Connecting through Voices

ERASMUS
UNIVERSITEIT
ROTTERDAM

Durham
University

Narrative-based Learning

INSPIRATIONAL HANDBOOK FOR HE EDUCATORS

'Connecting through Voice' Project 2022

hello

hello

hello

'STORYTELLING IS THE OLDEST FORM OF EDUCATION'

Hello! A very warm welcome to our Inspirational Handbook on narrative-based learning! Why inspirational you say? Well, we are hoping that you will find 'inspiration' as we have in the story of our project 'Connecting through Voice' and in turn be inspired to use stories in your teaching. Enjoy!

Warmest wishes from
Sonja, Iris, Laura and Teti

The *Connecting through Voice* project team Erasmus University Rotterdam in partnership with Durham University, UK

Table of Contents

Connecting through Voices

ERASMUS UNIVERSITEIT ROTTERDAM

Durham University

Connecting through voice

'PEOPLE MAKE STORIES, STORIES MAKE PEOPLE'

Connecting through Voices is a story-based educational learning tool relating underrepresented student groups and education staff through the creation and sensemaking of stories.

Key Aims

1. To collect lived experiences of underrepresented students by giving these students a voice by telling their story. This offers Higher Education (HE) institutions information about what really matters to the students as defined by them.
2. To provide educators with the skills related to narrative competencies entailing how to systematically adopt others' points of view, how to identify the meaning of individuals' words and how to enter an authentic relation with a teller. HE educators engage in dialogue with each other and students' stories placing the students' lived experiences at the centre and ensuring teachers understand the lifeworlds of their students better, which results in a more efficient and personal student-centered approach. This approach offers teachers personal development opportunities and at the same time ensures better quality work and opens up opportunities for student-centered (education) innovation initiatives (by understanding what really matters to students).

Rationale

The pedagogically embedded story-based learning tool is oriented towards a pluralist interpretation and meaning-making of stories through dialogue. Telling and listening to stories is the starting point and opens the metaphorical gateway to a new world of higher education in which lifelong learning together and mutual learning are central. Here, interpretive capacities are foregrounded as central, that in turn draw on and deepen skills around listening, communicating and contextualizing what we call narrative knowledge.

This narrative knowledge offers students and university staff the opportunity to develop the skill of narrative reasoning, and to learn through the structure of (their) stories. The key learning process through which this is fostered is reflective learning, based on dialogue around the interpretation of stories.

What is narrative?
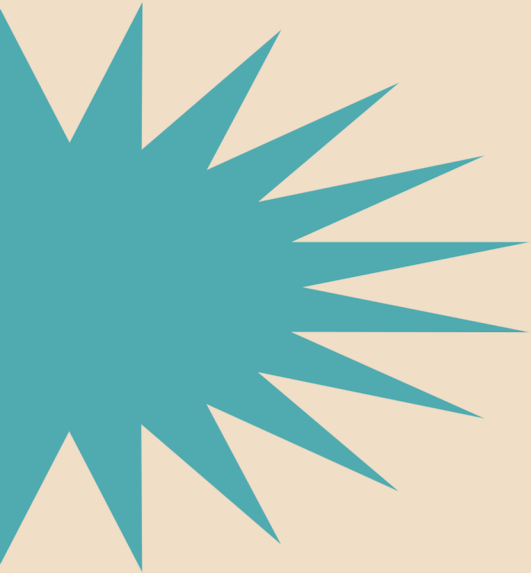
'Narrative is a story 'composed of a unique sequence of events, mental states, happenings involving human beings as characters and actors'

(Bruner, 1990)

A narrative is not just an objective list of facts, rather it is a subjective description that contextualizes and organizes life experiences so that they are given meaning. Through narrative an individual relays an experience or event in time in such a way that their values, priorities and/or expectations are revealed. In telling a story we choose what to say and how to say it depending on the context and audience.

We make sense of the variety of experiences we have every day by storying them, by giving them coherence, to make sense out of chaos, establishing connections between these experiences.

Stories can be complex and multi-faceted as a result. But sometimes it does not make sense to tell completely coherent stories and they can also be contradictory and confused, revealing when it can be hard to integrate difficult or complex life events.
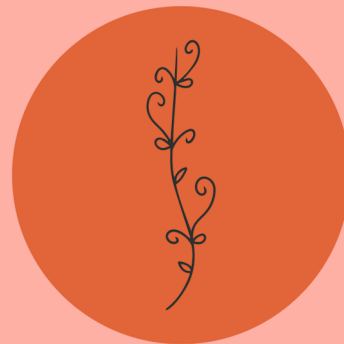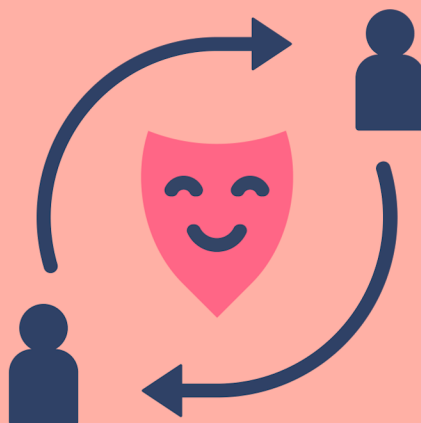
Find out more:
Outreach: Building New Blocks- Funded Projects | Erasmus University Rotterdam (eur.nl)

