



COURSE DESCRIPTION

Digital Storytelling for Enhanced Learning

A class video with music, captions and a title card can look finished and still not be a story. What separates the two is a dramatic question — and the method built at the Center for Digital Storytelling since 1994 starts by teaching people how to find one.

DURATION 5 days · 25 hours	LANGUAGE English (B1+)	GROUP SIZE Max 20 participants
DAILY SCHEDULE 09:30–15:00 Monday to Friday, with a break for lunch	AUDIENCE All school levels No specific prerequisites — open to all teachers and school staff.	CERTIFICATE Attendance + Europass Mobility
COURSE CENTRES Antalya · İstanbul · İzmir · Mersin · Budapest · Bremen · Rome Dates and cities of the scheduled sessions are listed on the course page.		

01 Overview

Joe Lambert's 2010 seven-step process turns one memory into a short film, in the order a teacher standing in front of thirty pupils and a deadline actually needs. This week runs the whole sequence on your own story, then turns it into a classroom unit.

- **Monday** — you find your own insight and the emotion underneath it — no software yet.
- **Tuesday** — you script and storyboard a two-minute story, and work through licensing and the consent a pupil's personal story requires.
- **Wednesday** — you record your own narration, choose sound that carries meaning, and cut hard for economy and pacing.
- **Thursday** — you assemble your finished cut, then turn the same seven steps into a classroom unit with a timetable, roles and a fair rubric.
- **Friday** — every finished story is screened — to the whole group, or a smaller one if you prefer.

You go home with your own finished two-minute story, a script and storyboard, and a one-page unit plan ready to run with a class. Bring a laptop rather than only a phone; two free, open-source programs are installed at the start of the week, and no licence or account is needed.

02 Course description

Joe Lambert did not set out to build a framework for teachers. From 1994 onwards, at the Center for Digital Storytelling in Berkeley, he and his colleagues were sitting ordinary people down and helping them turn one memory into a short film with their own voice on the soundtrack. In 2003 that workshop practice was written up as seven elements of digital

storytelling — point of view, a dramatic question, emotional content, the gift of your voice, the power of the soundtrack, economy, and pacing — and they are the version many people know.

Lambert himself moved on from them. In 2010 he rewrote and reordered the same insights as seven *steps*, and it is the steps that the 2010 edition of his Cookbook is organised around. The difference matters in a classroom. A list of elements describes what a finished story contains, which is only useful once you already have one. The steps describe the order in which a story gets made — owning your insights, owning your emotions, finding the moment, seeing your story, hearing your story, assembling your story, sharing your story. That is exactly what a teacher standing in front of thirty pupils and a deadline needs.

That sequence is the week: your own insight and the moment underneath it first, with no software; then script, storyboard and licensed images; then voice, sound and a hard edit, because economy and pacing are decisions made in the edit and nowhere else; then the classroom unit built on the same seven steps. On Friday, everything gets screened.

That screening is the point. A finished video is easy to fake with a slideshow and the right music, and easier still now that a voice, a soundtrack and a set of images can all be generated in an afternoon. A room full of colleagues will sit politely through one. The question the screening answers is narrower than whether the file exported: did anyone in the room want to know how it ended? Making digital content for lessons in general is the work of Digital Content Creation for the Classroom, and using digital tools to support language learning is the work of Enhancing Language Learning through ICT.

03 Learning outcomes

- 01 Produce a complete digital story of your own, about two minutes long — script, storyboard, recorded narration, licensed visuals and sound, final cut — using Lambert's seven-step process (2010).
- 02 Source images and music under licences that permit classroom and public use, and obtain the permissions a pupil's personal story requires.
- 03 Label generated voices, images or soundtracks that could pass for a real person or event, as the EU AI Act requires of those who use such content, before anything is shown outside the classroom (good practice for other generated material too).
- 04 Run the same seven-step process as a classroom unit, with a workable timetable, a defined role for every pupil and a way to assess personal work fairly.
- 05 Judge a digital story by its dramatic question rather than its production values, and give a student feedback specific enough to act on.

04 Methodology

One Finished Story, Made in Sequence

Each participant produces a complete digital story of their own — insight, script, storyboard, recorded narration, sourced visuals and sound, final cut — following Lambert's seven steps (2010) in the order a story actually gets made, rather than studying the parts of one.

