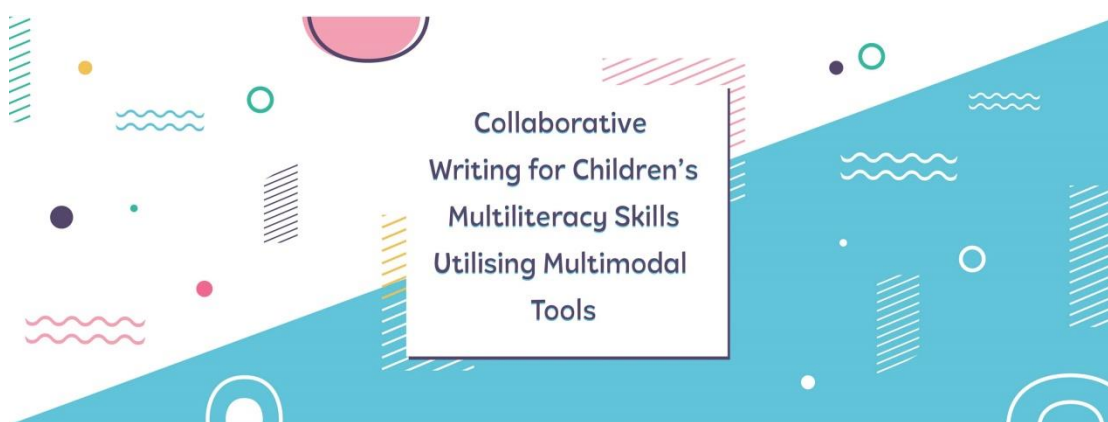


STORY LOGIC NET



SLN TOOLKIT

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Final version



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EXECUTIVE SUMMARY

The StoryLogicNet Toolkit is one of the core deliverables of the StoryLogicNet Project. The Project aims at designing, developing and implementing an innovative online tool to support collaborative writing in order to develop and advance children's multiliteracy skills (8 -12 years old) for inside and outside and classroom, in formal, non-formal and informal education settings.

The Toolkit comprises three sections. Section 1 focuses on explaining fundamental story elements and structures overall. Section 2 further explains the SLN story structure which was integrated in the online platform. Section 3 introduces a series of aids for developing story elements in the classroom.

UOWM leads the activity and Dr Tharrenos Bratitsis designs the toolkit. All partners provided feedback and translations in their mother tongues. The toolkit was tested during the pilots in order to reach this final version.

This document serves as reference point for the teachers (but also the parents) who wish to work on storycrafting competences with children of various ages.

ACKNOWLEDGMENTS

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In addition, we gratefully acknowledge the contribution from the StoryLogicNet research team members:

O1/A8 – StoryLogicNet Toolkit

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Introduction

This toolkit contains activities which can be useful resources for teachers who wish to exercise with their students in story crafting – story creation. It follows a generic approach based on the literature and it concerns activities which have been widely tested by academics, educators and simple users all over the world.

The toolkit comprises in 3 sections. Section 1 regards the basic story structure. It is addressed to all the novice users who have no or minimum experience in creating a fundamental story. This usually affects the potential storytellers' confidence and merely their ability of creating stories, as the literature highlights that storytelling is an intrinsic ability of the humans, being social entities. Thus, section 1 focuses on explaining in a very easy and illustrated manner the fundamental parts of a basic story, as introduced by Gustav Freytag.

Section 2 explains aspects of collaborative writing, providing a simple guide through the steps introduced in the SLN framework.

Finally, section 3 introduces several activities which can be considered as supplemental material for the educators/parents who wish to exercise more on specific aspects/elements of a story (e.g. creating a character, describing a scene, creating a point of view, acquiring inspiration).

The way to use the material of this toolkit is as follows; each exercise/resource in the toolkit is introduced in one page. It is setup in a way that the user can print it out, cut it out (following the dashed lines) and then gluing it in a way that a two-faced activity card is created. This way, especially in a classroom setting, the teacher can have multiple card sets and work with more than one student groups at the same time.