The value of story

'Stories are powerful precisely because they engage learners at a deeply human level...they engage our spirit, our imagination, our heart, and this engagement is complex and holistic'

(Clark and Rossiter 2008)

Why stories?

Stories based on experiences can be particularly powerful, revealing when there are underlying tensions or conflicts that result from considering life's events holistically. Stories are told to someone and therefore told in the context of this audience and in this sense also shaped by the relationship of the teller to the listener. Stories often elicit an emotional connection. This interpersonal aspect of stories moves us to a more humanistic and collaborative relationship where lived experiences is considered important. Listening to stories with a greater capacity for attention can help us to systematically adopt others' points of view, deepening empathy for our students. But this kind of attention can be very hard to foster in an environment of restricted time and heavily prescribed procedures – as in Higher Education – and so narrative-based learning, adopted in particular contexts or activities, can foster opportunities for deepened relationships through this emphasis on the interpretation of stories.

What is narrative-based learning?

Narrative-based learning is a process of reflection and dialogue about stories that foregrounds listening and empathy through emotional engagement. Stories can be interpreted in different ways too, depending on the context of the telling and who is doing the listening. We can learn much from considering how these differing interpretations arise and what enables us to listen better so that our interpretation is as open as it can be. For instance, listening with this kind of attention, in a scaffolded and structured way, to some of the diverse stories or our multicultural heterogeneous student body, can, in a relatively short space of time, orient us to lived experiences that help us reconsider how we enter into dialogue with students. We do not need to know all their stories – this individuality is not the point of narrative-based learning – rather we are oriented to the humanistic and interpretive aspects of communication through stories.

Example: Digital Storytelling

WHY DIGITAL STORYTELLING?

Narrative-based approaches may employ one of many methods to capture stories which can be used to support further narrative analysis and reflection, as we have demonstrated in the analysis above. For this project, we chose to adopt digital storytelling (DS) as the means of capturing 'story' which for us were stories of the student experience, and which constituted the first phase of the project.

The choice of adopting digital storytelling for this project was directed in part due to the makeup of the project team: Laura has conducted research that draws on digital storytelling and the meaning-making drawn from stories and in the creation of the narrative-based platform; Teti had extensive experience in leading a number of successful cross-institutional digital storytelling interventions in her institution. She designed, delivered and embedded DS in various institutional contexts (e.g. with programmes, and to achieve specific outcomes) working with both students and educators (See Digital Storytelling Durham). This was important as Teti was able to build the resources tailored to the project aims and also enable and train Sonja and Iris through the workshops. Laura and Teti were already collaborating on exploring the affordances of digital storytelling in higher education and in collaborating with Sonja and Iris, they aimed at furthering and adding to the already strong and growing evidence base to support the use of digital storytelling in higher education.

Digital Storytelling

EXAMPLE OF NARRATIVE-BASED PRACTICE

A digital story is a short (2-4min) multimodal, audio-visual narrative, usually created following a series of workshops, that support participants to author, curate, create and in so doing tell a personal story of a transformative experience (Lambert 2006).

The story holds meaning for the teller/creator and as this is drawn from personal experience, it often communicates a (life) 'lesson' or 'message' which the audience or viewer is invited to interpret and connect to. The affordances of DS are such that it offers a rich tapestry on which the lived experiences of students can be held and offered us the potential to capture and share stories across platforms in an easily accessible and engaging way.

The choice of adopting digital storytelling as a methodology was valuable on a variety of levels. Firstly, it offered us a powerful mode in which to meet one of the primary aims of the project, namely, to place the student experience at the centre (Mazzoli Smith, 2020). The work was founded on many of the tenets of relational pedagogies in its seeking to foster meaningful learner engagement and positive student-staff relations that work from a position of positive affirmation, inclusion and an ethics of care (Garvett, 2021). This approach is reflected in the design and delivery of the workshops which was tailored to address the aims of project but that we saw as very much entangled in a responsiveness and sensitivity to the specific group and context particularly important given the challenges such as isolation and disconnection brought about and heightened by the Covid-19 pandemic.

