



DAILY PROGRAMME

Digital Storytelling for Enhanced Learning

DURATION 5 days · 25 hours	DAILY SCHEDULE 09:30-15:00 Monday to Friday, with a break for lunch	LANGUAGE English (B1+)
COURSE CENTRES Antalya · İstanbul · İzmir · Mersin · Budapest · Bremen · Rome Dates and cities of the scheduled sessions are listed on the course page.		GROUP SIZE Max 20 participants

Week at a glance

DAY 1 Owning Your Insights: Finding the Story Before the Software	DAY 2 Finding the Moment, Seeing Your Story: Script, Storyboard and Rights	DAY 3 Hearing Your Story: Voice, Sound and Cutting	DAY 4 Assembling Your Story, and Turning It into a Classroom Unit	DAY 5 Sharing Your Story: The Screening
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Day by day

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.

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

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

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

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.

ISSUED BY

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COURSE PAGE

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