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STORIES4ALL

Developing Innovative Pedagogies and Tools to enable the Establishment and Sustenance of Communities of Educators Promoting Empathy and Social Inclusion via Digital Stories for All

Teacher's Guide

Understanding, using, and turning the five training courses into classroom lesson sequences

- Course 1 · Learning Design & Digital Storytelling / E-Shadow
- Course 2 · Design Thinking & Creative Writing
- Course 3 · Digital Tools, AI, eShadow & Coursevo
- Course 4 · Interculturality, Inclusion and Diversity
- Course 5 · Digital Storytelling in Teaching English to Young Learners (TEYL)



1. Why This Guide?

Training courses provide teachers with valuable knowledge, methods, and materials. However, integrating these resources into everyday classroom practice can require additional time and preparation. Teachers often need to review the available materials, identify relevant elements, and adapt them to specific teaching contexts and lesson formats. This guide supports this process by presenting key ideas in a structured and practical way and offering suggestions for their use in 45- or 90-minute lessons.

1.1 Aims of This Guide

- To give you a fast, reliable overview of the five Stories4all courses.
- To show the concrete value each course adds to your teaching – not only to your own professional development.
- To provide a reusable method for developing your own lesson sequences from any of the five courses.
- To offer concrete examples, time frames and material tips so that implementation does not stall on organisational questions.

1.2 Who Is This Guide For?

This guide is suitable for primary and secondary teachers, especially in language education (foreign languages, mother-tongue instruction), but also across subjects, since storytelling, design thinking and intercultural learning can be anchored in virtually any subject. It is equally suitable for trainers and coordinators who want to introduce the five courses within a school staff.

Practical tip

You do not need to work through all five courses in full before you begin. Choose the course that is closest to your current teaching plans and work outward from there into the others – Section 7 gives you concrete entry-point scenarios for this.



2. The Five Courses

All five courses belong to the Stories4all training programme and follow a similar basic structure: an introductory video, compact theory input, practical tasks, a knowledge check (quiz), and further reading. However, they differ clearly in their content focus. The table below gives you a compact overview.

Course	Core topic	Key question for your teaching	Duration
Course 1	Learning Design, Digital Storytelling & E-Shadow	How do I plan a learning unit soundly – using storytelling as a method?	2–3 hrs
Course 2	Design Thinking & Creative Writing	How do I structure a creative process from problem to product?	3–5 hrs
Course 3	Digital Tools, AI, eShadow, Coursevo	Which tool fits which learning goal – and how do I use eShadow in practice?	3–5 hrs
Course 4	Interculturality, Inclusion & Diversity	How do I design learning settings in which every learner feels represented?	3–5 hrs
Course 5	Digital Storytelling in Teaching English to Young Learners	How do I use digital stories purposefully for language learning with young learners?	3–5 hrs

2.1 The Common Thread

Although each course stands on its own, all five interlock. Course 1 provides the pedagogical foundation (Learning Design); Course 2 provides the creative working process (Design Thinking); Course 3 provides the technical tools; Course 4 makes sure the resulting learning settings are inclusive and culturally sensitive; and Course 5 brings everything together for the concrete target group of young foreign-language learners. Anyone familiar with all five courses has a complete toolkit – from pedagogical planning through to a finished digital story in the classroom.

Good to know

You do not need all five courses at once for any single lesson. Think of the courses as toolboxes you draw from selectively, depending on your teaching goal.



3. The Pedagogical Framework: Design Thinking as a Planning Logic

To turn five distinct courses into one coherent teaching approach, it helps to use a shared organising principle. Courses 2, 3 and 5 repeatedly draw on the IDEO model of design thinking for exactly this purpose. It works excellently as a planning grid for digital storytelling projects because it breaks a creative process down into clearly manageable phases.

Phase	What happens here?	Typical classroom activity
Discovery	A topic, problem or occasion is explored; learners' needs and interests become visible.	Brainstorming, interviews, image prompts, gathering questions
Interpretation	Information is organised; shared learning goals are formulated.	Clustering, setting priorities, defining the learning goal
Ideation	Possible stories, scenarios or solutions are developed.	Writing story seeds, sketching, drafting storyboards
Experimentation	Ideas are turned into digital artefacts – stories, videos, eShadow performances.	Recording, designing, voicing, producing
Evolution	Results are shared, reflected on and revised.	Presentation, peer feedback, revision

This five-phase cycle runs through Course 2 (design thinking in general), Course 3 (mapping digital tools onto the phases) and Course 5 (applying the cycle to digital storytelling with young learners) alike. This cycle can serve as a basic scaffold for lesson sequences derived from the five courses, including those drawing primarily on Course 1 or Course 4. This provides a consistent planning framework across all five courses.