Whilst on the one hand Covid-19 pandemic has heightened inequalities across the sector within and across institutional realities, it also offers us opportunities to tease out and confront and work with our vulnerabilities in educational spaces, embracing them with all their messiness, and thus providing opportunities for true human connection. This was key not only to the larger project of higher education within which we are all involved, but also intricately linked to the aims of our work here on 'Connecting through Voice'. It was thus a central tenet of the approach to foster positive affirmation and processes of facilitation that are supportive, responsive and collaborative, that worked for students not only with them. This was also crucial in the way in which the work was reflected on across the project team and how the mentoring of project team who had not experienced this work before was offered and approached.

Secondly, digital storytelling offered us a powerful way of working that allowed the development of story to emerge through a reflective process that belonged both to the individual, but also to the group. This is a particular strength that digital storytelling affords, and which the process of storywork and working through the storycircle fosters, what Matthews and Sunderland have called 'reflective listening' (2017). This involves a process of listening for and to story: telling and retelling, active and empathetic listening, relaying what was heard and mediating and interpreting its meanings. This was impactful on a variety of levels. As one of the students notes in a blog piece that accompanies his story 'By sharing our own struggles and triumphs, we were able to connect with the audience on a deeper level and make our stories more impactful. It was for me wonderful to hear other people's stories and to be able to gain a greater understanding of different experiences and perspectives. However, it was also sad to hear about the hardships that some people have faced.' The sharing experiences of telling stories became a shared experience in turn that became a powerful agent for voice itself, as well as a vehicle for bridging the personal and public concerns that storywork brings to the fore.

Notwithstanding the challenges we faced by putting the workshops online, the overall approach transgressed physical and spatial boundaries and we were able to create powerful connections, achieved through sharing stories and vulnerabilities, through an accessing of our human selves (hooks, 1994). This concept of space aligns with Massey's conception of it as 'a simultaneity of stories-so-far' offering us a more dynamic understanding which is not founded solely on the physical but on the fluid constellation of interactions, the simultaneity of many stories, and a multiplicity of experience (Massey 2005, cited in Gravett & Ajjawi 2022). As such, the workshop for students became more than simply learning to create a digital story, but was an amalgam of interrelated stories, interconnections, a plethora of connecting voices. Students thus referred to the whole experience one student referring to this as a 'one-of-a kind-experience' and a 'brilliant new discovery', another calling it 'transformative, softly blurring the line between power and vulnerability'.

The student voice here is speaking directly to what it is that universities need in order to move confidently into that space which offers them 'discovery', 'transformation' connection, and that lives beyond skills and competencies or towards particular outcomes. This was not simply about 'capturing' stories, but a means of creating stories *whilst* connecting, a realization of the name 'connecting through voice.' It shows us that a sense of belonging can be found through the telling and sharing of stories, and through pedagogies that allow for students and educators to transgress their boundaries and reveal their human selves.

Finally, the nature, approach and time given to the digital storytelling workshops, were vital to achieving everything we have outlined above. Relational pedagogies also importantly need time: time on which to build connection, space for people to tell and listen. This is often one of the difficulties we face in the neoliberal university, where time, a precious commodity is often what is constricted.

The spacing of the four workshops, the platform which allowed and encouraged discussion across and beyond the virtual modes, the ethos and ethics behind the storywork was therefore crucial to this community-building aspect which placed experience and storytelling at the centre. Time, coupled with an insistence on the non-hierarchical and relational approach to storywork allowed us to break down barriers between educator and student, to approach each other as human beings who were sharing experiences through story. We demonstrated this commitment through the participation of two of the educators (project team) joining the students in the participation of the workshops.

Educators were both insiders (a part of the group) but also outsiders (educators) reflecting on how their own experience enabled their own understandings as storytellers and future facilitators. This not only supported their own professional development but fundamentally deepened their understanding of how storywork can come about: the approach, design and conditions required to support students to engage with this work meaningfully. It is this nuanced understanding and learning that comes out of experiencing digital storytelling and reflecting on it with a group, that prevents us from setting out the digital storytelling work as a formulaic intervention, and reducing it to a set of actions and activities that one can simply follow. For meaningful work to come out of it, meaning has been lived, worked on, engaged with, reflective: this is why an offering of and the development of a future facilitator workshop for digital storytelling is an intervention we insist on and that we see as a necessary part of future developments around this work. It is an intervention that we feel could be meaningfully added as a follow up to the educator workshop, for those interested in developing this approach to storywork.

WATCH THE STUDENT DIGITAL STORIES ON THE DS BLOG

Digital Stories: Connecting through Voice - Digital Storytelling Durham

Digital storytelling workshops

AIMS & OUTLINE

1

Becoming a Digital Storyteller

This first session introduces students to digital storytelling and to the digital storyteller. Students explore what we understand by digital stories and storytellers and start to see these concepts in relation to our own worlds.

