive and conducive atmosphere for learning but also for overall well-being and growth. By fostering a collaborative and supportive school culture, it contributes to the holistic development of students, preparing them not only academically but also socially and emotionally for future challenges.

How?

The Whole School Approach can be implemented through a combination of principles that involve various stakeholders within the school community, e.g.

- Develop a shared vision and set of values that reflect the educational goals and priorities of the entire school community.
- Provide ongoing professional development opportunities for teachers and staff to enhance their knowledge and skills.
- Encourage collaborative planning among teachers to integrate cross-disciplinary concepts and promote a cohesive curriculum that addresses diverse learning needs.
- Foster strong partnerships with parents and the local communities by involving them in

school activities, decision-making processes and educational initiatives.

- Involve students in decision-making processes, creating opportunities for them to contribute ideas and feedback about their educational experience.
- Adopt inclusive teaching practices that address the diverse needs of students, promoting equity and creating an environment where all learners can thrive.
- Foster a positive and inclusive school culture that promotes respect, empathy, and a sense of belonging among all members of the school community.

Diverse & Engaging Teaching I

Teaching Through Engaging, Active and Diverse Learning Paths

What?

Insights have been gathered through analysis of interviews with pupils of different ages and teachers from all partner countries. One area of insight was: *Teaching must provide pupils with different paths and options for learning.*

Why?

The pupils interviewed all asked that teaching and learning be made to fit them rather than them fitting the teaching material. They also dislike a rigid methodology but prefer to have a goal and then finding their own way, thus being more involved and active.

How?

The PLACES material is meant to encourage involvement, exploration, learning-by-doing, active participation, conscious reflection and creativity. It is meant to encourage teachers to develop cognitive learning activities jointly with the hand and the body, to avoid too many “sit-down” activities.

We also want to support diverse forms of learning in children and create learning experiences that are empathetic towards different skills, comfort levels of participation and performance in class.

When engaging with the PLACES material teachers are encouraged to focus on how pupils can work with the same subject and content but in diverse ways.

Example: The whole class can work with the same theme and use storytelling, but where some might prefer to write a story, others might prefer to develop presentations with lots of visuals about a story, and others again might prefer to create a play and/or film a story.



Collaborative, Peer Oriented Teaching

What?

Insights have been gathered through analysis of interviews with pupils of different ages and teachers from all partner countries. One area of insight was: *Pupils need help in acquiring the skills of providing feedback and collaborating effectively.*

Why?

The pupils we questioned all told us that they need to feel that they are a part of a group and that they are liked and understood in order to be able to relax and to learn. They also need help to work better with one another and to become a group in class.

How?

The material focuses on development and active participation of pupils in school. We strongly want to encourage and support peer-to-peer learning, feedback and collaboration. This is why the PLACES material is not meant to be used in individual work or for testing.

Example: You can split up the pupils into small teams, help them use their different skills and learning styles to their advantage within the teams. Make the different class teams produce different elements that can be put together to give them the experience of being one big team producing something together – like in the PLACES story Dragon Scales where everybody has different competencies and roles but are indispensable to the success of the final result.



Diverse & Engaging Teaching II

The Teacher as a Facilitator and a Scaffolder of Learning

What?

Insights have been gathered through analysis of interviews with pupils of different ages and teachers from all partner countries. One area of insight was: *Pupils need the teacher as a facilitator of learning and a scaffolder of the learning experience.*

Why?

When we asked the pupils how we could help them navigate in new forms of teaching and learning they all stated that it was important for them that the teacher is encouraging and actively involved and is trying to help, even when it's confusing and difficult. They want to be more active and creative in school, but it is sometimes hard to know how, and they might need more help to make it work when the teaching is moved outside or elsewhere so as to avoid chaos or confusion.

How?

When you expose teaching and learning to new methods and new places, it's important to keep scaffolding the experience precisely, maybe even more so than with classic blackboard teaching. By scaffolding we mean organizing the teaching so you build up the learning experience gradually and so it fits the level and age group. Plan your teaching wisely and clearly explain the starting point and the learning outcome(s); create a sense of order and direction in the activities and surroundings while being flexible in relation to the different paths that learning can take.



It is key to be active and engaging

Getting Out of the Chair and the Classroom

What?

Insights have been gathered through analysis of interviews with pupils of different ages and teachers from all partner countries. One area of insight was: *Pupils long to be more active, change things around, and be in contact with the world outside the classroom during their school day.*

Why?

From a whole school approach to promoting wellbeing, active learning and outdoors teaching can be helpful to building positive interpersonal relationships among peers and teachers, create inclusive learning environments for all kinds of learners and hence indirectly promote health and wellbeing. The pupils spend a lot of time sitting and being in the classroom every day. They need to use the classroom in different ways and to be able to see one another instead of being placed in rows looking at each other's back. Like everybody else, they need a pleasant, welcoming environment in class and at school. Pupils also need to move, use their bodies and senses to be able to remember, pay attention and concentrate. Understanding how different school subjects, learning objectives and learning connect with the world outside the classroom motivates pupils.

How?

One dimension of Playful Learning that the PLACES material aims to support is teachers daring to experiment with the physical surroundings inside and outside the classroom. The classroom itself should be seen as a scene or a setting affording different types of activities; the location of desks and chairs should be flexible to change the atmosphere in the classroom and make the pupils look at each other rather than each other's backs or at the teacher. Using props and decorations and inviting the surrounding world into the classroom in different ways will also create a different background setting as well as leaving the classroom and the school altogether. Playful Learning and Storytelling can take place in many different settings both inside and outside the classroom as long as the process is clearly organized by the teacher.

Diverse & Engaging Teaching III

Good Relations are the Foundation for Teaching and Learning

What?

Insights have been gathered through analysis of interviews with pupils of different ages and teachers from all partner countries. One area of insight was: *Good relations between teachers and the pupils in the class are extremely important for having a good and positive learning experience and making school a positive experience for everybody.*

Why?

Interviews with pupils have made clear that the teacher is needed to help sort out negative relations and situations among pupils, who often feel “labelled” or “put in a box” that they can’t get out of on their own. Pupils say they learn much better when teachers use humour and do not shout or label them in negative ways.

Some pupils are struggling with anxiety and a feeling that they are sometimes being judged by their peers, they are nervous of speaking up in class and feel that they don’t measure up. Furthermore, when adults scold or reprimand them in class, it feels overwhelming and threatening.

In the interviews, all pupils across schools and countries addressed how important relations with their teacher and classmates are for respecting one another, being able to express themselves, relax in each other’s company and to be motivated to participate actively and learn.

How?

The “springboard stories” in the PLACES material have the “transformative” aim to make the pupils become aware of how they experience and deal with different aspects of the SDGs and what they together could do to improve health, well-being, social dynamics, equality and learning. This should create the opportunity to reflect on and discuss these subjects in class making everyday life at school a place, where they feel safe and in a positive atmosphere to learn.

The PLACES material is based on The Whole School Approach that implies understanding each pupil as a whole person whose well-being

is affected by interpersonal relationships, by the school ethos and social climate and the life skills s/he learns, and that these in turn have an impact on academic performance and school life satisfaction. Therefore, the playful character of the material supports different activities that are playful and conducive to creating active involvement and strong positive relations between teachers and pupils but also amongst pupils in the class.



Relating the teaching to the world outside.

Playful Learning Principles

What?

Play is often understood as something different than learning, because it is associated with activities outside of school, non-planned and only amongst very young children. However, play is a much more diverse concept that can take a myriad of forms, and play is the most natural way of learning for children – and adults, too. Play is deeply supportive of learning, but even as play and learning go hand in hand, the structure of formalized education often fails to support or make space for play to be part of learning.

Playful Learning is the teaching practice of creating a different way of learning. The focus is on creating a meaningful learning journey for children and young people which involves exploration, problem-solving, tinkering, imagination and, overall, an open-ended learning experience for pupils that promotes motivation and engagement.

Why?

The traditional structure of education often relies on extrinsic motivation: good assessments or good grades. Playful Learning strives to create intrinsic motivation for the pupils, i.e. creating a sense of achievement in participation itself and helping them get an understanding of how a given activity can contribute to their learning, how they develop and mobilize knowledge to develop their thinking and to try and solve problems. This also supports the pupils to become lifelong learners.

Playful Teaching also supports more team-oriented learning that will enable the teachers and pupils to create stronger relationships and a more diverse classroom experience that will create motivation, involvement and engagement for the pupils – ultimately a school that works better for everyone and for learning experiences that pupils simply want to maintain.

How?

To create meaningful Playful Learning, these four characteristics must be integrated:

Exploration: As teachers, you must focus on exploration, not on perfection and performance. Do things first and explain or reflect afterwards, try to make pupils identify what they are learning rather than telling them. Start with the questions – not the answers.

Imagination: Imagining together using the power of fiction and storytelling, working with body, senses and visuals. Start with the questions – not the answers.

Multiple learning roads: Daring to create open-ended learning that involves physical props that can be used in multiple ways. Make sure that there is more than one way to succeed when learning. Plan for one specific action that the pupils can start with. From there, watch what happens and act based on what you experience in the space.

Meaningfulness: Teaching must be meaningful by engaging the students and enabling the students to participate in different ways. Make the subjects relevant to the pupils, their lives and experiences and/or existing learnings. Be learning-oriented rather than instruction-oriented. Start by focusing on their preferences, their favourite movies, superheroes, or materials that they bring to class.



Try using all the senses as part of the teaching.



Collaboration and peer work is key.

Playful Learning Approaches & Teacher's Roles

What?

