

	Room 1	Room 2	Room 3	Room 4	Room 5	Room 6
Sat 1 12.00 - 12.30	<b>SECRETS: Connecting Children to Forest Ecology</b>  Jan Zuckerman, USA	<b>I learn my rights</b>  Papadimitriou Artemis, Mprella Dimitra, MSc, Greece	<b>Climate Justice: Planet Before Profit</b>  Yvonne McBlain and Kim McCauley, Skotland	<b>Storyline's magical power in a CLIL classroom - Creating a meaningful environment for early A1-language learning</b>  Ilona Leimu, Finland	<b>Our Levantine fairy in the gardens of the world</b>  Sofia Petrogiannou, Greece	<b>New sounds in Storyline</b> A critical analysis of Student teachers' understanding of elements of music in the composition of soundscapes Jon Sverre Thorstensen, Øystein Sverre Warem, Kristine Høeg Karlsen Norway
Sat 2 13.30 - 14.00	<b>Sustainability Superheroes - Creativity, Resilience and Global Citizenship</b>  Lea Colner, Sofie Sjögren, Carina Semiao, Sweden	<b>Sustaining Storyline through Perseverance</b>  Ginger Koonce, Denice Christiansen, USA	<b>Moving Your Storyline Online in a Pandemic</b> Maggie Byrkit, USA	<b>Aesthetic tools and methods in Storyline. "Tweenies" - after- school teachers' encounter with young students' identity formation</b> Malena Wallin, Ulla Tanggaard och Rebecka Nordström Graf, Sweden		<b>Storyline in Early Primary Education: Using participatory design approaches in curriculum development through the storyline «Alphabet Island»</b> Ragnhild Louise Næsje, Camilla Blikstad Halstvedt; Stein Arnold Berggren; Virginia (Gini) Lockhart, Krisine Høeg Larsen, Norway
Sat 3 14.00 - 14.30	<b>We are all in the same ark</b>  Karin Gunnarsson Dinker Helena Pedersen, Sweden	<b>Storied wandering and placerespon- siveness in an ecopedagogical landscape of sustainability and resilience. The case of a kindergarten in Norway</b> Per Ingvar Haukeland, Hanne Lund-Kristensen, Thorbjørn Ottersen, Trine Sørлие, Norway	<b>Social and Emotional Learning Through Storyline</b>  Maggie Byrkit, USA	<b>Aesthetic learning in a Storyline</b>  Gunhild Brænne Bjørnstad, Solveig Toft, Norway	<b>Can the Sustainability Consciousness Questionnaire be used in a Norwegian teacher education context, and is it useful for The Storyline Approach?</b>  Hanne Eik Pilskog, Adrian Kristinsønn Jacobsen, Kristine Høeg Karlsen, Norway	<b>An exploration of the 'mimetic' aspects of Storyline used as a cross- curricular and creative approach to teaching and learning in Teacher Education</b>  Gitte Cecilie Motzfeldt, Camilla Blikstad Halstvedt, Norway