2

Planning & Visualising your story

This session aims to give ss space to explore their draft stories in through telling and listening through a storycircle. It then builds on this, focusing on how to visualise a story now ss have working draft. We explore how to source, create and work with images to support ss digital story both in practical terms and in terms of layering meaning into their story.

3

Building your digital story

The session introduces students to the more technical side of story building (including how to refine and finish it as well as tools to use to build it). Students are introduced to video editing tools. We work on bringing together the technical side and meaning, thinking about how the story comes together as a whole: narration, images, music in order and how meaning is layered in the story.

4

Digital Storytelling Showcase

This final session sees us share our final stories in a 'Digital Storytelling Showcase' event which is like a film premiere screening but just between friends (our group!) We all share and watch the final stories and are able to reflect on where we have come and what we've learnt along the way.
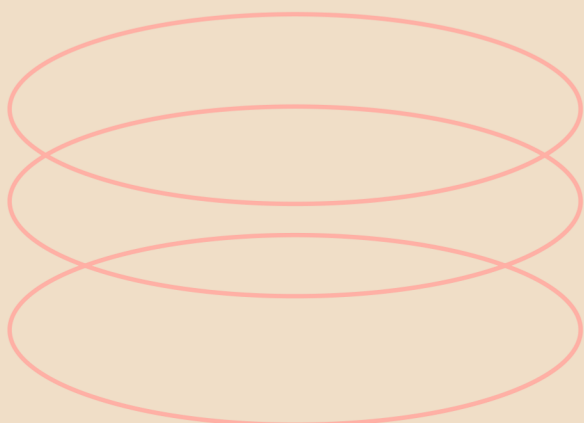
Student Feedback

'I will not misguide you if I say that the feeling of working on the story and then sharing it with others was quite transformative, softly blurring the line between power and vulnerability. It means giving voice to yourself, validating your experience and feelings, and having the strength to reflect on memories that made you the person you are today.'

'... the most precious outcome of it all was the fact that hearing the other participants' stories, I heard my own story – that is, different stories expressing the same core worry as mine, the same kind of thing that was bothering us all silently. It was a liberating experience to learn that I hadn't been alone in that struggle, in other words it was an experience that really achieved connection between us participants. Through our stories, I felt connected to people I hadn't met before, or had met but didn't know well enough.'

'One of the key things I took away from the course is the importance of getting out of our own bubbles and understanding that there are many people with different experiences and struggles. I may not be able to fully understand their stories, but by being aware of their existence, we can work towards creating a more inclusive and equitable society.'

Narrative pedagogy & Narrative-based learning

NARRATIVE-PEDAGOGY 01.

'A narrative-[centred] curriculum is one interpretation of narrative pedagogy, whereby the educational focus is on the interpretation of narratives so that narratives become central to the learning of course content. [...] One consistent finding, which has emerged from studies into narrative pedagogical approaches, is that when a learning environment fosters interpretation of narratives, a space is created for dialogue, reflection and thinking about subject matter in a different way from the thinking which might happen in a lecture environment' (Gilkison, Giddings & Smythe 2016 p.20-21).
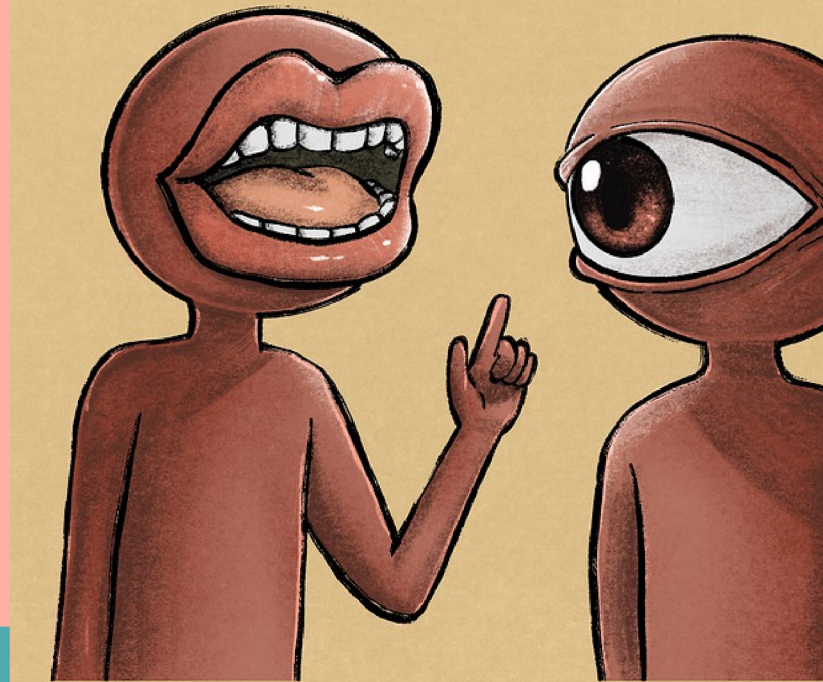
STORY AS EXPERIENCE 02.