Rights and Consent Treated as Craft

Licensing images and music, getting permission for a pupil's voice, face and personal material, and labelling anything that was generated rather than recorded are taught as part of making the story rather than as small print — because they decide whether the finished work can ever be shown.

Mapped to a Named European Framework

Participants locate the week's work in DigCompEdu, the European Framework for the Digital Competence of Educators (Joint Research Centre, 2017), so the mobility comes home with a named competence gain rather than a general claim about digital skills.

Day 1

Owning Your Insights: Finding the Story Before the Software

- **Warm-up:** "Why did that stick?" — each participant names a story, film or lesson from years ago that they still remember, and the one moment that made it stay; it opens the day on the insight behind a story
 - **Where the method comes from:** the Center for Digital Storytelling's workshops from 1994, the seven elements written up in 2003, and Lambert's 2010 rewrite into the seven steps of the 2010 Cookbook
 - **Step 1, Owning Your Insights:** what your story is actually about, and why "a video about the water cycle" is not yet a story
 - **Step 2, Owning Your Emotions:** naming the feeling the story carries, and deciding how much of it belongs in a classroom
 - **The dramatic question:** the one thing the audience is waiting to have answered, and why a story without it is a presentation
 - **Working session:** each participant writes a one-sentence insight statement and the dramatic question their story will answer, and tests both against the group. No software is opened today.
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Day 2

Finding the Moment, Seeing Your Story: Script, Storyboard and Rights

- **Warm-up:** three-sentence stories — each participant tells one true thing from the past week in exactly three sentences
 - **Step 3, Finding the Moment:** cutting from a whole experience down to the single scene that carries the insight
 - **Writing session:** a first-person script short enough to run about two minutes when read aloud — written, read to a partner and cut on the spot
 - **Step 4, Seeing Your Story:** storyboarding the script shot by shot, and deciding what the pictures do that the words do not
 - **Rights and consent session:** Creative Commons licences and what each one permits; sourcing openly licensed images (Openverse) and music (Free Music Archive); and the permissions needed before a pupil's voice, face or family photograph appears in anything shown outside the classroom
 - **Generated images, voices and music:** why their terms are not a Creative Commons licence and differ from tool to tool, and what the EU AI Act has required since August 2026 — anyone deploying AI to produce content that resembles a real person must label it as artificially generated. Also the case where a generated image solves a consent problem no photograph can, and the case where it creates a new one
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Day 3

Hearing Your Story: Voice, Sound and Cutting

- **Step 5, Hearing Your Story:** recording your own narration — microphone distance, room noise, and getting one clean take rather than fixing a bad one
- **Practical session:** recording and cleaning narration in Audacity, a free open-source audio editor that needs no account

- Where a synthetic voice is legitimate and where it defeats the purpose: a pupil who cannot record or will not speak, an accessible version, a translation for a partner school — set against the one case this whole method exists for, a person telling their own memory in their own voice
 - Choosing sound that carries meaning rather than mood, and the difference between a soundtrack and background music
 - **Economy and pacing as edit decisions:** cutting the script and the recording down to what the story needs, in pairs, against a running time
 - Peer review of the cut narration before any visuals are added
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Day 4

Assembling Your Story, and Turning It into a Classroom Unit

- **Step 6, Assembling Your Story:** building the finished cut — narration, images, sound and timing — in a free video editor such as Shotcut or OpenShot, both open-source and usable without an account
 - **Structured peer critique:** each story is reviewed against its own dramatic question, not its production values
 - **Revision time:** participants act on the critique and lock their final cut
 - **Working session:** from workshop to classroom, a first draft of a one-page unit plan and a fair assessment rubric for personal work, with a timetable and group roles, and a route for classes with few devices (paired devices, shared recording, or a script-and-storyboard-only version)
 - The problem the assignment has to answer in advance: a personal story that was generated rather than lived, and a classmate's voice or face produced without their agreement
 - **Safeguarding:** if a pupil's personal story discloses a difficulty, follow your school's own safeguarding route, agreed before the unit starts
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Day 5