	<b>Room 1</b>	<b>Room 2</b>	<b>Room 3</b>	<b>Room 4</b>	<b>Room 6</b>
Sun 4 10.50 - 11.20	<b>Learners' experiences of agency in Storyline</b>  Torbjörn Nyberg, Sweden	<b>The sustainable Marketplace</b>  Anders Norén, Anna Johansson, Karin Glänneskog,	<b>Storyline to teach sustainability themes to students of biology and economics.</b>  Tamara Budlova, Russia	<b>Children in our world,</b>  Björg Eiríksdóttir, Iceland	<b>Cooperative learning in Teacher Education: A framework for experiencing high-quality group working in Storyline</b>  Heidi Remberg Høeg, Kristine Høeg Karlsen and Ellen Høeg Norway
Sun 5 13.10 - 13.50	<b>The city (for storyline beginners)</b>  Jessica Hansson, Sara Carlsson, Sweden	<b>Storyline in Online Learning: A Case Study</b>  Peter J Mitchell, UK	<b>Storyline as sustainable &amp; resilient magic</b>  Hanne Lund-Kristensen, Håkon Lund-Kristensen, Norway	<b>Enviormental heroes/Miljöhjältarna</b>  Lottis Isaksson, Teneriffa, Sweden	<b>Round Table discussion: Professional Development through Storyline?</b>  Virginia (Gini) Lockhart-Pedersen, Kristine Høeg Karlsen, Gitte Cecilie Motzfeldt, Camilla Blikstad Halstvedt, Hanne Eik Pilskog, Norway
Sun 6 13.50 - 14.20	<b>Storyline through envisionments</b>  Oliver Jönsson, Sweden	<b>The forest of Centaurs, a Storyline for sustainability</b>  Ifigenia Iliopoulou,, Greece  <b>The Boy with the Suitcase from the Land of Garbage.</b>  Alexandra Tsigkou, Greece	<b>39 years of Storyline</b>  Gudmundur Kristmundsson Iceland		

## **Saturday Session 1: 12.00-12.30**

### **SECRETS: Connecting Children to Forest Ecology**

Jan Zuckerman, United States

In this workshop, I will share how the SECRETS of the Forest Storyline, provides opportunities for children to connect deeply to the forest, understand how they are like a forest and discover a true sense of agency to educate others about the need to protect it. This Storyline was written for children ages 12-14, but can be adapted to any age.

### **I learn my rights**

Papadimitriou Artemis, Mprella Dimitra, Greece

The Storyline presented here is entitled "I learn my rights". It was designed for kindergarten children 4.5-6.5 years old and it is in line with the goals of sustainable development. Its aim is for children to learn about their rights and cultivate the values of love, peace, friendship, coexistence, critical and creative thinking. Moreover, its aim is for children to know the Convention on the Rights of the Child, to know about the UNISEF brand and actions, to take over initiatives and actions to defend and promote rights, to develop a positive attitude towards community actors, services, organizations, institutions that could support daily needs, to sensitize the local and wider community and to defend rights.

### **Climate Justice: Planet Before Profit**

Yvonne McBlain and Kim McCauley, Skotland

COP 26 in Glasgow, Scotland in November 2021 was pitched as 'A pivotal moment in the fight against climate change...an event many believe to be the world's best last chance to get runaway climate change under control.' [1] COP 26 as a storyline was therefore the largest challenge yet for the West of Scotland Development Education Centre (WOSDEC), based in Glasgow. WOSDEC have been creating Global Storylines for many years, initially in partnership with Strathclyde University where the original Storyline approach was born. Global Storylines weave together the traditional storyline approach with Process Drama and 'Global Citizenship' Education, which is an important cross-curricular theme in Scottish Education, within an overall framework called 'Learning for Sustainability' [2] (LfS). WOSDEC has been accredited since 2012 by the General Teaching Council Scotland (the professional standard body for teachers) for our year-long Global Storylines Professional Learning Programme. So how did we write a story that doesn't shy away from eco anxiety and supports both teachers and learners to develop critical hope and a sense of agency in the face of climate issues? And how did we train teachers in this body-based methodology when we're unable to be in a room together due to covid restrictions? COP coming to our city was a calling for us both in terms of new story writing, but also in terms of new approaches to online drama learning. We were delighted that both were very well received, and we know that this story will contribute to the legacy of COP: raising awareness particularly of climate justice and the role of big finance in the fossil fuel industry. Sadly we can't be with you in person in Gothenburg, but we invite you to watch our pre-recorded video where we will share our story of how a proudly eco-friendly community find themselves directly implicated in the fossil fuel industry - and what they decide to do in response to this. You will hear from WOSDEC staff who wrote the story and have delivered the training online to teachers from 47 schools across West and Central Scotland. We will outline the challenges and opportunities of doing this particular story at this particular time, including adapting drama training for online teacher education. Yvonne McBlain, Education Support Officer for Falkirk Council Children's Services, will