Complementing this from Course 1

Course 1 adds theoretical depth here: Laurillard's Conversational Framework and the six principles of Learning Design (clarity of outcomes, alignment, learner engagement, feedback, diversity, collaboration) help you check whether your design-thinking sequence is also pedagogically balanced – or whether, for example, reflection or collaboration phases are missing.



4. The Five Courses in Detail: Content & Classroom Value

4.1 Course 1 – Learning Design, Digital Storytelling & E-Shadow

This course consists of two parts: Part 1 introduces the fundamentals of Learning Design (Laurillard; Bound, Chia & Karmel), while Part 2 goes deeper into two concrete creative methods – Digital Storytelling and E-Shadow, a collegial, dialogic method of classroom observation.

Core content

- The six principles of Learning Design: clarity of outcomes, alignment, learner engagement, feedback & reflection, diversity, collaboration.
- Laurillard's Conversational Framework as a tool for analysing and planning learning activities.
- Digital Storytelling as a cognitively demanding yet low-threshold method ("high ceiling, low floor").
- E-Shadow as a structured, non-evaluative observation and reflection protocol for collegial exchange (Describe – Interpret – Question – Connect – Imply).

How to use this course in your teaching

Course 1 is the right starting point if you first want to sharpen your own lesson planning before launching a concrete storytelling project. Use the six-principles grid as a checklist for every sequence you develop from this guide (see Section 5). The "My Teaching Story" mini-activity from Part 2 can be run with students exactly as it stands: story seed (3–5 sentences) → 6-panel storyboard → 60–90-second recording → feedback using the "I notice – I wonder – what if" protocol.

The E-Shadow debrief protocol works particularly well for joint lesson observations among colleagues, keeping the conversation dialogic rather than evaluative – and it also works as a whole-school professional development format.

Classroom example

In a double lesson, you can run the mini digital-storytelling activity from Course 1 directly with a class: 5 minutes for the story seed, 10 minutes for the storyboard, 15–20 minutes for recording (e.g. using PowerPoint screen recording or a voice-memo app), 10 minutes for peer feedback in groups of three.

4.2 Course 2 – Design Thinking & Creative Writing

Course 2 introduces the history and core principles of design thinking, presents several models (with a focus on the IDEO model for educational contexts), and then connects these to digital storytelling as well as to creative writing as a competence area in its own right.

Core content

- The history and definitions of design thinking (Simon, Rowe, Kelley/Stanford d.school, Tim Brown).
- The IDEO model with its five phases: Discovery, Interpretation, Ideation, Experimentation, Evolution.
- Linking design thinking and digital storytelling through worked case examples (including the inclusion of newly arrived children).
- The fundamentals of creative writing: core elements, techniques and competences.

How to use this course in your teaching

Course 2 supplies the process scaffold you can use to structure any storytelling or project work (see also Section 3). The worked case example is especially valuable: it shows exactly how the five IDEO phases are applied to a real



classroom scenario – for instance, helping a newly arrived child settle in linguistically and socially. This pattern transfers readily to many other starting situations: conflicts within a class, a subject-matter topic, or an event from the wider school community.

The creative-writing building blocks in the final part of the course work well as an ideation phase: before students start working with digital tools (Course 3), they should first develop the basic shape of their story on paper or in conversation.

Practical tip

Use the five IDEO phases as a running header on your own lesson plan (see the planning template in Section 5.2). This helps both teacher and students keep track of which phase of the creative process the class is currently in.

4.3 Course 3 – Digital Tools, Artificial Intelligence, eShadow & Coursevo

Course 3 is the technical and methodological toolbox of the programme. It has four building blocks: the digital storytelling ecosystem, the use of AI, the eShadow storytelling software, and the Coursevo learning platform through which the entire training programme runs.

Core content

- The “Digital Tool Selection Compass”: five guiding questions (Why? What? Who? How? With what?) for making a reasoned choice of digital tools.
- Mapping tool categories onto the five design-thinking phases.
- AI as a supporting capability (rather than a single product) across the whole storytelling process – with a clear focus on learner authorship, critical evaluation of AI-generated content, and questions of bias, copyright, privacy and accessibility.
- eShadow as a digital shadow-theatre environment: characters, set design, voice, movement, sound and collaboration.
- Coursevo as the programme's learning and communication platform (courses, forums, networking among participants).