Playful learning is about creating a learning experience where the learning motivation comes from the intrinsic qualities of engaging, being active and having fun while learning something.

We encourage teachers to engage in creating playful and active learning in an authentic way, meaning that you don't have to tell jokes all the time or dress up if you don't feel comfortable doing so! Engaging in Playful Teaching requires that you, as a teacher, to a certain extent experiment with your approach to teaching and engage with play and with the pupils who play and tell stories.

Why?

In the PLACES project we are specifically interested in play qualities related to storytelling and imagination and the types of actions that support these and we introduce playful learning activities for engaging and activating the pupils in relation to storytelling.

How?

You cannot force people to play in class, but you can create the possibility for playful learning at different levels, either by setting the stage in the way the room is arranged, directing activities that are playful, facilitating Playful Learning that makes it easier for pupils to engage and/or engaging directly in play yourself. Diversity of modes of participation can support diverse learning and participation.

Think about what you liked when you were a child and your own experiences. Start there! You have to experiment with and invest yourself in storytelling and Playful Teaching in a way that suits your personality and teaching style. Find the level and approach that is comfortable for you and for your students and develop your own practice through experiments combining storytelling and playful learning.

In order to support playful approaches, the following teaching activities should be encouraged:

Action first: Let the pupils know right away what they can start doing, then let go and see what happens.

Using the body: Use movement, all the senses: Sound, sight, smell, taste, touch, movement. Props, materials and objects: Engage with diverse materials, both very tiny materials and very large materials.

Design the space: Understand the classroom as a group space and a "base", but also be aware that learning can take place everywhere and that different physical spaces inspire to and make possible different activities and behaviour: moving in the park, listening and acting in the theatre, talking while walking, listening and feeling in the dark!

See yourself as a **facilitator and scenographer** of a shared learning experience rather than a teacher in the traditional "one-way" sense. Focus must be on guiding and facilitating rather than instructing.

Try to think about how you can test these three different levels of engagement or roles in relation to Playful Teaching and start at level 1:

1. The teacher as a **playful storytelling scenographer and instructor**: arranging the physical space and props, planning and starting playful storytelling activities as well as ending them.
2. The teacher as a **playful storytelling facilitator and technician**: aiding, helping the actions progress, supporting different activities in a practical way.
3. The teacher **as a storytelling player**: fully engaged in the playful storytelling with the pupils and at their level.



Storytelling

What?

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

Storytelling is one of the oldest activities that humans have engaged in, and it is still fully relevant.

Storytelling differs from reading aloud and memorized recitation in that the storyteller speaks directly to their audience and is therefore more present and not bound to convey the story in exactly the same way as it was originally created.

The story is a gift that the individual storyteller makes their own and wraps in a way that suits themselves and the storytelling situation.

Why?

We are surrounded by stories in both private and public spaces, because storytelling is crucial for the way we understand ourselves and our surroundings.

Stories and storytelling are a tangible embodiment and metaphor of the larger picture behind the culture, beliefs and values we have created, and they teach us how to interact with and understand other people, improving survival and social relations in a specific context.

Stories help us as individuals adapt to our surroundings and the cultural context we live in. Stories are also a metaphorical way of talking about how to change and how to cope or deal with existential situations like aging, death, injustice and overcoming adversity.

To some extent, stories can inspire us to change our behaviour, be more compassionate, heroic and empathetic. The story that is told is the trigger and the stimulus that creates the "real transformative story" in the minds of the listener – the emotions, thoughts, reactions and, potentially, a transformation.

Listening to stories, creating and telling stories, and playing with stories is an important, engaging and potentially transformative teaching and learning tool.

How?

The concept of "narrative transportation" is used to explain the phenomenon of how, when listening to a story, we are immersed in an experience where sensations and emotions take us out of the place and the context we are in, into a different, imaginary space.

Stories trigger neurological and physiological reactions in our bodies such as tension, relaxation, and laughter. This supports focus, motivation, empathy, and creativity, and hence storytelling is an engaging and transformative way of acquiring knowledge and learning.



Storytelling – Basics & Bones

What?

All stories have a “skeleton” consisting of some basic elements and the most important “bones”. Each “bone” is something that happens, an event, and together they make sense of the story.

The narrator gives the “bones” flesh and blood and life by adding small and large self-chosen details, which are described and elaborated. Therefore, the same story can be told in many ways, with many kinds of characters and problems and can take place in many different places.

Why?

Regardless of whether you work with existing stories or make your own, knowledge of, and working with, the basic structures and “bones” of a story makes the work more manageable and ensures that you utilize the cultural codes of storytelling, which capture the listeners’ attention and make them receptive and ready to co-work with the stories in their minds while listening.

How?

Use the following elements, while working with a story:

The three most basic elements are:

1. A character
2. A place
3. A problem

Most stories are shaped as a journey with the following stations:

1. Balance
2. Imbalance
3. Balance

The “bones”, the core actions of the story are often the following:

1. *Presentation:* The introduction to the world in which the story takes place.

2. *The characters that we are going to follow:* What normal life is in this universe – Balance.

3. *Turning point:* The call to adventure, where problems come knocking at the door and upset the balance in the story – Problem/trouble – Imbalance.

4. *Trouble brewing:* Trying to retrieve the world as they know it, but the old solutions do not work, and/or trouble is bigger than first assumed.

5. *The climax:* The character(s) make it – Problem solved.

6. *The new normal:* Understanding the journey – Balance.

Remember that you can:

- Tell the story with more details and elaborated characters.
- and/or play with the emphasis on one or more “language lanes” from Highway to Tell
- Create an alternative ending.
- Remake the story so it’s about somebody else OR placed in a different context!
- Create more characters and side stories.
- Play with telling the story in different genres and styles by making the story a comedy, a tragedy, a sci-fi, etc.

**For further information see the video tutorials on the PLACES webpage*



Storytelling – Highway to Tell

What?

The Highway to Tell is a simple method of using the language – verbal as well as bodily – to invite different parts of the listener's brain to be active and to be listening.

Why?

To elevate the delivery of the content of a story from a summary of a course of action (the basic structures and the “bones”) to a captivating story that can transport the listeners into other worlds, it is helpful to be aware of the concrete techniques – “language lanes” – you and your pupils can use.

How?

Making storytelling engaging by mixing the use of the following six “lanes”:

- Describing **actions** when things or characters do something: *she threw the bottle out of the window.*
- Describing **outer life or descriptions**, using adjectives about for example size, colours and sensations: *the green, juice-smelling glass bottle.*
- Using **sound effects**, e.g., to underline the words: *“She slammed the door” [Slam]; instead of words/anticipating something to come: [Slam] “off she was”.*
- Describing **inner life**, thoughts and emotions of the characters: *E.g. what the bottle and the juice smell remind her of or what bodily sensations she has.*
- Using **gestures and facial expressions**: *How she throws the bottle or what a grimace she makes meanwhile.*
- Using **facts** to incorporate and explain different factual, cultural or other interesting details into the story: *E.g. the connection between feelings and bodily sensations or about the sense of smell having a closer connection to memory than the other senses or any other kind of knowledge you want to communicate.*

**For further information see the Info Card - Storytelling Basics and Bones and the video tutorials on the PLACES webpage.*



Scaffolding Playful Storytelling

What?

Scaffolding means *carefully planning and guiding* the learning experience for the pupils, so it fits their level and becomes meaningful. Think of the before, during and after activities:

- Set the scene and introduce the activity or activities clearly before you start
- Support your pupils as they go along
- Help them reflect and connect to what they've learned afterwards

Why?

Trying new teaching methods, like playful storytelling, can feel tricky for both teachers and pupils. A clear plan helps:

- Teachers feel more confident
- Pupils feel safe to explore and enjoy new experiences
- Everyone stays focused and involved

Good preparation makes playful storytelling smoother, more meaningful, and memorable.

How?

Step 1: Before Storytelling — Prepare the Scene

- Check the Principles: Review the info cards on Playful Learning and teacher roles. Refresh your ideas!
- Think about the place: Find or create a quiet and safe space, a classroom, outside, or a special corner. Arrange seats in a circle or on cushions for a cosy feel and darken the room or light candles to set the mood. Use props or simple decorations to create a story atmosphere.
- Try special lighting, sounds, or projections for extra effect!
- Plan the Introduction to the storytelling activity where you can do different things, f.eks:
 - Start with a question: "What do you think this story is about?"
 - Use an object in a bag as a mystery clue
 - Play a sound effect to spark curiosity
 - Describe a character or place to build excitement
 - Use the story title to make predictions!
- Think about your tone: Will you be casual, playful, mysterious, or dramatic? Adjust your energy to fit the story.

Step 2: During Storytelling — Keep it Alive

- Use different speeds: slow down for suspense, speed up for action!

- Ask questions along the way: "What do you think will happen next?"
- Add sound effects and actions: clapping, stomping, or voices
- Share personal stories: "When I was younger..."
- Check the Highway to Tell card for extra storytelling tricks!
- Watch the PLACES video for inspiration (find it on the PLACES platform).