The consortium feels that all the activities can be very exciting for the students (and the teachers as well), but they are also valuable resources for the early stages of story creation within a classroom setting.



Section 1 – Story Elements Explained

This section explains the fundamental parts of a story, following the basic structures of the literature

Freytag's Pyramid



Freytag's Pyramid

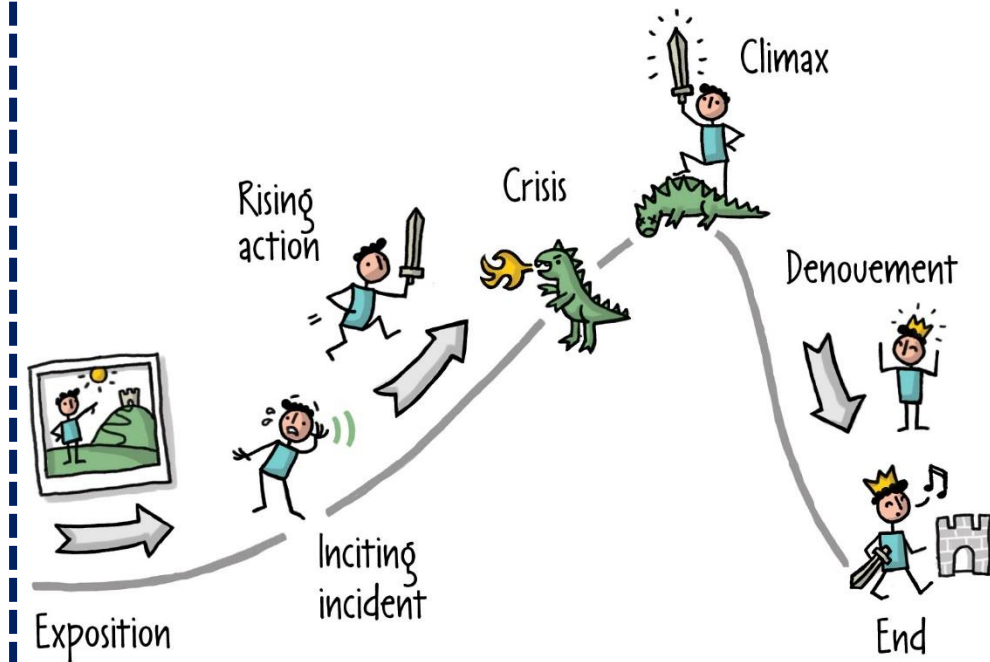


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Exposition: Event happens that sets the story beginning

Inciting incident: Complication occurs. Something disrupts the balance (for better or worse).

Rising Action - Crisis: Events/actions start developing after the character chooses between crisis questions

Climax: Character chooses climax choice/action in response to the crisis question

Denouement: As a result of the character's action, resolution happens.

The End

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Explanation

Freytag's pyramid is the fundamental structure of a complete story. A story starts with the *Exposition*. During this stage, the basic elements are introduced, including at least the main character (usually referred to as the hero) and the setting. The setting can be a description of the place and/or a specific situation that the hero is in (presenting something that can be considered as usual). Then, an *Inciting Incident* is something that happens and completely disrupts the balance of the presented situation. This can be anything between the appearance of another person or animal, a feeling, a natural phenomenon, etc. This makes the hero pose (not literally) a question (referred to as a dramatic question and often it is a dilemma; "what will the hero do and why?") which leads to a series of actions and events which constitute the plot (*Crisis*), eventually reaching a *Climax*. At that point, the question/dilemma can be answered (choices are offered). Depending on the choice made, the *Denouement* of the story leads to the end, the resolution of the disrupting element and thus the *End* of the story. All the stories include a pyramid structure, but more complex stories contain multiple and interconnected pyramid structures (sub-stories).

Instructions

Try to work one step at a time. It is good to be more analytic than probably needed at the beginning (exposition) and go back to delete parts, than miss elements and go back and forth. Try to connect the inciting incident with the main hero and the exposition. It is better to be something that gets the hero out of a comfort zone or usual situation and create a dilemma (choose between 2 options in which he/she gains and loses something). Assist the children with questions such as "what if...".