Narratives are used widely across educational settings to create a real or concrete experience from abstract or conceptual knowledge; the concrete experience is a key component for learning (Dewey, 2012 [1910]). Dewey argued that the concrete experience rendered knowledge more accessible through existing relationships to the familiar, giving meaning that 'is readily apprehended' (2012 [1910], p.136). The transformation of theoretical or conceptual knowledge as concrete case studies using the story to describe 'the raw, lived experience of the characters in the case' (ibid, p.298), makes this knowledge more familiar for learners. Where this is done as a conscious activity intended to enhance learning in another, it is called pedagogy (see, for example, Daniels, 2001). For Morris (2014) this approach to teaching and learning engages with 'Kolb's (1984) experiential learning cycle where reflection upon experience allows new concepts to be formed which can subsequently be tested out in practice' (p.443).

NARRATIVE & EMOTION 03.

Hearing/reading narratives fosters an interpersonal link in the affective, cognitive and experiential domains i.e. an emotional connection to the narrative, an intellectual interpretation of the narrative, and an experiential engagement with the narrative through dialogue. The narratives themselves give space to hear feelings, mindset, desires and wider considerations and exemplify why various ways of listening fit with, reinforce and challenge various mindsets. The key means of learning is through reflective learning, drawing on dialogue (for the group-based training) and self-reflection (for individuals) on the interpretation of narratives. Narrative-based learning will therefore support the development of communicative competencies in responding to students' lives.

module 0

Story reading/ generating

Learning outcome - increased understanding of stories and their value in education

The first module is a foundational module designed to orient students to the importance of stories in education. It introduces what we mean by a story and how to generate and work with stories in educational settings. As Goodson (2012) says, the personal life story or narrative, far from being wholly personally constructed, is itself scripted from resources available in wider society and so this also gives us insight into the dominant discourses in educational settings and what it is and is not so possible to say. The module exercises do this by asking trainees to tell stories about aspects of their own lives, as well as to generate stories with the students that they teach. The exercises link to a structured protocol that draws on research skills associated with narrative inquiry.

Educator Workshop

INTERPRETATION EXERCISES

module 1

Mindset orientation and reflection

Learning outcome - increased awareness of strengths and challenges of professional practice in teaching and learning

This module introduces trainees to the concept of mindset – the lens through which we habitually see and respond to the world. Ryden et al. (2015) describe mindset as the mental models that we hold, which are both private and cultural and under-pin individual sense making, in that they are viewed as the way the world works. The appreciation of differing frames and negotiation between them that results through interpretative competencies is best incorporated into practice as a tacit skill, thought of as knowledge-in-action. This explicit incorporation of the concept of mindset necessitates reflection on knowledge and how it is formed, but in ways that are accessible and concrete we suggest, rather than abstract.
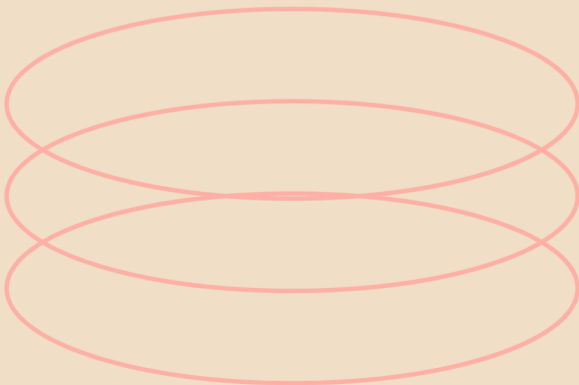
module 2

Content-based story interpretation
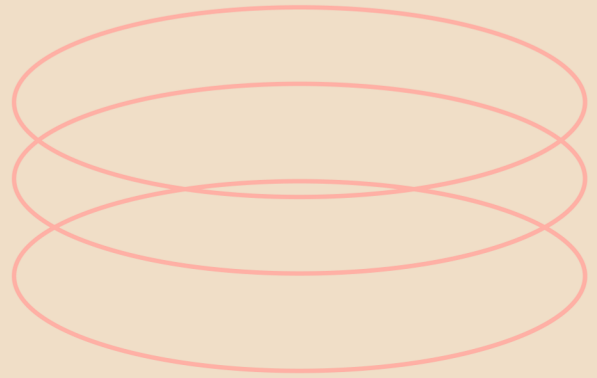
Learning outcome - increased communicative and interpretative competencies