Step 3: After Storytelling activities and reflection — Helping pupils understand, reflect and connect with stories:

- Use different playful activities and reflection questions inspired from this material to give pupils a way of reflecting and connecting with the stories, relating them to the SDG themes and spark discussions.
- Let them work with artistic tasks or different physical activities instead of only doing verbal or written reflection. In this way they can analyse and relate to the stories and SDG themes in a visceral and emotional way.
- Visually represent the changing relationship between two characters in some way (collage, 3D, etc.)
- Acting out the story helps pupils to understand the characters' points of view, and they can explore the story by experiencing it from the inside.
- Pupils can explore the inner world of a character by being interviewed at a specific point in the story.
- Give a gift - pupils choose a gift they would give to a character in the story and compare their ideas.
- Instant photo - pupils in groups choose a moment they think is important in the story (or that they like) and pose for it. Snapshot. The other pupils express what the characters are thinking during this snapshot. This makes it possible to go beyond what is explicit and analyse in greater depth.
- Create a game about the story that makes visible the dynamics or meaning behind the story.
- Connect the story to real life and talk with them about: "What does this teach us about helping others?" or: "How can we use this story in our daily life?"

PLACES Story Matrix

As tool for teaching, we have developed a content matrix to give you an indication of which stories address which SDGs and Eu integration themes the most. Keep in mind though, that the stories integrate several subjects that cross the SDG and Eu integration categories. Therefore, we call it a "soft matrix"!

As we describe on the Info Card about Playful learning principles you should avoid categorizing the stories and addressing the SDG themes and EU integration at the start of the lesson. The pupils are supposed to discover these themes and relations while doing the playful storytelling activities and you might address the themes after the activities as a part of the learning reflection.

Story Name	Suggested Age	Story Themes	SDGs & EU links
Dragondancers	Suggested for ages 8-10 years old.	Co-operation getting everyone 'on board'. More focus on process and the use of tools than tests.	 
Stone Soup	Suggested for ages 8-10 years old.	Economic inequality, social inclusion and exclusion. Collaboration.	 
School Camp	Suggested for ages 8-10 years old.	Social skills for conflict resolution, understanding different perspective. Judgement from classmates and social functioning of the class.	
Stunner	Suggested for ages 8-14 years old.	Non-violent conflict resolution, peer learning, social and emotional wellbeing. The ability to change.	 
Filter This!	Suggested for ages 11-14 years old.	Self-image and self-esteem. Comparing oneself with others, peer pressure. Self-acceptance.	
Tops	Suggested for ages 11-14 years old.	Social inclusion and exclusion, Self-esteem. The process of learning. Anxiety of making mistakes. Social and emotional wellbeing.	 
Mirror Mirror	Suggested for ages 11-14 years old.	Peer pressure and self-esteem. Supporting other and peers. Understanding different perspectives. Peer support.	 
Upstream	Suggested for ages 11-14 years old.	Environmental pollution. Active learning and citizenship. Pupils' empowerment	 

Playful Story Material



Introducing The Playful Storytelling Activities I



What?

In the following material you will first find pages or “cards” with ideas for generic playful storytelling activities with suggestions for linking to stories. These activities go from drawing, building activities, to more creatively demanding activities like recreating a story as a physical game and doing storytelling theatre depending on time and ambition level.

You will also find story bones for each PLACES story with activities and reflection questions linking the stories to SDGs and EU integration. We have included story bones of two fables relevant to the SDG themes from Aesop. (A greek storyteller from 620 and 564 BCE.) The fables' simple structure make them very suitable for learning storytelling and retelling activities. There is also a list of generic reflection questions to help pupils reflect upon the stories.

After the activities you will find some Wild Cards that propose energizing activities in class. At the very end are reflection questions for teachers.

The pupils material contain only story bones with activities and reflection questions and the wild cards.

Why?

Based on approaches from Playful Learning, the PLACES material is designed to help teachers develop and facilitate learning experiences, where the pupils are internally motivated and learn through being playful, engaged, and active instead of externally motivated through informing them of the curriculum and the need to understand the SDG themes. Therefore, we urge you to start with stories and activities and afterwards, use questions and shared reflection in class to help pupils understand the link between stories and activities to SDGs and EU integration. The activity cards are meant to inspire different types of activities in class that activates the pupils in different playful ways. Through not only listening to stories but explaining and discussing the stories, telling, and retelling, building, playing, and acting different variations of the stories, the pupils will be invited to playfully engage with the stories and the SDG themes making the stories “their own” and adding to the transformative power of storytelling. We also propose that you, as teachers, reflect upon your own teaching and evaluate whether and how you have succeeded in teaching the SDGs and have applied Playful Learning and Storytelling.

Introducing The Playful Storytelling Activities II



How?

Here some questions to guide you through using the material:

- Decide if you want to use the story as it is on the PLACES website or if you want to retell the story and how you could change details, shorten or lengthen the story. You could also show the video with a story and then retell the story afterwards to demonstrate how you can change a story in different ways, doing this you also demonstrate that it is ok to do so and maybe not so difficult.
- Decide which themes or SDG's you want to work with. Look at the Soft Matrix Card in the Playful Story Material to find the relevant stories for the age group you are teaching. You can also pick one of the PLACES stories randomly and go from there.
- Read through the material in The Playful Academy Info cards to get inspiration and tips about storytelling and playful learning.
- Look at the video tutorials on the PLACES website to get the tips and tricks about storytelling demonstrated.
- Read through the info card about scaffolding and create a plan for the before, during and after playful storytelling activities.
- Use the story videos, story bone cards with specific activities or the activity cards as inspiration to create your own activities. Find out what kind of activity would be appropriate or fun to try out with your class.
- Use the reflection cards at the end of class or the project with the pupils to link the stories and activities to the SDGs and Eu integration.
- After the whole project or activity is ended use the teacher's reflection cards as inspiration to reflect upon the teaching experience and how you have worked with storytelling, playful learning and the SDGs and Eu integration content.

Playful Story Building



What?

Playful Story Building focuses on activating the pupils in class in a simple and easy manner through building and creating different physical objects centred around storytelling activities.

Why?

Pupils spend a lot of the time in school sitting on a chair, listening, writing, and talking using their intellectual abilities in only one way. Presenting them with the option of being active and using their tactile sense, body, hands, and fine motor skills to create and build objects is a great way to activate and engage them. By having to transform a story or part of a story into a drawing or a model the pupils must comprehend, interpret, and create a physical image in their heads of that character, the setting, the situation or the theme. It makes them relate to the PLACES stories and themes in the stories in a more tangible way, that makes these themes more meaningful to them.

How?

Different building options:

- Make drawings of the story
- Create collages about the story
- Make a shared picture book about the story, where each pupil draws one scene
- Create a shoebox diorama that evokes the story and makes an exhibition of all of them
- Create a sandbox scenario around the story
- Make set pieces that could be used for a play telling the story
- Build puppets that illustrate or interpret the story
- Develop and build a board game around the story

Example:

For younger pupils, watch the PLACES story *Cabin Trip* and make pupils sit down two by two and back-to-back so they can't see each other. Give them some LEGO bricks or other materials and ask them to build a small log cabin, a witch or a more abstract model representing a conflict between two persons. Let them see each other's models and compare. By doing so they understand how differently you can perceive or interpret something.

With the older pupils, watch the PLACES story: *Mirror – Mirror* and make them draw the figures they have on their own shoulders like cartoon figures, either by hand or on the computer and make them share these drawings in class and talk about what they represent.

Stories into Movement



What?

After having listened to a story, have the class develop a physical activity inspired by the story – an obstacle race, a treasure hunt or a ball game of some kind.

Why?

Interpreting a story through a game, forces you to think about and analyse the important elements of the story and their different interpretations in an interesting way without you even being aware of doing an analysis.

How?

Use a story or one of the stories from the video and create an obstacle race for the younger pupils about the story and or SDGs.

Example:

Use the PLACES *Dragon Dancers* story as inspiration to create a game where the younger pupils must help one another to try and develop tactics to get scales from a group of other pupils placed in the middle while “sleeping” and then discuss the pros and cons of different tactics working individually or together.

Create an activity themed around the PLACES *Stunner* story, where older pupils must go two by two around the school to reveal different questions about specific situations from everyday school life. One pupil answers, then the other pupil retells the first pupil how they understood the answer to the question. They switch in answering and in retelling answers. That way they can share how they individually view a situation and how others understand their reactions and answers.

Storytelling Theatre



What?

Storytelling theatre is about departing from a story and creating a shared experience of making a play about the story or inspired by the story with the pupils.

Why?

Creating a play based on a story or telling a story through a play makes it possible to engage in Storytelling in many ways with different potential activities and roles that the pupils can work with. Thus you, the teacher, can differentiate between different kinds of activities that pupils can engage in, and the pupils, in teams or individually, can participate in activities that suit them well, but still require that they all work together and share the same creative and Playful Learning experience. Active engagement and participation generate stronger and more immersed learning than mere listening.

How?

Listen to or watch a story, from the PLACES project or elsewhere. Depart from the story or adapt it in a different way by changing the context, the figures or the storyline.

- Discuss the story elements: theme, conflict, plot, etc., what are they?
- How many scenes are there? What would they look like?
- Create a manuscript with dialogue and action.
- Create a soundscape for the story.

If the pupils are acting, create the costumes and the props and do a casting for the roles.

If the pupils don't want to play the roles:

- Make puppets for a play telling the story.
- Make a shadow play with the story and figures.
- Make a stop motion animation of the play with two-dimensional cardboard figures on sticks or with puppets.

* For more info, look at INFO CARD: STORYTELLING - BASICS AND BONES

Playing with Variations of a Story



What?

An activity for younger pupils, where class teams participate in a Playful Storytelling activity in different ways, creating a more dynamic and varied learning experience.

Why?

Dividing the pupils into groups and giving them different roles or different activities is a way of activating a large group of pupils, that creates more variation and energy than being in a large group all the time. In a class setting it's easy to distance yourself from what's going on, but when you are in a team that depends on you, you need to communicate, compromise, and help one another. Working together in teams gives the pupils needed experience in cooperation and teamwork and can help establish positive relationships with other pupils.