The crisis is better to include multiple (at least more than one) activities/actions and the climax needs to be clear. Try to formulate the crisis point with a question like "What to do now?". This indicates a decisive point which totally affects the ending of the story. The Denouement is shorter than the Crisis (in duration). It is not necessary to have a happy ending every time or in some cases no-ending at all makes it interesting

Suggestions

1. Print the pyramid or draw one on a big sheet of paper. Ask the children to brainstorm and add ideas using post-it stickers on the pyramid. This will help them to eventually think more accurately about their stories. Also try to put on the drawing leading questions with post-it notes
2. Select famous stories/fairytales and try to identify Freytag's Pyramid elements in them. This helps the children understand the stages better
3. To differentiate teaching, try creating story elements, select random ones and try to connect them in order to create a story.



Freytag's Pyramid - Exposition

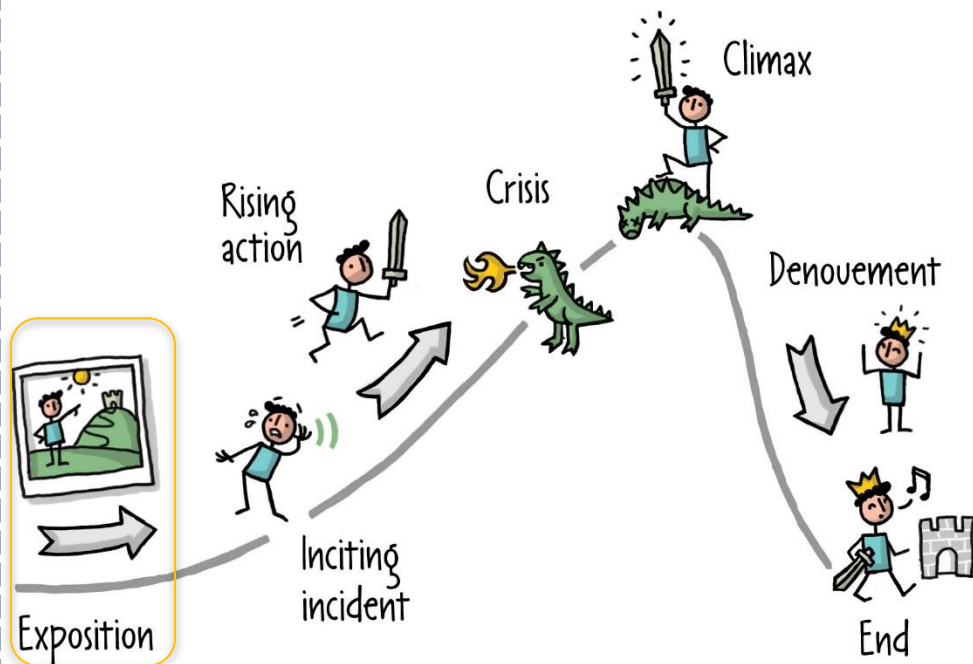


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Exposition:

Try to answer to the 4W questions in order to setup the initial scene of the story. Remember, everything is balanced, normal...it's an everyday scene

Who: Describe the main character who will be the protagonist for the rest of the story. Is the character alone, are there others in this scene?

Where: Describe the place that the scene occurs. Is it in a building, at the beach, in a field, under a tree? Try to give details but not too much

Why: What is the reason for the character(s) being there? Is it a meeting, an everyday event, something good or terrible? Keep it short

When: Describe (vaguely or accurately) the time that this scene takes place in. Is it day, night? Is it now, in the past, the future? Is it during a known historical period?

What: Describe the character's actions. What is the character doing, thinking, dreaming, etc

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to try to answer the 5 questions on the back of the card and then try to put it together in a small text. Ask them to be very clear in their descriptions. If needed, ask reflective questions to help them be more accurate.