How to use this course in your teaching

Do not start with “which tool should I use?” – start with the Compass from Course 3: clarify your learning goal, target group and required functions first, and choose a tool only afterwards. For a first step into digital storytelling in the classroom, low-threshold, free tools such as Adobe Express, Book Creator or a simple PowerPoint recording work well; for performative, dialogic formats, eShadow is the natural choice, since it brings characters, voice and movement together on a single digital stage.

When using AI tools, it is worth doing a short “ground rules” round with the class beforehand: what may AI be used for (e.g. brainstorming, translation support) and what should stay entirely with the students (e.g. writing their own personal story)? This keeps learner authorship intact.

Classroom example

A simple structure works well for a first eShadow lesson: design characters and sets in small groups (10–15 min), rehearse a short scene (10 min), record or perform live (10–15 min), watch together and give feedback (10 min). No prior technical knowledge is required.



4.4 Course 4 – Interculturality, Inclusion and Diversity in Language Learning

Course 4 makes sure that the learning settings developed with the other courses actually work for every learner. It is organised into four sections: foundations of intercultural competence, interculturality in language education, inclusion and diversity, and a practice-oriented application section.

Core content

- Intercultural competence as an integral part of language learning; strategies for fostering intercultural dialogue.
- Inclusive teaching approaches in multilingual classrooms; addressing diverse learning needs and backgrounds.
- Digital storytelling as a tool for making student voice and identity visible.
- A structured template (objectives, materials, procedure, adaptation options, evaluation methods) for inclusive and intercultural learning activities.
- Case studies of successful and less successful intercultural projects, used to reflect on typical pitfalls.

How to use this course in your teaching

Course 4 should not be read in isolation but used as a quality filter for all the other courses: before finalising a storytelling or design-thinking sequence, run it through the activity template from Course 4 – paying particular attention to the “adaptation options” column. This helps ensure that, for example, different language levels, cultural backgrounds or particular needs have all been considered.

The combination with Course 1 or Course 5 is especially powerful: have students tell digital stories about their own background, multilingualism or family history. This strengthens language competence, identity and mutual understanding within the class at the same time.

Practical tip

Use the two case studies from Course 4 (a successful vs. a less successful intercultural project) as a discussion basis with colleagues before launching a cross-class or school-partnership storytelling project. This helps surface typical pitfalls early – such as unclear expectations around communication or parental involvement.

4.5 Course 5 – Digital Storytelling in Teaching English to Young Learners (TEYL)

Course 5 brings the previous courses together for a very specific target group: young foreign-language learners. It shows how digital storytelling can purposefully support all four language competence areas, and guides teachers step by step from initial idea to a finished, shared story.

Core content

- Digital storytelling as an authentic reason to use language: children use language to express who they are, rather than just memorising vocabulary.
- Its concrete effect on listening, speaking, reading and writing (each with worked pedagogical examples).
- The classic DST process: concept – scriptwriting – storyboarding – media creation – assembly – publishing/sharing.
- Applying the IDEO model to creating digital stories with young learners (from Discovery through to Evolution).
- The four steps of classroom implementation: creation, teacher scaffolding, presentation, follow-up discussion.



How to use this course in your teaching

Course 5 is the ideal starting point when your primary goal is language learning itself (rather than media literacy or intercultural learning as the main focus). Plan for a multi-lesson project from the outset rather than a single session: the course authors themselves note that the full DST process, with young learners who have limited media literacy, typically needs several lessons.

Rely consistently on scaffolding elements: sentence starters, word banks, ready-made storyboard templates. Keep the technical demands deliberately low – the focus should be on a clear message, not technical perfection. Always plan a presentation and follow-up discussion phase at the end: this is exactly where the most valuable conversations about empathy, cultural difference, and valuing every voice in the class tend to happen.

Classroom example

A three-lesson mini-project, “My Favourite Family Story”: Lesson 1 – Discovery/Ideation (choosing a topic, simple storyboard); Lesson 2 – Experimentation (recording voice and images in small groups); Lesson 3 – Evolution (screening, round of applause, short class discussion about similarities and differences).



5. From Course to Lesson Sequence: Step by Step

This section sets out a fixed, repeatable method for developing a concrete lesson sequence from any of the five courses – individually or in combination.