How?

Set up some guidelines for the teamwork.

Divide the group of pupils into smaller teams, each with a specific role; work with a specific activity related to storytelling or with different activities.

You can use a spinner or a hat with numbers written on small pieces of paper to assign teams, roles and types of activities randomly or you can plan ahead of time which pupils will be put in which teams and which activity and role would suit the individual best.

Watch one of the PLACES stories and try and discuss with the pupils how they understand the story and how they see its different elements.

Assign different teams to different activities either randomly or according to a plan:

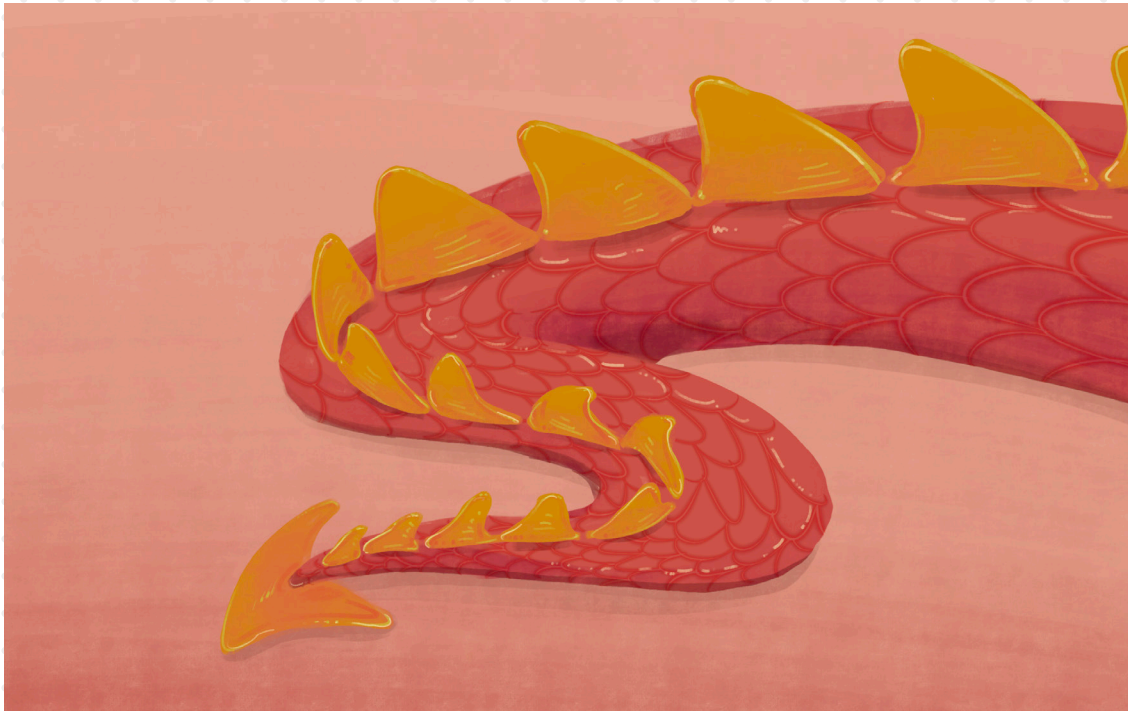
Different teams can present, retell, rewrite, draw or build, act or create a song or soundscape about the story. You can also make the teams present the story through different types of media: book, film, play, music album, game.

Create a show and expo and show other classes or parents the results of the work!

Example:

Watch the PLACES *Stone Soup* story. Conduct some research to learn about the many variations of this story exist in Europe and what the story represents as well as different cultural traditions around eating, food and architecture. Make the team members illustrate or build a representation of the final meal with these different variations that localize them firmly in different countries in Europe but still share some features.

Story Bones – Dragon Dancers



Once a year, the dragons rest for one night in the caves at the top of the mountain. That's when the Dragon dancer test takes place—a challenge that can only be passed by obtaining a dragon scale.

All year long, pupils from the two villages at the foot of the mountain have practiced the art of using nets and knives. But they do so in completely different ways. In one village, the children train solely in attacking with nets and knives. In the other, they explore alternative uses for these tools—collecting resources, cooking, and crafting TOGETHER.

When the dragons arrive, the children from the first village rush up the mountain. Since they only know how to use their tools for a single purpose, they grow hungry and cold on their journey. They are terrified of the dragon in the cave they enter and attempt to collect its scales individually. Some succeed, while others fail and must return home empty-handed.

The group from the second village helps one another find food and stay warm as they climb toward their dragon. They use their provisions and tools in multiple ways, working together with each other and the dragon to gather scales as a team. They return home jubilant—with scales for everyone.

Playing Possibilities - Make groups of students choose their own

- Write a diary entry where you imagine being a child from one of the villages.
- Draw, paint, or build dragons and the mountain landscape.
- Craft dragon scales: Write a skill or strength on each scale and build a team dragon.
- Act out the story: Split into two groups (villages) and perform their journeys.
- Imagine that you are doing a film about the two schools in the villages, the camera panning over the interior of the school. What does it look like? Describe the difference.
- Or do freeze frame scenes: Capture story moments and imagine character thoughts.
- Team relay: Build a fun obstacle course to collect “dragon scales”.
- Dragon dance: Create a class dragon dance to celebrate teamwork.

Reflection Card – Dragon Dancers



#SDG 4 – Quality Education: “Ensure inclusive and equitable quality education and promote lifelong learning for all”

- Why do you think the second village learned more than just how to throw nets?
- How did learning many different things help them succeed?
- Why is it important to learn how to work with others, not just do things alone?
- What would you want to learn if you were preparing for a big journey like this?
- How is learning in school helping us in real-life situations?

#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries”

- Was it fair that some children had to go home empty-handed? Why did that happen?
- What could the first village have done differently to include and support everyone?
- How can we make sure everyone in a group succeeds — not just a few?
- Do you think it's more important to win alone or succeed together? Why?
- How can we make our classroom or community fairer and more equal?

Story Bones – Stone Soup



A family arrives in a small village where everyone takes care of themselves. They set up camp in the park.

A girl greets them and sees them start making soup with only water and a stone. Can you do that? The father of the family replies that it would be better with a little salt and herbs.

The girl helps them collect various additional ingredients in the village. Some villagers are happy to share more ingredients, some don't give away any ingredients, and some have no food to share but can share musical instruments or bowls and spoons.

In the end, everyone participates in different ways, shares what they have, and together they create a wonderful soup that everyone shares in the park in the middle of the village.

Playing Possibilities - Make groups of students choose their own

- **Soup Pot Collage:** Create a big paper soup pot. Each student adds a drawing or word showing what they would “add” to the soup (food, talent, kindness, a skill, etc.) or give each student a smooth stone to paint something that represents what they bring to the “community soup.”
- **Act Out the Story:** Assign roles: the family, the girl, villagers, musicians. Let students use simple props or costume pieces and create their own lines.
- **Villager Freeze Frame:** Create a freeze frame of different villagers. Have others guess what they are feeling or thinking. Then let the “statues” speak their inner thoughts.
- **Kindness Theatre:** In groups, invent short skits showing different ways people can share or help — not just with food but time, care, or skills.
- **Make a Soup Soundtrack:** In small groups, create sound effects for the story (boiling, music, laughter, footsteps, stirring, etc.). Perform live during a storytelling session.
- **Music Sharing Circle:** Have a music circle where each student contributes a sound or beat — building a song like building the soup!
- If the school has the resources (i.e. a safe kitchen space), the class could bring the ingredients and cook it at school and then eat it as a community, just like in the story. Alternatively, the kids can go home and prepare a “Stonesoup” without real stones with their parents, and write about it or take a photo of it and print it out for decorating the classroom.

Reflection Card – Stone Soup



#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries”

- Why do you think some people didn’t want to share at first?
- Was it fair that some people had more to give than others? How did the story make this work anyway?
- How did the soup become a way to include everyone, even people who didn’t have food?
- What do you think the story says about the idea that everyone matters — even if they don’t have much?
- What can we do in our class or school to make sure everyone feels included and valued?

#European Integration: “Working together across borders for a fair and peaceful society”

- Imagine the family came from another country — how could the village welcome them?
- Do you think this story could happen in different countries too? Why?
- What does this story teach us about helping new people in our community or in Europe?
- Why do you think it’s important for countries in Europe to work together like the villagers did?
- How could countries “share their ingredients” to solve problems together?

Story Bones – Stunner



A teenage boy bullies and hits other children at school. Everyone is afraid of him. One day, the teachers are severely delayed, and some of the older students are asked to substitute in the younger classes. The boy is mistaken for another student with the same name and sent to a second-grade classroom.

The class is in chaos. He shouts, but two boys continue to fight. They offer opposing explanations for the conflict, and he makes them listen to and repeat what the other is saying. This helps them understand each other, and soon, calm is restored, allowing him to start teaching. When the teacher arrives, everyone tells her how well the boy managed as a substitute.

During recess, younger students ask the boy for help with their arguments and conflicts. Both the boy himself and his classmates are surprised, but he enjoys his new role. He even makes a new friend.