Exercises in this module focus on the interpretation of the content of student stories, and on how the narrator communicates meaning through storied form. A key aspect is fidelity to a core tenet of narrative analysis, where 'extended accounts are preserved and treated analytically as units, rather than fragmented into thematic categories' (Reissman 2008, p. 12). Methods for working through this, such as reduction to core stories, are the basis of exercises conducted in small dialogic groups. A dialogic approach is therefore key to the exercises in the training, as questions are posed in the presence of the other, which fosters understanding as practical and situated, in that it is about understanding the web of meanings and contexts in which understanding necessarily takes place (Goodson and Gill 2011).
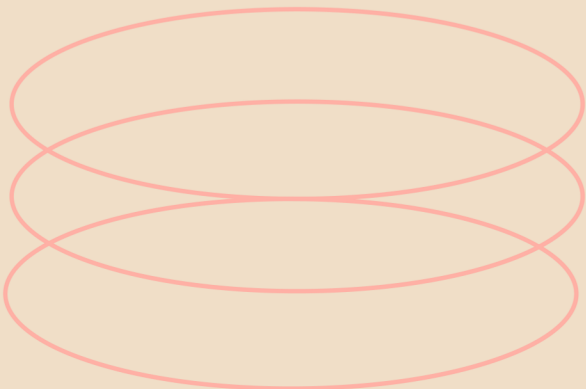
Educator Workshop

INTERPRETATION EXERCISES

module 3

Structure-based story interpretation

Learning outcome - increased communicative and interpretative competencies

The exercises in this training module focus on the formal, structural features of narrated stories, which are foregrounded in order to foster deeper skills in interpretation. Structural features of stories add to the content with respect to how the narrator achieves their persuasive aims. Engaging explicitly with such features supports teaching staff to better interpret the emotional and imaginative subtexts of student stories. Yet structural features of stories are less familiar than considerations of content. In everyday engagement we tend to foreground the content of stories over considerations of the structural, or rhetorical elements, yet these aspects are integral to how we hear and therefore interpret meaning. Exercises ask trainees to analyze textual features such as metaphors, which draw from, and hence reference, socio-cultural discourse and are resonant of the complex interdependencies of experience.

Educator Workshop

INTERPRETATION EXERCISES

module 4

Integrated story interpretation

Learning outcome – increased awareness of different professional roles and responsibilities and multiple stories across and between institutions, increased communicative competencies in relation to these.

This module looks at stories of different people, roles and organizations coming together in the HE institution. This can create synergies and/or tensions. The module is focused on the importance of learning across these stories, at the institutional level and the importance of dialogue in negotiating these. The module draws on Engeström's expansive learning theory (1987). The multi-voicedness of activity systems creates different positions for participants carrying their own diverse histories, with the activity system (e.g. a university) carrying 'multiple layers and strands of history engraved in its artifacts, rules, and conventions' (Engestrom 2018, p. 49). The narrative-based training explicitly brings together institutional stories, partly because inclusion is no individual endeavor and can only be fostered through changes to institutional cultures.

module 5

Practice-based Skills

Educator Workshop

Learning outcome - understanding of how to embed skills developed in professional contexts

INTERPRETATION EXERCISES

The final module is focused on embedding the skills developed throughout the training in the context of trainees' own professional contexts. The module returns to mindset, asking trainees to re-evaluate their own mindset in light of what they have learned. This draws on transformative learning theory, understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience in order to guide future action (Taylor 1998). The focus in this approach on how our expectations, framed within cultural assumptions, directly influence the meaning we derive from our experiences, has a clear link to the interpretative competencies the training aims to develop. It is then perspective transformation, or the move to cognizant thinking, that entails a revision of meaning structures, which is transformative (Taylor 1998).

Critical self-reflection at a cognitive level is seen to be the key to adult transformative learning theory, as is meaning-making, as transformative learning can be 'understood as a continuous effort to negotiate contested meanings' (Mezirow 2000, p. 3). Critical reflection has a very specific meaning in transformative learning, that is awareness of being caught in one's own history and learning to question the integrity of assumptions and beliefs based on past experiences. The narrative is used as a highly effective tool through which to reveal and explore assumptions, when in dialogue with others. The facilitator/trainer is therefore a key part of the process, with a disposition towards listening and learning, as much as facilitating and leading, whilst encouraging risk-taking through promoting unfamiliar reflective techniques but within a consistent and known learning context (Taylor 1998).
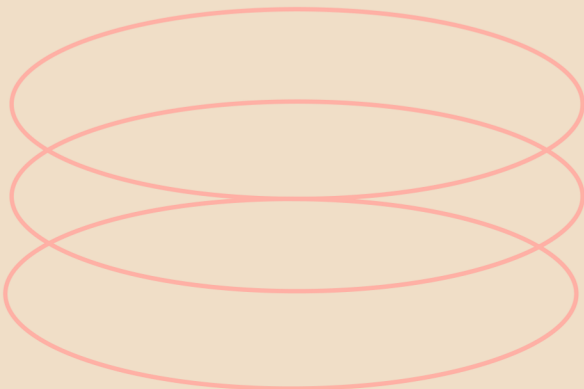
Interpretation Exercise