5.1 The Seven Planning Steps

1. Identify your starting point: What concrete teaching goal are you pursuing – language competence, media literacy, intercultural learning, a subject-matter topic? Choose the main course that matches (see the table in Section 2).
2. Sharpen the learning goal (Course 1): Formulate a single, clear learning outcome following the alignment principle. What should learners know, be able to do, or have experienced by the end?
3. Choose the process (Course 2/3): Decide whether and how you will move through the five design-thinking phases (Discovery – Interpretation – Ideation – Experimentation – Evolution). Not every sequence needs all five phases – a shortened cycle is often enough for a single lesson.
4. Choose the tool (Course 3): Answer the five Compass questions (Why? What? Who? How? With what?) and only then select a digital tool – e.g. Adobe Express, Book Creator, eShadow, or an AI-supported tool.
5. Check for inclusion (Course 4): Run your plan through the activity template. Are objectives, materials, procedure and evaluation designed to account for different language levels, needs and backgrounds? What adaptation options do you need?
6. Build in a language focus (for language classes – Course 5): Decide which of the four skills (listening, speaking, reading, writing) will be central, and choose matching scaffolding elements (sentence starters, word banks, storyboard templates).
7. Fix the time frame and sequence: Distribute the phases across concrete lessons. Use the planning template in Section 5.2.

5.2 Lesson-Sequence Planning Template

You can copy and fill in this template for any sequence of your own. It deliberately combines elements from all five courses in a single document.

Planning field	Guiding question(s)	Your notes
Topic / occasion	What is the starting point? (Course 2 – Discovery)	
Learning goal	What should learners know/be able to do by the end? (Course 1)	
Target group	Age, language level, prior knowledge, particular needs? (Course 4)	
Design-thinking phases	Which phases are covered, which are skipped? (Course 2/3)	
Digital tool	Why – What – Who – How – With what? (Course 3)	
Language focus	Which skill(s) are central? (Course 5)	
Inclusion & adaptation	What alternatives/supports for a mixed group? (Course 4)	
Time frame	How many lessons, distributed how?	



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Planning field	Guiding question(s)	Your notes
Presentation & reflection	How and with whom is work shared and reflected on? (Course 1 – E-Shadow protocol)	

Time-saving tip

For a single 45-minute lesson, it is enough to fill in three or four rows of the template: topic, learning goal, tool and time frame. The full template is most useful for multi-lesson projects.



6. A Worked Example: “My Story, My Voice”

The following example shows how the five courses combine in practice, in a three-lesson sequence for a foreign-language classroom (lower secondary, level A2/B1). It transfers readily to other age groups, subjects and topics.

6.1 Key Details

Field	Detail
Topic	A short digital story about a personally meaningful moment or a family tradition
Learning goal	Learners tell a short, coherent story in the foreign language, both orally and in writing, and reflect on cultural connections
Target group	Mixed class, level A2/B1, multilingual learning group
Courses used	Course 1 (storyboard method), Course 2/3 (design-thinking cycle, tool choice), Course 4 (inclusion), Course 5 (language focus)
Time frame	3 lessons of 45 minutes each

6.2 Sequence

Lesson 1 – Discovery & Interpretation (Course 2, Course 4)

- Opener (10 min): show a prompt image or a short example video of a digital story (Course 5, Section B).
- Idea generation (15 min): think–pair–share – “Tell your partner about a moment that mattered to you.”
- Story seed (10 min): write down 3–5 sentences about the chosen topic (method from Course 1).
- Differentiation (10 min): provide word banks and sentence starters by language level (Course 4 – adaptation options; Course 5 – scaffolding).

Lesson 2 – Ideation & Experimentation (Course 2, Course 3, Course 5)

- Storyboard (15 min): fill in the 6-panel storyboard template from Course 1.
- Tool choice (5 min): depending on available equipment – Adobe Express/Book Creator for image-and-text stories, or eShadow for a performative version with characters and voice (Course 3).
- Production (25 min): record images/voice in pairs or small groups; the teacher acts as a scaffolding coach (Course 5).

Lesson 3 – Evolution: Presentation & Reflection (Course 1, Course 4, Course 5)

- Presentation (20 min): screening in plenary or in small groups (a “mini storytelling festival”, Course 5).
- Structured feedback (10 min): the “I notice – I wonder – what if” protocol from Course 1.
- Follow-up discussion (10 min): guiding questions on empathy, cultural differences and valuing individual voices (Course 4/5).
- Metacognition (5 min): a short written reflection – “What did telling my story show me?”



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Transfer idea

This structure carries over unchanged to other topics: a subject-matter theme (e.g. “A Day in the Life of a Beehive” for science), a historical event told from shifting perspectives, or a science experiment told as a short story.