Playing Possibilities - Make groups of students choose their own

- **Comic Strip: Stunner's Day:** Draw the key moments from the story. Include facial expressions and dialogue to show emotional change.
- **Kindness Tree:** Create a class tree with leaves showing things we can say or do to help others feel safe and included.
- **Represent the changing relationship between Stunner and other pupils in some way by collage, abstract sculpture.**
- **Conflict Roleplay:** In small groups, act out classroom arguments and then practice "the listening trick" from the story: "Repeat what the other person said before replying." Reflect on how it changes the feeling in the group.
- **Act the Story with a Twist:** Replay the story but change the ending - what happens if the listening trick doesn't work? Or if someone else stands up and helps?
- **"Step into the Circle" Game:** Read statements like: "I've helped solve an argument." / "I've had a second chance." Students step into the circle if it's true for them. Builds empathy and shared experience.
- **Team Task Challenge:** In groups, complete a small challenge (build something, move objects, etc.) but only by using listening and repeating rules — no shouting or interrupting.

Reflection Card – Stunner



#SDG 3 – Good Health and Well-being: “Ensure healthy lives and promote well-being for all”

- Why do you think Stunner acted in a mean way at the beginning?
- How did it feel for him when someone trusted him with a new role?
- How do arguments and bullying affect the well-being of others?
- What helped the younger pupils feel calmer and listened to?
- How can we support others in our class when someone feels left out or angry?

#SDG 4 – Quality Education: “Ensure inclusive and equitable quality education and promote lifelong learning for all”

- What did Stunner learn from helping the class?
- What do you think the younger children learned from Stunner?
- Why is learning to solve conflicts and listen to each other an important part of school?
- What other things — besides reading and maths — do we need to learn to become kind and strong people?
- Have you ever learned something important from another student?

#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries”

- Why do you think people judged Stunner before giving him a chance?
- What helped him change and be seen differently?
- Do you think people should get a second chance? Why or why not?
- How can we help others feel included and trusted in our school?
- What does this story show us about how people can grow when others believe in them?

Story Bones – The Lion & the Mouse



A sleeping lion is awakened by a mouse and wants to kill it.

The mouse says: "Let me go and one day I will help you."
The lion drops it, laughing.

One day the lion is caught in a net laid out by a hunter.
The mouse gnaws it free.

Playing Possibilities - Make groups of students choose their own

- Write the Sequel: What happens after the lion is saved? Do they become friends? Do they help other animals?
- "I Once Helped Someone" writing prompt: Ask pupils to write about a time they helped someone - or someone helped them.
- Fable Comics: Turn the story into a comic strip with captions and dialogue!
- Lion & Mouse Friendship Poster: Create a classroom poster with the quote: "Even the smallest friend can make the biggest difference."
- Design a Thank You Gift: What would the lion give the mouse as a thank you? Pupils draw or craft it!
- Mouse Maze Game: Set up a maze or obstacle course where "mice" must get through and help free a trapped "lion" (use a stuffed animal or drawing). Teammates guide them blindfolded — builds trust and teamwork.
- Help Tokens Game: Give each student 3 tokens. During class, they can "spend" a token to offer help to someone else. At the end of the week, reflect on how they were used.

Reflection Card – Lion & The Mouse



#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries.”

- Why did the lion think the mouse couldn't help him?
- What happened that showed the mouse was important too?
- Have you ever felt underestimated? How did it feel?
- How can we make sure everyone's voice and skills are respected — even if they're not the biggest or loudest person in the room?

#European Integration: “Working together across differences — for peace, fairness, and cooperation.”

- What can this story teach us about cooperation between people who are different?
- How is the lion-and-mouse friendship like smaller and bigger countries in Europe working together?
- Why is it important for stronger or richer countries to listen to others too?
- What can we learn from this story about how to solve problems together in Europe or the world?

Story Bones – The Fox & the Stork



The fox invites the stork to dinner.

It serves soup in a deep plate and is amused about the fact that the stork can't get anything to eat with its long beak.

The stork then invites the fox to dinner and serves soup in a tall decanter. The Fox can't get anything to eat and is humbled by the experience.

Playing Possibilities - Make groups of students choose their own

- Create a Modern Version: Rewrite the story in a new setting: at school, on a sports team, in a cafeteria, or online. How would this story play out today?
- Diary Entries: Write a journal from the fox or the stork's point of view:
- "How did I feel after the dinner?"
- Moral Posters: Students create mini posters with a message like: "Fairness means making space for others." or "It's not funny when someone feels left out." And you hang them in different parts of the school
- Design New Dishes! Students invent special dishes that both foxes and storks can enjoy. What do they look like? How are they served? Also, what could different dishes for different hand sizes and body sizes look like for humans?
- Dinner Table Art: Draw or collage a poster for a Theatre piece called "The Fox and the Stork".
- "Try It" Challenge (Fun & Fair!): Create a silly challenge where students try eating with extra-long spoons, chopsticks, or while wearing beaks made of paper — a fun and eye-opening way to understand different needs. (Discuss fairness and empathy afterward.)
- OR try make the class eat their lunch in the dark or with one hand tied to the back so they relate to how daily activities can be hard for people with handicaps.
- Acting out: make pupils play the stork and the fox and then make other pupils interview the Stork and the fox just after the dinner where they share their feelings: this way the pupils can analyse the inner world of a character.

Reflection Card – The Fox & The Stork



#SDG 10 – Reduced Inequalities: “Reduce inequality within and among communities.”

- Was the fox being fair to the stork? Why or why not?
- What does the story show us about how differences (like a long beak or a different way of doing things) can affect how we’re treated?
- Have you ever been left out or made fun of because of something different about you?
- How can we make sure people with different needs or abilities are included in our group or school?

#European Integration: “Working together with respect and fairness across cultures and borders.”

- The fox and stork are different — how could they have worked together instead of playing tricks?
- What does this story teach us about understanding people who live or act differently from us?
- Why is it important in Europe (and in school) to treat people fairly, even if they come from a different place or background?
- How can this story help us work better together in a diverse group, class, or community?

Story Bones – School Camp



Blue-eyed Bianca and green-eyed Gregor are in the same class but can't stand each other. They both think the other always wants to take control of everything.

The class goes on a cabin trip to a big old lodge near a forest. Here, they are tasked with doing teamwork exercises in groups, and the teachers pair Bianca and Gregor together. It doesn't work at all.

In the evening, during a night run, Bianca and Gregor encounter an old lady with a cat. They make her angry, and she says some strange things.

The next morning, they discover that each of them now has one blue eye and one green eye. They also realize that they better understand each other's perspective.

When they leave the place, their eye colors return to normal—except for a small trace that stays with them forever.

Playing Possibilities - Make groups of students choose their own

- Pupils create two-sided self-portraits two and two: one half in their own style/identity, and one made by the other person and vice versa.
- Focus on one dilemma or issue and separate the class in two where one half of the class take one position and the other half try and reason from another opposite perspective. Try afterwards to talk about what happened.
- Pupils act out an argument, then switch roles and replay the scene from the other's view. Debrief: How did it feel to "be" the other person?
- Create a forest or classroom trail of puzzles that require two perspectives to solve (e.g. one sees shapes, one sees numbers). Pupils must cooperate, using each other's strengths to complete the trail.
- help the world see through someone else's eyes — linked to empathy, inclusion, peace.
- Pupils try and sit at each others desks for the day, swap school lunches or coats Or families for a day! – See the Wild card: Walk in my Shoes
- Stork and the fox just after the dinner where they share their feelings: this way the pupils can analyse the inner world of a character.

Reflection Card – School Camp



#SDG 3: Good Health and Well-being: “Ensure healthy lives and promote well-being for all”

- How did Bianca and Gregor feel about each other at the beginning of the story?
- How did their feelings change after they had to work together and saw the world through each other’s eyes?
- How does understanding someone else’s feelings help us feel better ourselves?
- Can friendships or cooperation help us feel more included and less alone?

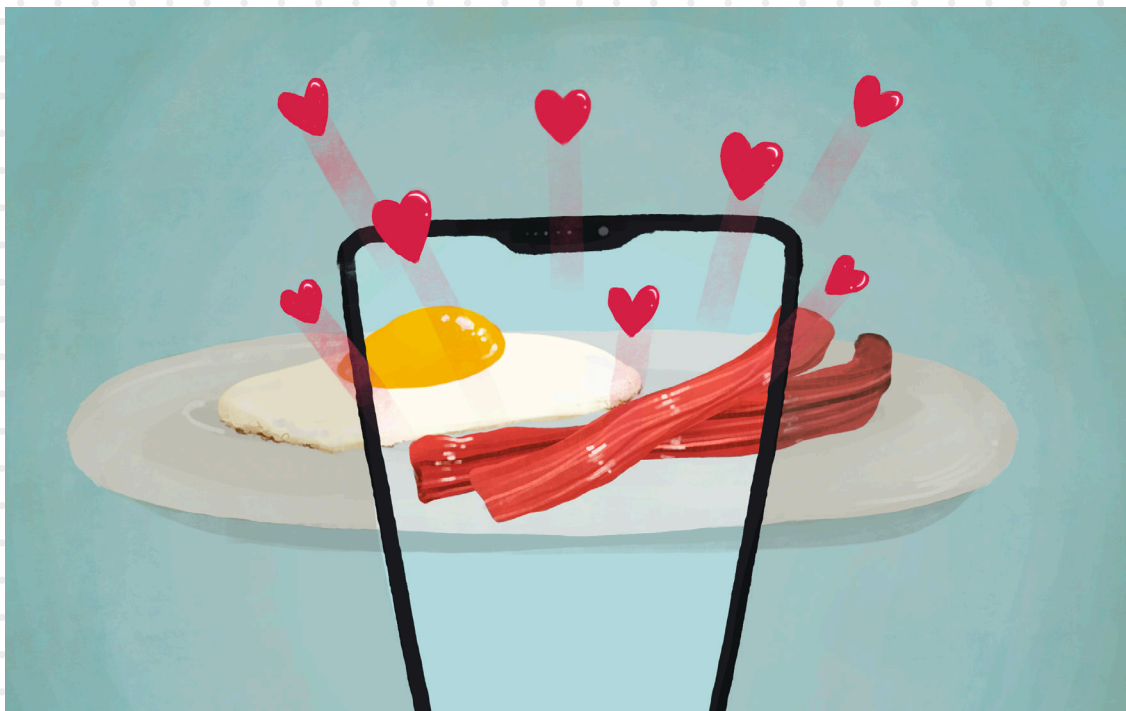
#SDG 4 – Quality Education: “Ensure inclusive and equitable quality education and promote lifelong learning for all”

- Why do you think the teacher put Bianca and Gregor in the same team?
- What lessons did they learn that aren’t in any textbook?
- Why is teamwork an important part of learning?
- Have you ever worked with someone you didn’t like at first — and learned something surprising?