share the impact of Global Storyline training in her authority, including how teachers previously trained by WOSDEC inspired greater awareness and development of LfS within curriculum planning in their schools. The Falkirk Service and School Improvement recovery plan 2021-22 prioritises the review and development of curriculum through LfS. Consequently, in collaboration with practitioners and senior leaders, the central Service and School Improvement team have developed their Falkirk Learning for Sustainability Framework to strategically support and coordinate this aim. Falkirk practitioners will not only share the impact of the COP storyline on their practice and their pupils, but also describe how this professional learning relates to the strategic planning and development of LfS across Falkirk Children's Services and beyond.

### **Storyline's magical power in a CLIL classroom - Creating a meaningful environment for early A1-language learning**

Ilona Leimu, Finland

Storyline has magical power in many ways. This workshop focuses on the specific benefits which Storyline can offer to a Content and Language Integrated Learning classroom. The Storyline "Nature Research Center", implemented in a Finnish 3rd grade English CLIL classroom, has its learning aims in a deeper personal understanding of sustainability, and in how everybody can take responsibility of the environment. This workshop shows the magical power that Storyline as a method has in making early language learning in a CLIL classroom meaningful. Students' resilience and commitment to their learning both content and language wise grow through Storyline. Sustainability as the main content of learning and English language as the tool of learning - all of this integrated in Storyline "Nature Research Center".

### **Our Levantine fairy in the gardens of the world**

Sofia Petrogiannou, Greece

A Storyline for a sustainable school garden in a heavy industrial city

### **New sounds in Storyline**

A critical analysis of Student teachers' understanding of elements of music in the composition of soundscapes

Jon Sverre Thorstensen, Øystein Sverre Warem, Kristine Høeg Karlsen Norway

A critical analysis of Student teachers' understanding of elements of music in the composition of soundscapes

The outcomes and impact expected from this project is that student teachers become aware of the fact that consumption of culture in itself, can be sustainable. The Sound Orchestra aim to build up an auditory awareness of the student teachers' surroundings. In this way, through the auditory sense, an output of the project is that the student teachers are able to reflect on the difference between soundscapes on nature's own premises, and how human interventions affect this. Furthermore, the Sound Orchestra, will give an opportunity for the students to acknowledge the value created when materials are used for other purposes than originally intended. Such reuse, redesign and innovation, address UN sustainable development goal 12.

## **Saturday Session 2: 13.30-14.00**

### **Sustainability Superheroes - Creativity, Resilience and Global Citizenship**

Lea Colner, Sofie Sjögren, Carina Semiao, Sweden

At Vittra Rösjötorp International we work every year on projects linked to the UN's 17 Sustainable Development Goals (SDG). During Autumn term 2021 we carried out a whole school Storyline project called Sollentuna's Sustainability Superheroes - Creativity, Resilience and Global Citizenship. Students from F-6 (Age 6-12), investigated and created sustainable solutions for life in the nearby forest and nature reserve, local grocery store, Rösjö lake, Sollentuna city, local industries and other organisations. During the project, our students met Greta Thunberg, Greenpeace organisation, and Sollentuna's Environment and Climate department. Our students were invited to help the municipality to find ideas to be even more sustainable and green. The whole school Storyline project has been presented and shared in October during the UN-day celebration, which is a big, annual event at Vittra Rösjötorp. This is the day when our students met different experts in a panel discussion and exchanged ideas for improving the environment and community in Sollentuna municipality. During our presentation, we would like to share with the audience what are the biggest learning outcomes we noticed in our work and how Storyline approach helped teachers to bring more difficult learning concepts in teaching, such as resilience, sustainability and climate change closer to the students. We will also mention the challenges and power that Storyline approach has brought to our teachers, students and the school.