CONTENT

Look at the personal key reflections in the story. What are experiences? What are motivations in the story? How did they affect behaviour? Based on what you heard how do you think the storyteller engaged in education?

STRUCTURE

What is the form of the story? What is the genre? Is it a hero story or a victim story? How is the protagonist positioned in the story?

AGENTS

What are the different agents in the story? What other people are mentioned? What other organizations are mentioned? Are there imagined other mentioned? What is the quality of these relationships? Is there tension mentioned?

GENERAL

How does the story make you feel?

Educator Feedback

This was eye-opening as it really opened my eyes to what it means to 'give someone a voice'.

I think narrative-based learning can be a very good way to get to know each other and understand each other's situation. Especially in small-scale education (small master's programmes) it can be valuable because the teacher then also knows the students personally. It can also be valuable for certain courses where, for example, sensitive issues are discussed. If you start with narrative-based learning, students may also be able to place each other's points of view better afterwards and there is more room for different points of view.

The workshop has inspired the use of digital narratives in my ongoing ISS course on critical social policy [...] For their group assignment, they are expected to prepare digital narratives around the emergence of social policies from advocacy to implementation and effects.

Team Reflections

Seeing the two side of this project come together, the student workshop and then the teacher workshop, has been a real privilege. [...] It is a significant event in my own personal development, as it actualizes the importance of the relational link between students and teachers through storytelling and narrative. To my mind it is therefore also a good example of relational pedagogy. Both students and staff were engaged in a process of rich reflective learning, as were we in the project team. This is the strength of narrative-based learning and it is hard not to find myself invigorated each time that I am engaged in digital storytelling related activities. *Dr Laura Mazzoli Smith, DU, 2023*

There were a great many takeaways from this project for me, which included the openness and genuine connection that we had not only within the project team, but within what became the connecting through voice 'family', a term I am coining here perhaps slightly presumptuously but nevertheless that I am holding dear. Whilst there is so much I can say here that speaks to many of the affordances this work brings, one of the key takeaways for me was the way in which this project solidified how important this work is not only for students but for educators and for institutions. Speaking with Sonja and Iris who were largely new to digital storytelling, and reflecting with them through the course of the project along with my colleague Laura, it was striking how much they gained as educators and how their insider and outsider role allowed them to really connect with the pedagogic approach that I was leading them to discover and which digital storytelling pedagogy here provided. This links to supporting educators not only to learn the technical, curriculum development aspects of this work, but also what it means in terms of developing and fostering a pedagogic approach and disposition that is founded on relational pedagogies that support the telling of stories. This is necessarily an open, democratic approach where hierarchical boundaries are broken down and where students and educators are sitting side by side not looking up or down at each other. *Dr Teti Dragas, DU, 2023*

Durham University

Team Reflections

I am happy we were granted the possibility to contribute to promoting equal educational opportunities at Erasmus University Rotterdam, because I feel strongly connected to this important challenge. It was great to contribute to the design of a course based on the principles of narrative-based learning, which is a concept I strongly believe in and gladly devote my professional career to. Thirdly, it was truly inspiring to work with our English colleagues, who were willing to share their extensive theoretical knowledge of narrative pedagogy and their practical storytelling skills and creativity with us. Most importantly, it was greatly rewarding to note that our course had a transformative, soul opening power, both for students and teachers. I look forward to deepening our research together and working out implementable narrative-based learning instruments for both students and teachers of EUR. *Dr Iris Casteren von Cattenburch, EUR 2023*

All three of my team members are so humble; yet, we are power women! This is at least how I feel about us. It's been a transformative project and I believe more and more in the power of stories and learning through and with stories. *Dr Sonja Wendel, EUR, 2023*

ERASMUS
UNIVERSITEIT
ROTTERDAM

References

Dewey, J. (2012 [1910]) How we think. Mansfield Centre, Connecticut. Martino Publishing.

Daniels, H. (2001) Vygotsky and Pedagogy. London. Routledge.

Gilkison, A., Giddings, L. & Smythe, L. (2016) Real life narratives enhance learning about the 'art and science' of midwifery practice. Adv in Health Sci Educ (2016) 21: pp.19–32.