#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries”

- Why do you think Bianca and Gregor made so many assumptions about each other?
- What does this story teach us about judging people without really knowing them?
- How can looking at the world through someone else’s “eyes” help reduce unfairness?
- What would change in your class or community if everyone really tried to understand each other?

Story Bones – Filter This!



Max' mother is managing his Instagram account. She filters reality, making it look much better than it really is, to gain more followers for both Max and her.

At school, the other students and the teacher are interested in Max, but only because he has so many followers and gets to eat great food.

Life reaches its peak when the world-famous influencer "Starfish" starts following Max.

But then, Max and his mother lose access to the account. A hacker has taken control of it and removed all the filters from the photos. The mother is furious. The number of followers descends rapidly.

The classmates and the teacher turn their backs on him, mocking him.

Except for one girl who shows that a normal life can also be something truly special, and she even posts pictures on her account without editing them at all!

Playing Possibilities - Make groups of students choose their own

- Create an Insta-Reality Flipbook": Pupils create two drawings per page: "What it looked like on social media" and "What it looked like in real life". Bind them into a class flipbook or zine titled "Truth Behind the Posts".
- Pupils take or draw one "unfiltered moment" from their day and share it with the class. No edits, no filters — just something real and meaningful (e.g., messy breakfast, broken toy, helping a sibling).
- Pupils design a board game where players navigate situations (e.g., post this or not? react to a hate comment? edit your photo?) and earn points for honesty, kindness, or self-care.
- Pupils roleplay an interview between Max and the influencer Starfish — after the account gets hacked. Bonus: Create a "follow-up post" from Starfish promoting authenticity.

Reflection Card – Filter This!



#SDG 3 – Good Health and Well-being: “Ensure healthy lives and promote well-being for all”

- How did Max feel when he was popular? And how did he feel when it was gone?
- Can you be happy even if others don’t follow or notice you online?
- What makes you feel good about yourself — with or without a screen?

#SDG 10 – Reduced Inequalities: “Reduce inequality within and among countries”

- Why did people treat Max differently when he lost his followers? Was that fair?
- What does this story show us about popularity and power at school?
- How can we treat others with respect even if they’re not “liked” online?

Story Bones – Tops



Another day in the classroom. Another question by the teacher that none of the students knew the answer to. Tops usually were sure, but not totally this time. She raised her hand anyway and gave it a try.

But she was wrong, and both her classmates, who had just been cheering her on, and the teacher laughed at her. Tops was by herself all recess and got her shoes wet in a big puddle of water. Once again, the other kids laughed at her. Tops went home sad, only to experience her mother laughing at her as well. Tops swore that she would never leave her room again!

But from the window in her room, Tops witnessed how a young child learned to walk by trying, falling, and keeping on trying.

She began investigating how both nature and businesses adapt to the fact that it takes many attempts to achieve a breakthrough—and that one learns from mistakes, as well as from acknowledging them.

Tops returned to school and suggested to their teacher that the class should celebrate mistakes with an Olympics of mistakes.

Playing Possibilities - Make groups of students choose their own

- Pupils design medals or trophies for olympics of mistakes (e.g. "Best Big Try," "Bravest Fail," "Most Curious Question"). You can even create a "Wall of Brave Tries".
- Go outside or around the school to observe examples of "trying again": a tree growing through pavement, a broken toy that was repaired, etc.
- Reflect on how nature, people, and even technology grow by trying again. Organise silly and safe mini-games where making mistakes is part of the fun. E.g.: Backwards spelling races. Guess-the-wrong-answer quizzes. Blind drawing challenges. "Wrong song" karaoke (sing the wrong lyrics)
- Research inventions from different EU countries that came from "happy accidents" (e.g. Post-it Notes, penicillin, Velcro). Create a "Mistake Olympics Map of Europe" showing where the best cool ideas were born from unexpected errors

Reflection Card – Tops



#SDG 3 – Good Health and Well-being : “Ensure healthy lives and promote well-being for all”

- How did Tops feel when others laughed at her in class and during recess?
- How do you feel when you make a mistake in front of others?
- What helps you feel safe and supported in school, even when you get something wrong?
- Why is it important to have friends, teachers, or family who support you when things are difficult?

#SDG 4 – Quality Education: “Ensure inclusive and equitable quality education for all”

- What did Tops learn by watching the child try to walk?
- Why do you think learning from mistakes is part of a good education?
- What could we change in school so it’s okay to try, fail, and try again?
- What would a classroom look like where everyone was proud of their mistakes?

Story Bones – Mirror Mirror



Anna dislikes her reflection because she has a big pimple—a horn! Her parents stress her out by constantly commenting on her appearance and grades. She discovers two small, living figures on her shoulders. They represent her parents, always criticizing her. She can only see them in mirrors and window reflections, and she's the only one who can see them.

At school, they discuss the upcoming dancing lesson in gym class at the end of the day. Both Anna and her friend Sophie want to dance with Benjamin - definitely not with "Smelly Pete." In the reflection of the classroom window, Anna notices that Pete also has figures on his shoulders. Many of them, and none are kind. She realizes that all her classmates have figures on their shoulders—some are supportive, while others weigh them down with fierce criticism.

In the end, the teacher forces Anna and "Smelly Pete" to dance together, despite Anna's protests. In the gym's mirror, Anna sees that Pete now has a new figure: Anna, rejecting him. This prompts Anna to reflect on whether she wants to be someone who drags people down or lifts them up. She chooses the latter.

Playing Possibilities - Make groups of students choose their own

- Pupils each draw themselves as they feel others see them and as they see themselves in a mirror.
- Pupils create two small figures: One that represents a critical inner voice and one that represents a kind/supportive voice. They can use clay, paper puppets, or cardboard cut-outs. Add speech bubbles with things they say!
- Pupils draw a class scene on a large paper or window transparency and add tiny shoulder figures for each character (some kind, some mean, some confused). Use sticky notes to change or transform the voices: What could they say instead?
- Pupils work in pairs. One is "Anna" and the other plays the "shoulder figure." The figure whispers messages (supportive or critical) as Anna walks through different daily situations (school, lunch, gym class).
- If you were a shoulder figure for someone in your class, what kind of figure would you want to be? Pupils write a positive supportive sentence and give to someone in class.

Reflection Card – Mirror Mirror



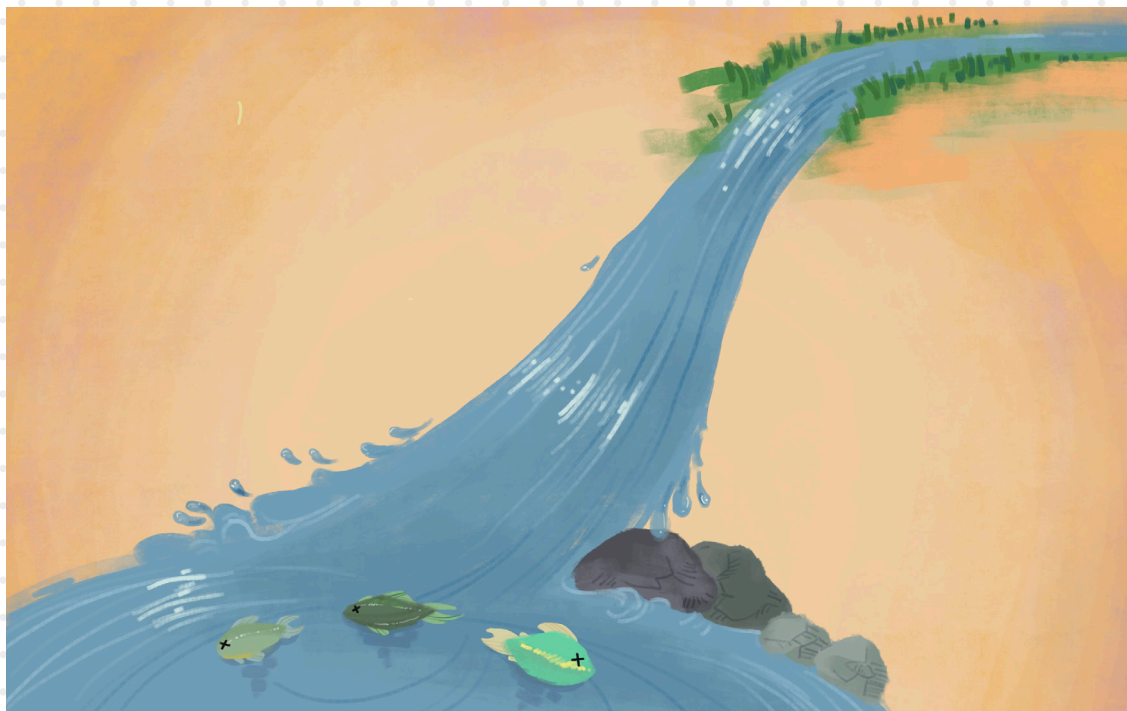
#SDG 3 – Good Health and Well-being: “Promote mental health, emotional safety, and well-being for all”

- How do you think Anna felt when everyone commented on her looks and her mistakes?
- What are some things that can affect how we see ourselves — in mirrors and in our minds?
- Do you think everyone has invisible “shoulder figures”? What kind of things do they say?
- What helps you feel better when you’re being hard on yourself?