7. Further Examples of Innovative Practice

The six short examples below show how the five courses can be combined into unusual, creative teaching formats. They are kept deliberately brief so you can adapt them quickly, and they cover different subjects, age groups and innovation angles.

7.1 “Silent Shadows” – Storytelling Without a Single Word

The innovative idea: an eShadow performance that uses no spoken language at all – only movement, music and light carry the story. Especially effective for very mixed language levels, since no one is disadvantaged by limited language skills.

- Subject/level: foreign language or cross-curricular, any age group
- Courses used: Course 3 (eShadow), Course 4 (inclusion without a language barrier)
- Procedure: small groups devise a short, wordless scene about a feeling or a conflict; the audience then tries to retell the story in their own words – including in the target language.
- What makes it innovative: language production happens only after the non-verbal performance, as a response to it – not as the starting point.

7.2 “Two Truths and a Story” – Storytelling as Assessment

The innovative idea: digital storytelling replaces a conventional test. Each student creates a short digital story containing two correct facts about a topic and one deliberately false claim. The class has to identify and justify which statement is false.

- Subject/level: science, history, social studies, secondary school
- Courses used: Course 1 (Learning Design – feedback & reflection), Course 2/3 (tool choice)
- Procedure: research (Discovery), scripting the story with a built-in “trap” (Ideation), production with Adobe Express or Book Creator (Experimentation), a class guessing game with a requirement to justify the answer (Evolution).
- What makes it innovative: assessment becomes a creative, shared experience rather than an isolated test situation.

7.3 “AI as Co-Author, Human as Editor” – Critical AI Literacy

The innovative idea: students ask an AI tool for a first draft of a story – and then deliberately revise it with a critical eye: what sounds impersonal? What is factually wrong? What is missing in terms of their own voice?

- Subject/level: foreign language, mother-tongue instruction, from lower secondary upward
- Courses used: Course 3 (AI chapter), Course 2 (creative writing)
- Procedure: AI produces a rough draft on a given topic; in pairs, students mark passages that “don't sound like me” and rewrite them; a closing discussion covers authorship and authenticity.
- What makes it innovative: AI is not banned but deliberately used as a contrast surface for the students' own voice – exactly in the spirit of Course 3.

7.4 “Global Kitchen Stories” – Intercultural Exchange with a Partner School

The innovative idea: two classes from different countries tell each other digital stories about a family food tradition – and respond with a story of their own.



- Subject/level: foreign language, primary or secondary school
- Courses used: Course 4 (interculturality), Course 5 (TEYL language focus), Course 3 (Coursevo/exchange platform)
- Procedure: each class produces a short story (Discovery through Experimentation), exchanges it via a shared platform, and both classes then hold a video-based follow-up conversation (Evolution).
- What makes it innovative: the story has a real, tangible audience outside the students' own class – which noticeably increases motivation and care taken over the work.

7.5 “From Living Tableau to Digital Shadow” – Linking Live Drama and eShadow

The innovative idea: before a class works with eShadow, learners first develop their scene as a “living tableau” (a drama exercise) in the classroom – only afterwards is the scene rebuilt digitally.

- Subject/level: mother-tongue instruction, drama, foreign language
- Courses used: Course 1 (storytelling methodology), Course 3 (eShadow)
- Procedure: physical tableau improvisation (10 min) → photo documentation as a reference → rebuilding the same scene in eShadow with characters, voice and sound.
- What makes it innovative: moving between physical embodiment and digital realisation deepens learners' sense of dramaturgy before technology comes into play at all.

7.6 “Voices from the Neighbourhood” – Storytelling as an Interview Project

The innovative idea: learners conduct short interviews with people around them (family, neighbours, school staff) and condense the answers into a shared digital story about diversity in their own community.

- Subject/level: cross-curricular, from middle school upward
- Courses used: Course 4 (inclusion, student voice), Course 1 (E-Shadow debrief protocol as a model for the interview guide)
- Procedure: develop an interview guide (Discovery/Interpretation), conduct 2–3 short interviews, assemble a shared, multi-perspective story (Experimentation), present it – for instance at a school event (Evolution).
- What makes it innovative: the class becomes an editorial team that makes real, local diversity visible – the school deliberately opens itself outward.

Transfer tip

All six examples can be fully planned using the template in Section 5.2. It is best to start with the example that needs the least technical lead-in (7.1 or 7.5) before moving on to interview-based or cross-school formats (7.4, 7.6).