### **Sustaining Storyline through Perseverance**

Ginger Koonce, Denice Christiansen, United States of America

Shoshone Elementary is a rural school in small town USA. It transformed itself through Storyline. Learn of their trials such as teacher turnover, lack of funds and administrative support, and how they have successfully maintained Storyline for ten years.

### **Moving Your Storyline Online in a Pandemic**

Maggie Byrkit, USA

Hear some ideas for teaching storyline topics remotely to children when schools are in temporary or full closure due to the pandemic.

### **Aesthetic tools and methods in Storyline. "Tweenies" - after-school teachers' encounter with young students' identity formation**

Malena Wallin, Ulla Tanggaard och Rebecka Nordström Graf, Sweden

Through our approach we aim to give students opportunities to put theory into practice and develop aesthetic tools. Through these assignments, where knowledge is acquired through multimodal expressions, further discussion regarding equality and identification is inevitable.

## **Storyline in Early Primary Education: Using participatory design approaches in curriculum development through the storyline «Alphabet Island»**

Ragnhild Louise Næsje, Camilla Blikstad Halstvedt; Stein Arnold Berggren; Virginia (Gini) Lockhart, Krisine Høeg Larsen, Norge

Health and life skills through communication and basic literacy are essential for childhood resilience. Exploring non-verbal communication through interactions helps support pupils in experiencing, reflecting over, and eventually learning skills for communication in contexts where several, or no languages are spoken. United Nations Sustainable development goal 4 focuses on ensuring “inclusive and equitable quality education and promote lifelong learning opportunities for all”. This storyline focuses on early childhood literacy, incorporating approaches to learning to basic maths and science along with reading, writing, and communicating using physical, emotional, and cognitive strategies. The pupils are asked to explore their emotions along with subject items using verbal and non-verbal communication. Focusing on emotional well-being through communication skills and strategies early in education can add to the competencies needed to promote lifelong learning.”

## **Saturday Session 3: 14.00-14.30**

### **We are all in the same ark**

Karin Gunnarsson Dinker, Helena Pedersen, Sweden

A presentation of Critical Animal Pedagogies and an exploration into the possibilities of using storyline in this context.

### **Storied wandering and place-responsiveness in an ecopedagogical landscape of sustainability and resilience. The case of a kindergarten in Norway**

Per Ingvar Haukeland, Hanne Lund-Kristensen, Thorbjørn Ottersen , Trine Sørli, Norway

The presentation builds on an extensive action research project over several years in Klokkergaarden kindergarten in Norway. It contains a description of the storyline process in this project that we have called storied wandering and place-responsiveness in the landscape of sustainability and resilience. It gives an outline of an ecopedagogical approach to storyline and a magic learning theory with examples from the stories created.

### **Social and Emotional Learning Through Storyline**

Maggie Byrkit, United States

Storyline can and should be a vehicle for intentional building of social and emotional skills for students. Learn about the core Social Learning Competencies, and how they can be developed in Storyline.

### **Aesthetic learning in a Storyline**

Gunhild Brønne Bjørnstad, Solveig Toft, Associate Norge

The paper is based on a critical study of the aesthetic competencies achieved through a Storyline on the topic sustainable development, conducted in a teacher education in Norway in 2019.

## **Can the Sustainability Consciousness Questionnaire be used in a Norwegian teacher education context, and is it useful for The Storyline Approach?**

Hanne Eik Pilskog, Adrian Kristinsønn Jacobsen, Kristine Høeg Karlsen, Norway

In this study we aim to adapt the short version of the Sustainability Consciousness Questionnaire (SCQ) developed by Gericke et al. (2018) to a Norwegian teacher education context. Further, we want to test whether SCQ could be used to measure the teacher students' knowingness, attitudes and behaviour related to sustainability, as well as their overall sustainability consciousness. The study is based on the assumption that Storyline could be a valuable approach when working with the complex subject of sustainable development, and the SCQ was therefore used as pre- and post-questionnaire for two groups of students, for measuring potential change in the students' sustainability consciousness after being taught about sustainable development through The Storyline Approach (TSA). We discuss the potential use of the SCQ in higher education, as a measure of change in TSA and possible shortcomings.