#SDG 10 – Reduced Inequalities: “Make sure everyone is respected, included, and treated fairly”

- Why do you think Pete had so many unkind shoulder figures?
- What does it feel like to be judged for something you can’t change?
- Have you ever seen someone treated unfairly like Pete? What could you do in that moment?
- What can we do in class to make sure no one feels left out or mocked?

Story Bones – Upstream



Anna lives in the southern town and has just started her summer vacation. She also recently heard about “Rainbow bubbles,” said to be the best shampoo in the world—and it certainly feels good!

After her shower, she heads down to the river to swim with her friends. When she gets home, her skin starts itching terribly. In the following days, she notices how the reeds along the river are drooping, and the water smells awful.

She follows the river northward and, near the northern town, she sees a large pipe dumping sludge into the river. She meets Robert, who is fishing and coughing. He says his coughing is caused by the large factories in the southern town, while Anna believes the now-polluted river in the south is due to the pipe in the north dumping sludge into the water.

Together, they walk along the river, meet two other young people, and see how the river is treated by themselves and others. They film it and discuss what they can do.

Playing Possibilities - Make groups of students choose their own

- Creative writing: Speech or Campaign Slogan, what message would you send to adults? Create a powerful campaign title or poster line (e.g. “The River Connects Us All”).
- Pollution Collage: Make an artwork using recycled materials to represent “clean” and “polluted”.
- Character Posters: Design posters from each child’s point of view with quotes, emotions, and goals (e.g. “We must protect the river!”).
- Villager Interviews: Act out interviews with villagers from the different towns — including a factory worker, the mayor, or the girl from the third village.
- News Report: Pretend to be reporters covering the pollution problem — include “field interviews” and opinions from the river and village residents.
- Soundscape Creation: Use body percussion or instruments to build two contrasting soundscapes: A clean, peaceful river versus a polluted, noisy, industrial river
- Eco Songwriting: Write a simple class song or rap with messages about protecting nature or stopping pollution. Perform it or record it like the children did in the story!

Reflection Card – Upstream



#SDG 3 – Good Health and Well-being: “Ensure healthy lives and promote well-being for all”

- What happened to the children when they swam in the polluted river?
- Why is it important to keep both water and air clean?
- How does pollution in one place affect the health of people in another place?
- How did the children’s well-being improve once they started working together?
- What do you think would happen if no one did anything about the pollution?

#European Integration: “Solving problems together across countries and borders”

- In the story, pollution didn’t stop at one village. How is that like what happens in Europe or the world?
- Why is it important for countries to work together to protect nature — like rivers, air, and forests?
- How do you think the story would be different if each village refused to talk to the others?
- Why is teamwork between different communities important — even if we don’t always agree at first?
- Can you think of real situations (like climate change or plastic waste) where people in many places need to help together — like in the story?

A List of After Story Reflection Questions For Pupils

Pupils give their personal answers to questions they choose themselves from the following list and discover how others interpret the same story differently

- Which character made the biggest impression on you?
- Who liked the story in this class?
- Who in your family might enjoy this story?
- What was the strongest image that came to mind during the story?
- What was the colour of the story?
- What kind of setting did you imagine?
- Can you describe what one of the characters looked like in your imagination?
- What sounds did you imagine during the story?
- What was your strongest feeling during the story?
- What surprised you about the story?
- What upset you about the story?
- What made you laugh?
- What did the story mean to you personally?
- What did you like best about the story? - What didn't you like about the story?
- What did you notice about the storyteller's voice?
- Did the storyteller enjoy the story?
- What thoughts went through your mind during the story?
- Did listening to the story make you feel as if you were in a dream?
- Which character in the story were you?
- What part of the story would you like to hear again?
- How did the story begin?
- How did you think the story would end?
- Did you want to take part in the storytelling?
- How long did the story last?
- Is it a children's story?
- What is the most insane question on this list?
- What question is missing from this list?

The Whole School



What?

This is a creative storytelling journey where different classes (art, drama, music...) each work with the same story or SDG theme, but in different ways. Each teacher adds their part: Art class might start the story with drawings or painted scenes. Drama class brings the story to life through movement or theatre games. Music class adds sounds or creates a theme song or mood music. In math and geography different factual elements of the story can be used to learn more and be integrated in the story.

Why?

When the whole school takes part in Playful Storytelling activities in different ways and across different subjects, it creates a shared, more dynamic learning experience. This approach helps anchor both the SDG themes and Playful Learning deeply into school life — making them part of the everyday culture, rather than a one-time or isolated event. When everyone in the school works with the same story — no matter their age or class — it also creates connections across year groups and builds a shared understanding, strengthening the sense of community and bonds between students. Through teamwork and creativity, pupils can explore big ideas like the SDGs (health, equality, learning, and fairness) and EU integration in ways that feel meaningful and real. This playful, cross-subject approach also makes learning more engaging, as pupils can use their unique talents — whether it's drawing, acting, making music, or telling stories — to express themselves and connect with the themes.

How?

Create your own story springboards – Guided by the art teacher, students draw or paint visual starting points for stories related to the SDGs or EU integration, inspired by a shared video and brief guidance, but leaving plenty of space for personal expression.

Explore story through movement – In drama class, students use theatre and body-based games to explore characters, emotions, and scenes from the story.

Build a soundtrack – In music class, students experiment with sounds, rhythms, and even songs to create a sound environment that matches the story.

Create dialogue and write storylines – and discuss genre and style, in literature classes.

Explore numbers and facts - related to the stories in different natural science classes and use them in the story.

Showcase the shared project during a whole school event with a theatre show, music, posters and small expo's where you invite parents and family and share all the work.

Working Together A European Story I



What?

This activity is a companion activity to stories: Stone Soup and Upstream and can be used with material about EU that can be found here: https://op.europa.eu/webpub/com/eu-and-me/fr/HOW_IS_THE_EU_RELEVANT_TO_YOUR_DAILY_LIFE.html.

The pupils in class use one or both of the stories as a point of departure for talking about and identifying different issues and problems in their lives that crosses borders between EU countries and how the EU members work together to solve them, as a research and reflection exercise in class.

Another more tangible way of working with the activity is that the pupils identify and develop solutions for shared issues at the school or community around the school and use that to reflect upon the power of collaboration. It could be creating a biodiverse garden near school for everybody to enjoy, creating events at a nearby home for the elderly that are lonely or helping kindergarden children understand the SDGs through storytelling activities.

During the activities they discuss how collaboration amongst themselves mirrors collaboration in EU and how its possible to use collaboration for the common good.

Why?

This activity shows the pupils directly or indirectly how EU works and/or how people must work together to solve shared challenges and it links directly to European Integration — the idea that people, countries and communities in Europe work together to solve problems like pollution, inequality, and well-being, just like the characters in the stories. Everyone no matter how small can make a difference. Just like in the EU, collaborative activities dealing with solving problems show how working together makes life better for all.

Working Together A European Story II



How?

Start by watching Stone Soup or Upstream, retelling it or do your own take on it. Discuss in class what the story is about and what happens, and how it is a metafor for how we in EU collaborate and help each other in different ways.

Group work: The pupils either do research at the above mentioned website about EU collaboration and presents posters about the content to each other, other classes or parents. OR they think about the things they would like to improve or change at school, and reflect on how they relate to improving well-being, inclusion and teaching at the school for everybody. The groups present their ideas for issues they would like to develop solutions for and then they develop ideas through small models and posters, show them or realise the ideas if possible!!.

**For further information about how to work with problem framing and idea generation in class, go to the Future Teaching In Europe website and download the FUTE Method Cards based on Design Thinking <https://www.fute-project.eu>. (Material in english, french, danish and dutch)
a representation of the final meal with these different variations that localize them firmly in different countries in Europe but still share some features.*

Messy Monday



What?

This activity is a companion activity to the PLACES story *Filter This*. The topic is talking about imperfections, mistakes and creating a culture of honesty and openness in the class and among the pupils.

Why?

By selling the illusion of a flawless body and a perfect life, social media is putting an immense mental pressure on children and young people. Raising pupils' awareness and enabling them to talk about the imperfection of human bodies and messy nature of lives can counteract this troublesome trend.

How?

1. Watch the PLACES story *Filter This*.
2. Talk about how everybody makes mistakes and that nobody is perfect. Share anecdotes on this topic from your own daily life.
3. Divide the pupils into small teams, each working to create an alternative social media post showing precisely all the messy parts of everyday life in school.
4. Create an exhibition or showing where you the pupils show their "messy Monday" social media posts.
5. Reflect with the pupils on the effect this might have on their own use of social media.

The Olympics of Mistakes



What?

This activity is a companion activity to the PLACES story *Tops*.

Mistakes, errors and experiments that go wrong are an important part of knowledge development, innovation and learning. Biologist Alexander Fleming discovered Penicillin, one of the most crucial antibiotics, by mistake because his preparations in the lab became accidentally contaminated with a fungus that killed the bacteria. A failed attempt to develop an energy source for radar equipment turned into the invention of the micro-wave oven, when the disappointed engineer, Percy Spencer, found a melted chocolate bar in the pocket of his trousers.