8. Recommended Entry Points and Combinations

Depending on where you are starting from and what you want to achieve, a different entry point into the five courses will make sense. The overview below helps with orientation.

Your starting situation	Recommended entry point	Useful addition
I am new to storytelling/design thinking	Course 1 (Part 1: Learning Design)	Then Course 2 for the creative process
I teach a foreign language and want to start quickly	Course 5	Course 3 for tool choice, Course 1 for the storyboard method
My class is very mixed / multilingual	Course 4	Combine with Course 5 or Course 1 for concrete activities
I want to plan a project using digital tools/AI	Course 3	Course 2 for the process structure, Course 4 for inclusion
I am planning peer professional development / lesson observation	Course 1 (E-Shadow protocol)	All other courses as further deep-dive options for staff
I only have one double lesson	Course 1 (mini DST activity)	Course 3 only for tool choice, in shortened form

Whatever your entry point, the design-thinking cycle introduced in Section 3 and the planning template from Section 5.2 work as a shared frame across every scenario.



9. Lesson-Planning Checklist

Use this checklist as a final step before running a storytelling or design-thinking sequence. It brings together the key checkpoints from all five courses.

9.1 Before the Lesson

- Is my learning goal clearly stated and understandable to the learners? (Course 1)
- Do I know which design-thinking phase(s) this sequence covers? (Course 2/3)
- Have I chosen the tool using the five Compass questions – rather than the other way around? (Course 3)
- Have I prepared adaptation options for different language levels and needs? (Course 4)
- Are scaffolding supports (word banks, sentence starters, templates) ready to go? (Course 5)
- Has the technology been tested in advance, and is there an offline backup plan?

9.2 During the Lesson

- Is the message of the story kept front and centre – not technical polish? (Course 5)
- Does every learner have an active role, including during group work? (Course 1 – learner engagement)
- Is learner authorship preserved, even where AI tools are used? (Course 3)

9.3 After the Lesson

- Was there a structured presentation and feedback phase? (Course 1 – E-Shadow protocol)
- Was space made for a follow-up conversation about empathy, culture and valuing every voice? (Course 4/5)
- Did I briefly reflect on my own delivery – with colleagues, if possible? (Course 1)



10. Common Challenges – and How to Handle Them

“I don't have enough time in the curriculum.”

Start with the mini version from Course 1 (a single double lesson) rather than a multi-lesson project. Digital storytelling can also work as a recurring short format – for example, a 20-minute “Story of the Week.”

“My class has very different language levels.”

Consistently use the activity template from Course 4, with its explicit column for adaptation options, together with the scaffolding elements from Course 5 (word banks, sentence starters, a reduced number of storyboard panels).

“My school's technical equipment is limited.”

Digital storytelling does not require specialist equipment. One tablet or smartphone per group is enough for recording and simple editing; for pure text-and-image stories, paper plus a single recording on the teacher's computer is sufficient. Course 3 explicitly stresses that the choice of tool should follow pedagogy, not the other way around.

“I'm unsure about using AI tools.”

You do not need to be an expert in any particular AI product. Course 3 recommends thinking in terms of capabilities rather than brands: where could AI usefully help (idea generation, translation, accessibility) – and where should the creative work stay entirely with the learners?

“I want to embed the courses across the whole staff.”

The E-Shadow debrief protocol from Course 1 works very well for making mutual lesson visits non-evaluative. You can also use the case studies from Course 4 as a discussion starter for a department meeting or a staff training day.



11. Closing Word & Further Resources

The five Stories4all courses are not a rigid curriculum but a toolkit. This guide should have helped you select, deliberately, what fits your class, your subject and your available time – and to build your own coherent lesson sequence from it.

The most important piece of advice to end on: start small. A single, well-planned 45-minute sequence with one clear learning goal often achieves more than an ambitious multi-week project that stalls for lack of time. You can always expand once you and your class have built some routine.

Further Resources from the Five Courses

- Course 1: UCL Learning Designer (online planning tool) – <https://www.ucl.ac.uk/learning-designer/>
- Course 1: Center for Digital Storytelling (StoryCenter) – <https://www.storycenter.org>
- Course 3: the eShadow method in a European context – <https://www.eshadow.eu>
- Course 3: Coursevo – the programme's learning and communication platform
- Course 1/3: Adobe Express, Book Creator – free tools for getting started with no prior experience
- All courses include full reference lists (APA 7th edition) for deeper theoretical study.

This guide was created as a practice-oriented companion to the five Stories4all training courses, to help teachers carry what they learn there into their own classrooms.