## **An exploration of the 'mimetic' aspects of Storyline used as a cross-curricular and creative approach to teaching and learning in Teacher Education**

Gitte Cecilie Motzfeldt and Camilla Blikstad Halstvedt, Norway

The purpose of this qualitative study was to contribute to a novel understanding of the potential of the 'mimetic' aspects of The Storyline Approach (TSA) in the development of student teachers' professional development. Following the parameters set out in Willbergh's (2011; 2017), theory of 'mimetic didactics', this study critically examines how student teachers create imaginative 'as if' experiences within the use of examples in teaching and learning about sustainability.

## **Sunday Session 4: 10.50-11.20**

### **Learners' experiences of agency in Storyline**

Torbjörn Nyberg, Sweden

Research establishes Storyline as a possible way of rewarding students with and allowing them to practice agency while reflecting over and working with significant questions. Earlier research covers aspects such as the effect of student agency, prerequisites for learners to practice agency and critical aspects for learning through agentic execution. The purpose of this study was to deepen the knowledge of how learners themselves experience different aspects of agency while working in a Storyline project. The study was performed through qualitative semi-structured interviews with 28 learners in second grade. Results of the study showed that the learners experienced both individual and collaborative agency while working in a Storyline. The learners told of experiencing high levels of agency while working within the finite imaginary worlds which a Storyline offer. The results also showed that the learners participating in the study found decisions regarding the imaginary characters used in a Storyline to be both meaningful and authentic. The study also showed the students not experiencing themselves being constrained by the limitations built in to the Storyline by their teacher. This paper presentation will cover significant parts of earlier studies both in and out of Storyline work, the results of the study as well as how these results could inform the design, planning and execution of a Storyline project.

## **The sustainable Marketplace**

Anders Norén, Anna Johansson, Karin Glänneskog,

We will make a presentation about our storyline work in grade six. We have used the Storyline Sustainable market, which is a development of "The Market" that has been widely used for many years in Scotland. It is one of the storylines often used in workshops to train teachers in the Storyline Approach. The topic outline has been further developed to focus on sustainability issues, and it is this topic outline that we have been working with. Our students have created market stalls in groups. The starting point for this work has been the key question: Which market stalls do you think could exist in a sustainable market? Our students have discussed the issue in small groups and then made suggestions on which market stalls that could occur. Based on the students' pre-understanding, they have then created market stalls. This is an example on how we within a storyline can use a broad key-question to focus on the topic that we want to integrate in the storyline. The students pre-knowledge is the basis for our teaching and the exploration into the subjects and issues that we as teachers have planned to focus on. The creative work has led to in-depth discussions about sustainability as a concept. The different dimensions of sustainability have been easy for students to see. They think primarily of environmental aspects but during the work it also becomes important that the market stall becomes economically sustainable and that the people who work in it has a socially sustainable situation. These questions become easier to address due to the students' characters who works in the market stalls. We have been able to look at working hours in combination with how much staff is required and opening hours. To go deeper into the issue, the market receives a request from two people who wanted to start selling in the market. In their application the social and economic aspects are clearly stated but what they want to sell does not fit within the marketplaces environmental sustainability. The students is given the task of writing a letter rejecting the application. This leads to further discussions that deepen the concept of sustainability. We will tell about the work with the students as well as show pictures and tell about the experiences our students and we have had.

## **Storyline to teach sustainability themes to students of biology and economics.**

Tamara Budlova, Russia

The paper describes the way how Storyline could teach students of biology and economics to foster independent and critical thinking, active problem-solving and decision-making as well as the development of intercultural and communicative competences in a context relevant to students to handle the environmental, economic and socio-cultural challenges facing planet Earth.