Why?

The attempt to be perfect, avoiding errors and failures is detrimental to creativity, learning and knowledge generation, because a willingness to experiment and try out new things in new ways that could go wrong or not result in anything at all is a necessity for progress.

How?

1. Listen to the PLACES story *Tops*.
2. In groups of four, let the pupils find examples of mistakes from different categories: scientific mistakes, misconceptions of historical matters or language misspelling and discuss and share the effect they have had, both good and bad.
3. Afterwards in the class, award the gold, silver and bronze medal for those mistakes and wrong conclusions that are the most unexpected, fun, biggest or maybe have had the most interesting or important impact.
4. One activity one could do in class is to map the many mistakes, errors, dead ends, there were in the development of the bicycle or of the airplane.
5. Discuss the findings in class and relate them to how experiments and mistakes are a part of learning.

Method: Wild Cards



What?

The introduction of Wild Cards adds a playful and slightly disruptive twist to a teaching activity you are engaged in or have done several times, introducing specific props and actions or changing the physical space you are in. The purpose is to energize and create fun. Some of the Wild Cards that we propose here are inspired by the PLACES stories and some you can use in connection with the playful storytelling activities, doing storytelling activities in a new way.

Why?

When engaging in playful teaching with or without storytelling, you, the teacher, need to break your daily habits and allow the teaching to become more playful and experimental. Using novel objects, doing new activities and/or placing yourself in new spaces and places encourage you to change your everyday practice in the class with your pupils.

Creative people like artists and designers need limitations or “constraints” to be able to be creative because if there are no limitations at all, it is hard to be creative and do new things; therefore, using Wild Cards is a way of throwing a surprising “creative constraint” into the mix, thereby forcing you and the pupils to be present in class in a new way.

How?

Think about how much you would like to disrupt or twist the class experience. Think about what you feel reasonably comfortable with and how much you want to invest yourself.

Read through the Wild Card suggestions we have made:

How can you involve them in using the wild card?

Do you need to prepare the pupils or surprise them?

How long will you use the Wild Card?

In which class or for which activity would it be useful?

Best of all: Invent some Wild Cards with the pupils!

Wild Card – Crazy Hat Day



What?

This wild card uses pieces of clothing or accessories to create a change of atmosphere, change how we perceive one another and also create some silliness in class.

Why?

Dressing up for costume balls or carnivals have been a part of European culture in various ways for centuries. Clothes and hats are used as a tangible sign or a metaphor for adopting specific roles and situations, and dressing up together can also be about sharing a collective experience where everybody participates, high and low, and in certain instances power relations can be altered. Hats and clothes also change us physically so we can be perceived in a different way and may hence behave differently.

How?

The teacher and her pupils agree on a day where everyone wears a hat, an accessory or the same colour clothing for a whole day.

The teacher can also “go rogue” and suddenly start wearing a hat or specific colours or clothing items in class prompting a discussion and a buzz in class.

Wild Card – Bring a Dog to School

**What?**

Get somebody to bring a dog, a cat or other pet to school for the day!

Why?

Bringing an animal can trigger new behaviour in class, create a new bond between pupils, and new activities can arise out of having to care for the pet together in the class.

How?

The teacher and the pupils agree on a day where somebody brings a pet animal to school.

The pet can be in the class for an hour or for the whole day.

Please make sure nobody is allergic to dog or cat hairs and are not too scared of the animals!

Wild Card – Topsy Turvy Day



What?

Topsy Turvy refers to doing something completely opposite of what you are used to doing, making you see things in an entirely new way. Topsy Turvy Day is inspired by P. L. Travers' story Mary Poppins, where a very efficient and proper nanny takes two children on a trip to visit her slightly strange cousin Mr. Turvy, when suddenly they all turn upside down and have a wonderful tea party.

Why?

If you turn a drawing you have made, upside down, you may be able to see it from a different perspective and discover things you had not noticed before. Also, doing something in the opposite way, you can easily create situations that are so strange or silly that they will make everybody laugh, break the ice and create a shared moment in class.

How?

Going Topsy Turvy can be done in many ways and for different periods of time depending on the craziness of what it is you are doing:
Rather than brainstorming for positive solutions to a problem you can make a brainstorm where you find the worst solutions to a problem.

Teach only when the pupils are moving around in the classroom.

Teach in the dark or find somewhere odd to teach, where teaching normally isn't done.

Try and discuss "going Topsy Turvy" in class and get the pupils to suggest things that would be strange, crazy or fun while at school.

Wild Card – Walk in My Shoes



What?

This is a companion wild card to the PLACES stories: School Camp and Mirror – Mirror. Swap places in the class, try hanging out with other pupils' friends in the break, take each other's classes!

Why?

Often, it's hard to understand that other people have different perspectives or experiences in life and therefore have different behaviour, attitudes, and values. This can lead to a lack of empathy and maybe even bullying and conflicts.

By swapping different perspectives and experiences, pupils may gain a better understanding of each other in class and have more empathy and understanding for one another.

How?

Start off in class by watching the PLACES story Mirror – Mirror or School Camp.

Talk about what kinds of swap you want to do.

The swap can start off with simple things like packed lunches or objects like toys.

The pupils can also try each other's hobbies or family lives for some hours.

Talk about the experience in class.

Wild Card – The Secret Helper



What?

This card refers to pupils secretly helping one another, other pupils in the school or in the community outside school, without letting them know.

Why?

Encouraging pupils to be helpful without expecting a return favour can create an atmosphere of helpfulness and a positive approach that might spread in class and all around the school.

How?

Start off in class by talking about fairy tales and how they often have a helper or a main character who helps somebody out of kindness. Then try and share stories of how the pupils or somebody they know have done small things to help other people in daily life and the effect it had.

Make small teams where they define different small gestures of kindness that would be nice to give or receive, that they write on pieces of paper and that are collected. It could be for example tidying somebody's desk, hanging up their jacket, bringing them a cup of water, putting a piece of chocolate in somebody's bag or lunch box, etc.

Try and find a way to do the secret helpers' actions in a class so that no one is left out. Everybody gives and everybody must receive secret help.

You can also decide in class to be secret helpers for another class or outside school and do different kinds of helpful things in the community: removing trash, tidying up, building a shelter for homeless people, planting flowers in the city, or go and practice some storytelling in an elderly home nearby!

Wild Card – Be the Teacher



What?

This is a wild card inspired by the PLACES stories: *Dragon Dancers* and *Stunner*.

Let a pupil or a team of pupils be responsible for solving conflicts or plan and conduct a lesson or several lessons for a school day.

Why?

Placing the pupils in the driving seat, may give them a better understanding of how hard it is to maintain a good teaching environment and create learning experiences.

When you help others solve their conflicts you might become aware of how other people see things and experience the conflict, giving you the possibility of empathising and changing roles. When you try to teach others about a subject, you learn a lot about it because you must understand the subject to be able to transform it into a learning experience and communicate about it in a clear and concise manner.

How?

Start in class by watching the PLACES story *Stunner* and/or *Dragon dancer*.

Talk about what kinds of conflicts that arise in everyday life and the rules for engaging with the conflicts (listening to both parties, being as objective as possible.)

Talk and decide upon a way to make everybody take turns in tackling conflicts and taking responsibility for the "good class and learning environment."

Maybe you need to have a prop like a hat, a card or something else that is a physical sign of being a conflict master that everybody must respect.

Talk about the teaching and learning experience in class.

Talk about the subjects or lessons the pupils could teach and how a subject or issue can be turned into a learning process that is activating and engaging. For example teaching and using math's to plan a journey to another country for the whole class or making pastry.

The younger pupils can do a short and simple lesson about an historic subject they can research, maybe by turning it into a story that they write or enact.

The older pupils can teach more complicated subjects and for a longer time, either individually or in teams.

Reflections for Teachers



Reflection Card – Storytelling



How did you apply Storytelling in your lessons?
How did the pupils react?

Do you think the pupils comprehend the different elements of Storytelling?
Do you think they comprehend the transformative powers of Storytelling?
Do you think they would be able to use Storytelling to communicate a subject of their own choice?

Did the Storytelling activities help the pupils really appreciate the subject, for example the specific SDGs 3, 4 and 10 and EU Integration?

Did the Storytelling and Storytelling activities help the pupils relate the SDGs to their own lives, for example?

Did the Storytelling and Storytelling activities help the pupils communicate about issues related to the SDGs to other persons outside school?

Did the Storytelling and Storytelling activities help the pupils start creating new ideas and solutions in relation to the SDGs?

Will you use Storytelling again?

What will you do next time to develop your Storytelling activities in class?

Reflection Card – Playful Learning



How did you apply Playful Learning in school?
Was playful learning useful for working with the SDG's and Eu integration?
Was it hard or easy for you to be playful in class? Why?

How did the pupils engage in the playful activities, and which play moods did they experience:
Did they draw, construct or build with concentration?
Did they move, jump or run experiencing movement and intensity?
Did they display, perform or act experiencing excitement and tension?
Did they laugh, yell or experience joyful euphoria?

At which level of engagement do you see yourself as a teacher using playful methods:
Did you plan, arrange and observe Playful Storytelling activities?
Did you facilitate the Playful Learning by proposing rules, managing their work and helping them progress as a playful facilitator and technician?
Did you engage fully and did you do Storytelling play yourself, at the same level as the pupils?
Do you want to develop more Playful Storytelling and learning classes?
How do you want to do that and why?

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