

## CASSANDRA MASTERCLASS PLANNING TEMPLATE

### SESSION TITLE: Finding your meaning in Folktales.

LED BY: Jakob Elofsson

SESSION OVERVIEW: A workshop and presentation on intangible cultural heritage where we modify existing fairy tales to make them have different meanings.

SESSION AIMS: To be able to both preserve an intangible cultural heritage and find new ways of connecting the storytellers other reasons to tell them.

REQUIRED MATERIALS: Pen and paper, (If your storytellers are beginners and don't possess a repertoire of stories: Printouts of short traditional fairy tales for everyone, 3-5 different stories)

REFERENCES: <https://ich.unesco.org/en/what-is-intangible-heritage-00003>



**CASSANDRA**  
SOCALLY ENGAGED STORYTELLING

EXERCISE	DESCRIPTION (Step by Step)	PURPOSE/DESIRED OUTCOME	TIME (90 mins total)
(Warm-ups)	<ul style="list-style-type: none"><li>• <i>Greet the participants. Tell them that we are going to talk about Folktales and Intangible Cultural Heritage, but we are also going to be improvising quite a lot, so let's warm up first.</i></li><li>• <i>Warm-up exercise: The Expert</i><ol style="list-style-type: none"><li>1. <i>The participants are split into groups of three or four.</i></li><li>2. <i>One is declared the 'expert' of a certain topic. This topic is decided by the other participants, such as: Rocket Science, Mesopotamian History, Childcare and so on. It doesn't matter if the expert knows anything about this.</i></li><li>3. <i>The expert should then talk for 90 seconds of the subject. However, the other participants can always interrupt the expert by saying 'No'. If this happens, the expert must change what they just said.</i></li><li>4. <i>When the 90 seconds are over, the next expert is chosen.</i></li></ol></li></ul>	Small warm-up with focus on improvisation so that the participants will be ready to improvise during the later exercises.	10-15 min

(Lead in/ introductory Exercises)	<ul style="list-style-type: none"> <li>• <i>(Discussion) Why do you tell stories? Think first for yourself, then discuss with your neighbour, then we have a group discussion.</i></li> <li>• <i>Tell the participants that one consequence of telling stories, fairy tales and legends is that we are preserving an intangible cultural heritage.</i></li> <li>• <i>Tell the participants the session overview and aims.</i></li> <li>• <i>Talk about intangible cultural heritage and what it is. (Methods, knowledge, skills, traditions that lives and transfer between people. Rituals on holidays, craft-, food-, or work traditions, songs and games, fairytales, and legends.</i></li> <li>• <i>(Exercise) So, let's practice this: Tell your favourite fairytale you know to another participant. Little Red Riding Hood, Cinderella, Hansel and Gretel. Summarize, take 3-4 minutes to tell it so you remember it. (Alternatively, have 3-5 stories ready that they can quickly read and then tell each other, but then skip the warm-up)</i></li> <li>• <i>We can preserve stories for the story's sake. But sometimes it's hard to find a connection to a story. Sometimes it might not align with the reason why we tell stories. You should like the story you're telling, otherwise it will fall flat.</i></li> </ul>	<p>This is so participants will think about why storytelling is important to them. Is it an expression of their creativity, preserving of an art form, to improve as a speaker, to share their ideas and thoughts with an audience.</p> <p>Also, to let the participants think about what stories we tell and what they say.</p> <p>The fairy tale they should tell will be the foundation for the rest of the workshop. Why they only should summarize it is because it should still be moldable into different forms.</p>	20 min
(Main Exercises)	<ul style="list-style-type: none"> <li>• <i>(Discussion) Together with your partner, analyse your stories, find the "messages" in them. What the story wants to say. Discuss this together. Try to find a few different things the story wants to say.</i></li> <li>• <i>(Exercise) Retell the story with another partner and focus on one of the messages you discussed previously; how does it change the story?</i></li> <li>• <i>Now think about your characters in the story. A story will often make the main character most sympathetic. Discuss the different characters in your stories, and find someone who has a different perspective than the main character.</i></li> <li>• <i>(Exercise) Tell the story from that character's perspective to another person in the group.</i></li> <li>• <i>(Discussion) Did the message of the story change?</i></li> <li>• <i>Find one scene in the story and focus on one of the characters feelings at that moment.</i></li> <li>• <i>Any volunteers can tell it for the rest of the participants.</i></li> </ul>	<p>This is for the participants to find a reason to tell the story, a message they could convey.</p> <p>When they tell the story with the focus on a message the story should change a little bit. Is this way the same story can be molded into something we care about.</p> <p>The change in perspective can also change the emotional center of the story. A story with values or messages we don't agree with can become a protest those values if we use a different point of view character.</p>	40 min

(Reflection/closing)	<ul style="list-style-type: none"> <li>• <i>(Discussion) When can/should we use this technique?</i></li> <li>• <i>(Discussion) What are the dangers of using it?</i></li> <li>• <i>(Discussion) Is this preserving an Intangible Cultural Heritage, or is it changing it? Where do we draw the line?</i></li> </ul>	<p>These questions are for the participants to think about both the responsibility you have when you're adapting existing material and how it's part of traditional tales to change.</p> <p>At the end of the workshop the desired outcome is that the participants have got a few different ways of processing traditional tales as well as an understanding of Intangible Cultural Heritage and its importance.</p>	15 min
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#### WHY I THINK THIS IS IMPORTANT:

If you are up on a stage performing, you should know why you're up there. There might be many reasons for why you as an artist perform, but one of the consequences of storytelling is that you are preserving an art form that has been with us for as long as humans had language. One of the responsibilities we have when we're doing that is the importance of empathy, being able to see another perspective. This is both for making the story or characters deeper, but also to better relate to the audience.

This is so participants will think about why storytelling is important to them. Is it an expression of their creativity, preserving of an artform, to improve as a speaker, to share their ideas and thoughts with an audience.



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