## **Children in our world,**

Björg Eiríksdóttir, Iceland

In our privileged community it is very difficult for our children to imagine the situation children in many countries live in. Children all over the world are refugees, poor, hungry, targets of prejudices and placed in the middle of a war. I find it very important that we try to help our children to understand the situation some children are in and to try to find ways to change the world for the better for future children. This is an endless project and resilience is necessary. Storyline can be a powerful tool to work on this. Therefore, I have written a topic named "Refugees in the world" that I would like to discuss and also use the opportunity to discuss other possible related topics.



## **Cooperative learning in Teacher Education: A framework for experiencing high-quality group working in Storyline**

Heidi Remberg Høeg, Kristine Høeg Karlsen and Ellen Høeg Norway

In this presentation we address the importance of high quality group work in Storyline in the setting of Teacher Education. Based on observation and interviews with second-year students on a primary and lower secondary teacher education course covering grades 5–10, we aim to address student teachers' experience with cooperative learning within a Storyline where sustainability was the content of the learning.

## **Sunday Session 5: 13.10-13.50**

### **The City**

Jessica Hansson, Helen Tracey, Sara Carlsson, Sverige

We will tell you about how we worked with sustainable development in a storyline about a city. We have developed the Storyline, where students develop a sustainable city, ourselves. The work is focused on sustainable electricity production and how we should create an environment where the characters thrive. What is important to achieve so people are happy and feel comfortable. During the work with the city, it is very much about inspiring the students and give them hope for the future. The students have had to think about food production and how and if we can become more self-sufficient. We have tried to rise the students feeling of competence when it comes to taking action. During our presentation we will talk about the difficulties and opportunities we see in using a storyline. Which opportunities it opens up when students create characters that are participating in the Storyline? What are the pitfalls in the course of work? With the students' work as a starting point, we will highlight the weaknesses and the strengths of the approach.

### **Storyline in Online Learning: A Case Study**

Peter J Mitchell, University of Oxford, UK

In the current Covid situation, there has been a shift in teaching and learning around the world to an online format. The consequence is that teachers and learners are required to adapt offline approaches to the realities of a new context. Simultaneously, professional communication — including career development courses — has also shifted predominantly online, making it a suitable authentic context for trialling the use of Storyline in online learning. This presentation reports the results of a case study examining the challenges in using Storyline online to teach career planning skills to university students in Russia. Realities, limitations and opportunities concerning the use of Storyline in online learning are discussed. Conclusions are made on how the effectiveness of Storyline can be maximized in online learning.

### **Storyline as sustainable & resilient magic**

Hanne Lund-Kristensen, Håkon Lund-Kristensen, Norway

This presentation seeks to highlight the creative possibilities and constraints of storyline as a sustainable and resilient educational tool. To do so, we will look back at our personal experiences with Storyline, and then ask the question “what’s next?”. Our somewhat unusual suggestion is to draw upon inspiration from ‘magical laws’ used in fictional writing. These laws do not intend to restrain creativity but rather concentrate it by teaching students that difficulties and roadblocks are challenges that promote personal understanding and growth.

## **Environmental heroes/Miljöhjältarna**

Lottis Isaksson, Teneriffa, Sweden

A presentation of the Storyline "Environmental heroes" with connected workshop tasks, for example using cooperative strategies and more. The Storyline has been tested on students from 3 years - 12 years.