Kolb, D. (1984) Experiential Learning: Experience as the Source of Learning and Development. Englewood Cliffs, NJ. Prentice Hall.

Engestrom Y. 1987. Learning by Expanding: An Activity-Theoretical Approach to Developmental Research. Helsinki: Orienta-Konsultit.

Engeström, Y. 2018. Expansive learning. In Illeris K, editor. Contemporary theories of learning: learning theorists in their own words. London and New York: Routledge.

Goodson IF. 2012. Developing narrative theory: Life histories and personal representation. London and New York: Routledge.

Goodson IF, Gill SF. 2011. Narrative Pedagogy – Life History and Learning. New York: Peter Lang.

Mazzoli Smith L. 2021. Beyond truth: A pragmatist approach to narrative pedagogy in professional learning for healthcare practitioners. In A. Bainbridge, L. Formenti and L. West, editors. Discourses, Dialogue and Diversity in Biographical Research: An ecology of life and learning. Leiden: Brill.

Mezirow J. 2000. Learning as Transformation: Critical Perspectives on a Theory in Progress. The Jossey-Bass Higher and Adult Education Series. San Francisco, CA: Jossey-Bass Publishers.

Riessman CK. 2008. Narrative methods for the human sciences. Sage.

Ringberg T, Reihlen M. 2008. Communication assumptions in consumer research: An alternative socio-cognitive approach. Consumption, markets and culture. 11(3):173-189.

Rydén P, Ringberg T, Wilke R. 2015. How managers' shared mental models of business–customer interactions create different sensemaking of social media. Journal of Interactive Marketing. 31:-16.

Taylor EW. 1998. The theory and practice of transformative learning: A critical review. Columbus: ERIC Clearinghouse on Adult, Career, and Vocational Education, Center on Education and Training for Employment, College of Education, the Ohio State University.

Lambert, J., & Hessler, B. (2018). Digital Storytelling: Capturing Lives, Creating Community (5th ed.). Routledge. https://doi.org/10.4324/9781351266369

hooks, Bell. (1994). Teaching to transgress: education as the practice of freedom. London: Routledge.

Karen Gravett, Carol A. Taylor & Nikki Fairchild (2021) Pedagogies of mattering: re-conceptualising relational pedagogies in higher education, Teaching in Higher Education, DOI: 10.1080/13562517.2021.1989580

Matthews, N., Sunderland, N. (2017) Digital Storytelling in Health and Social Pollicy. London:Routledge.

Gravett, K. & Ajjawi, R. (2022) Belonging as situated practice. Studies in Higher Education 47, 1386–1396. https://doi.org/10.1080/03075079.2021.1894118

Mazzoli Smith, L. 2020. Diversifying the discourse of progression to higher education: Digital storytelling methodology in widening participation practice. Widening Participation and Lifelong Learning 22, 79–94. https://doi.org/10.5456/wpll.22.1.79

Connect with us!

DR SONJA WENDEL

PROJECT LEAD

Assistant Professor of Marketing, School of Economics, EUR, (project leader). Sonja and Iris have since set up a university spin-off *The Human Stuff: a narrative-based consultancy that helps people in organisations create cultures of care.*

Find out more about the Human Stuff here.

DR IRIS CASTEREN VAN CATTENBURCH

ASSOCIATE RESEARCHER

Associate researcher, GovernEUR, Erasmus Research & Business Support, EUR. Iris is a literary scholar, communications strategist and entrepreneur. She specialises in qualitative research and the application of narrative learning and reflection methods.

Find out more about Iris at the Human Stuff here.

DR LAURA MAZZOLI SMITH

NARRATIVE EDUCATION LEAD

Laura is an Associate Professor, School of Education, Durham University, UK. As an education scholar her research spans many fields but primarily she is interested in Narrative Pedagogy and educational inequalities and inclusion and development of digital learning platforms. Laura's role in this project: development and facilitation (moderator) of the story-based learning workshop for educators.

Find out more about Laura here.

DR TETI DRAGAS

DIGITAL STORYTELLING LEAD

Teti is an Associate Professor (Education) in Durham Centre for Academic Development (DCAD) UK. She has a multidisciplinary background in literary studies, creative writing, educational professional development and languages. Her key role in this project was the development and facilitation of the digital storytelling workshop for students and digital story facilitation mentor and support on the educator workshop.

Find out more about Teti here and here.

Website: About – Digital Storytelling Durham

Connecting
through
Voices

ERASMUS UNIVERSITEIT ROTTERDAM

Durham
University

This handbook has been designed by Teti Dragas, and all contents written and produced by the 'Connecting through Voice' project team. Sonja Wendel, Iris Casteren Van Catternburch, Laura Mazzoli Smith and Teti Dragas. 2023.