Sharing Your Story: The Screening

- **Step 7, Sharing Your Story:** a full screening of every finished story to the whole group, or in a small group for anyone who prefers it
- **Audience response round:** for each story, what was the dramatic question and when did the room stop waiting for it
- What changes when the audience is a class, a staff meeting or a parents' evening — and what has to be checked before each
- **Revision time:** finalising the unit plan and rubric after the screening
- **Locating the week in DigCompEdu:** participants place their own practice against the framework's six areas, in particular Area 2 (digital resources, including licensing) and Area 6 (facilitating learners' digital competence, here learners' content creation), and name the gain to report at home
- General course evaluation and feedback survey
- Discussion of future projects, collaborations and partnerships
- Certificate ceremony

PLEASE NOTE

Sessions run from 09:30 to 15:00, Monday to Friday, with a break for lunch. Timings can shift a little to suit the venue and the group.

Course activities and content may vary depending on participants' needs and the trainer leading the session; any changes are at the trainer's discretion. If there is a specific topic you would like included, please let us know — content-related requests must reach us at least 3 weeks before the course start date so we can confirm them in time.

06 Materials

- Audacity — free, open-source audio editor that needs no account, used on Day 3 to record and clean the narration
- A free video editor such as Shotcut or OpenShot — both open-source and usable without an account, used on Day 4 to assemble the finished cut
- Openverse — openly licensed image search, used on Day 2 for sourcing visuals
- Free Music Archive — Creative Commons licensed music, used on Day 2 and Day 3
- The Creative Commons licence set, worked through directly on Day 2
- A one-page unit-plan and assessment rubric, drafted on Day 4 and taken home
- The European Commission's transparency rules for AI-generated content, used on Day 2 as the test for whether a finished story can be published as it stands
- A script and a storyboard for your own story, both written during the week and taken home
- The consent questions a school has to settle before a pupil's voice, face or family photograph is shown outside the classroom, worked through on Day 2

07 How to prepare

- Bring a laptop rather than only a phone, and headphones with a microphone if you have them. The narration is recorded and the story is edited on your own machine, and you take the finished file home.
- Two free programs are installed at the start of the week — an audio editor and a video editor. Both are open-source and need no account, licence or payment. If your laptop is managed by your school and does not let you install programs, it is worth checking before you travel, or letting us know in advance.
- Come with one story in mind: something that actually happened to you and that you would not mind a room of colleagues hearing — a small, low-stakes moment is enough, such as a first day in a new school or a lesson that went unexpectedly well. You will not be asked to share anything you would rather keep, and if you prefer, your story can be screened in a small group rather than to the whole room.

08 After the course

- Participants will receive their Certificate of Attendance and the co-signed Europass Mobility document.
- Participants will complete a general course evaluation and event survey.
- Participants will receive course materials, videos, photos, and PDF documents in both digital and print formats.
- Follow-up support: self-evaluation materials are provided. Depending on the group, an email group may be set up so that participants can keep exchanging ideas.

09 Why this is Erasmus+ eligible

The Erasmus+ Programme Guide names digital transformation as a horizontal priority, stating that "the Erasmus+ programme plays a key role in supporting citizens of all ages in acquiring the digital skills and competences they need to live, learn, work, exercise their rights, be informed, access online services, communicate, critically consume, create and disseminate digital education content" (Erasmus+ Programme Guide 2026, Part A – Priorities of the Erasmus+ Programme, p. 8). The Guide also names promoting the use of new technologies and innovative teaching methods among the objectives of mobility in the field of school education, and the week's work is placed against DigCompEdu, the Commission's own framework for the digital competence of educators, so the gain can be named rather than asserted.

10 What the course fee covers

INCLUDED IN THE COURSE FEE

- 25 hours of training and course materials
- Certificate of Attendance + Europass support
- On-site local support throughout the week

ARRANGED SEPARATELY BY THE PARTICIPANT

- Travel to the host city — invitation letter on request
- Accommodation — we share recommended options
- Travel & health insurance

ISSUED BY

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COURSE PAGE

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ABOUT ERASMUS MOBILITY ACADEMY

Erasmus Mobility Academy (OID: E10304561) is an Erasmus+ training provider offering professional development courses for educators, school staff and youth workers across Europe. Our courses are designed for international mobility — open to participants travelling from a country other than the host country — and support schools in building lasting institutional capacity. We provide structured learning, logistical guidance and certification with Europass.