## **Round Table discussion: Professional Development through Storyline?**

Virginia (Gini) Lockhart-Pedersen, Kristine Høeg Karlsen, Gitte Cecilie Motzfeldt, Camilla Blikstad Halstvedt, Hanne Eik Pilskog, Norway

In this round-table discussion, we wish to present the unique experiences at Østfold University College with implementing Storyline while working across disciplines and institutions. After a brief presentation of our work, we wish to invite the participants to join us in a critical discussion on the challenges and professional growth that can occur while working interdisciplinary and across institutions. We invite participants from all levels of education

## **Sunday Session 6: 13.50-14.20**

### **Storyline through envisionments**

Oliver Jönsson, Sweden

Storyline is a pedagogical way of teaching in the form of an interdisciplinary theme work building upon the dramaturgy of the story and contains different aspects that drive the story forwards. The role of stories in education is widely known and researched, with storyline it is less so and the role of the story in a storyline even less. The purpose of this study is therefore to gain knowledge about what role the story plays in a storyline. To gain this understanding the study asks the research questions: In which way is story used in a specific storyline played out in two classes of year 6? and; what significance does the story have in the aforementioned storyline? The study is a part of a larger research project that has been taking place in a primary and secondary school. This study is of qualitative nature and data has been collected through participatory observations and through surveys with the participating students. Then a theory driven analysis has been done to produce a result. Analysis shows that in the storyline studied story has been used and this has allowed pupils to create and exist within envisionments and also use and enhance their fictional literacy. Analysis shows that many of the moments in the storyline could have been done differently and been tied more closely to the story to further enhance the positive didactic effects fictional literacy and envisionments can mediate.

### **The forest of Centaurs, a Storyline for sustainability**

Ifigenia Iliopoulou, Greece

The Storyline presented here is entitled "The forest of Centaurs". It was designed for kindergarten children 4.5-6.5 years old and combines the Greek mythology with the education for sustainability. Its aim is for children to enrich their knowledge about the forest ecosystem and the ways of its degradation and to cultivate education for sustainability's values; cooperation, compassion, respect as well as resilience. They follow the life of the Centaur Chiron and his great students, who used to live in the forest of Pelion according to Mythology. They identify with them, travel through time, use their imagination, adopt the eternal values of life, have the opportunity to learn about the sustainability of the forest, to think about its protection but mostly, to enhance their resilience in order to face dilemmas and critical situations, both in the present and in the future, concerning their lives and the sustainability of the environment. The young

students will build the model of the forest as an ecosystem and will learn about its self-value in an experiential way. They will create the characters of the story - the Centaur Chiron and his students. They will identify with them and experience their daily lives. They will enliven the hero's inner voices, which will illuminate unknown aspects of themselves as citizens, as people. They judged the data of the critical situation in an experiential way and decided how to act to deal with it. As responsible citizens, they discussed in their groups, presented their thoughts in plenary, listened to others with respect. It seemed that even young children can process sensitive, serious issues that concern their lives as long as they are approached in the appropriate way, with the sensitivity that fits to their age. The Storyline approach seemed to achieve all of the above objectives by providing the appropriate framework for students and the effective guidelines to the teacher.

### **The Boy with the Suitcase from the Land of Garbage.**

Alexandra Tsigkou, Greece

"The Boy with the Suitcase from the Land of Garbage" is a Storyline for sustainable waste management for 2nd grade. It combines the intertextuality with the 11th goal of sustainable development "making cities resilient and sustainable". The Boy with the Suitcase appears in the city "Hoharoupa", the city where the children are happy, and asks for help because his country is facing the huge problem of garbage.

### **39 years of Storyline**

Gudmundur Kristmundsson Iceland

After 39 years of working with, doing research on, and promoting Storyline a rather clear picture of the "power" of Storyline appears, and what teachers and other users of this approach should bear in mind. It has been used for different purposes and seems to help children and young people, as well as grownups to understand and cope with constantly changing demands of future to come. It supports creative thinking and independent learning, as well as other important abilities. I was asked to present a paper on popular Storyline topic at European Conference in Glasgow 1990 on environmental education in Europe. It was a turning point in looking at environmental factors in various Storyline topics where students worked on nature, as vegetation, animals, living on what earth provides, and nature and man-made environment. This will be shortly discussed bearing in mind resilience and sustainability.



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