Suggestions

1. It is a good idea to use post-it notes on 5 pieces of paper (one for each question). Even better, use colored post-its or colored pencils to brainstorm
2. Pose reflective questions. For example, if the student(s) present a character alone, ask “Are you sure he/she is alone there? What if someone was hidden behind the bushes?”. This may widen the children’s perspective of the opening scene.
3. Select stories that the children are familiar with and read out the exposition part of them. Discuss with the children what is included and what if something was missing (how would that affect the story later on?). This will help understand this section better
4. Whatever the students create, introduce a variation to enhance their creative thinking. For example if they choose to have one character, introduce one more.





Freytag's Pyramid – Inciting Incident

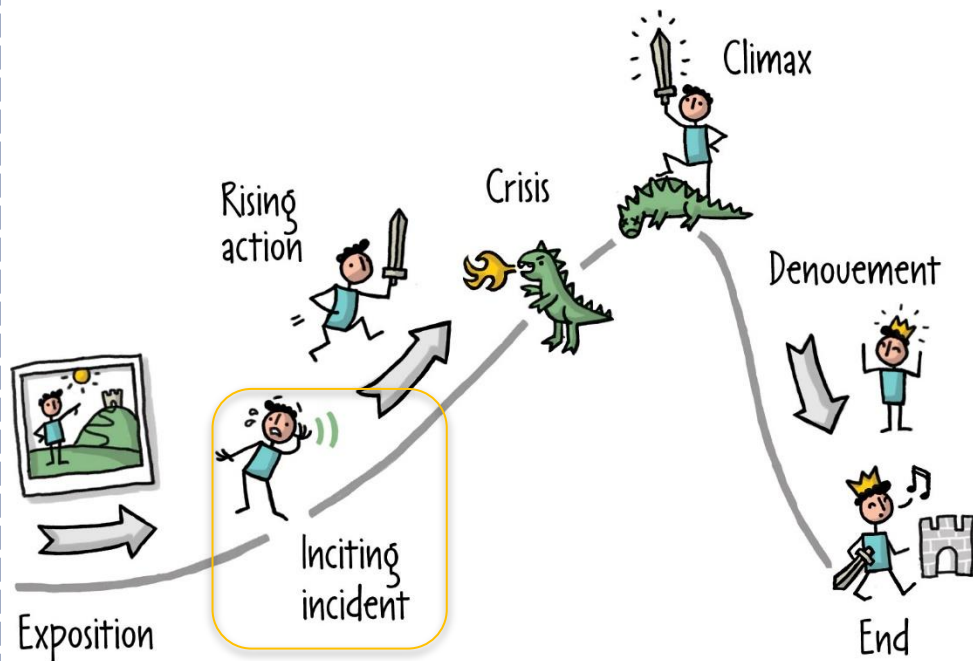


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Inciting Incident:

It is an event that hooks the viewer into the story and sets everything else that happens into motion. This moment is when an event thrusts the protagonist into the main action of the story.

Ideas

- Give your inciting incident urgency. ...
- Raise questions for your reader. ...
- Use your inciting incident to illustrate key aspects of character(s) ...
- Set the tone for your story. ...
- Know where in the story your inciting incident occurs. ...
- Develop your inciting incident.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to try to answer the suggestions on the back of the card and then try to put it together in a small text. Ask them to be very clear in their descriptions. If needed, ask reflective questions to help them be more accurate.

Suggestions

1. It is a good idea to use post-it notes on pieces of paper (one for each question). Even better, use colored post-its or colored pencils to brainstorm
2. Pose reflective questions. For example, if the student(s) introduce a lost brother for the character, ask “What if the missing sibling was a girl, how would this affect the character’s choices? What if the missing sibling is a fraud, how would this affect the character’s choices?”. Also try to make them be clear; “What choices does this situation create for the character? What does he/she have to lose or gain?”. This may widen the children’s perspective of the opening scene.
3. Select stories that the children are familiar with and read out the inciting incident and discuss how that is connected to the exposition of that story. This will help understand this section better
4. Whatever the students create, introduce a variation to enhance their creative thinking. For example introduce a quality of the character that they never thought of (e.g. he/she runs very fast, is fearless, is very fearful, has a magic power, etc.).





Freytag's Pyramid – Rising Action

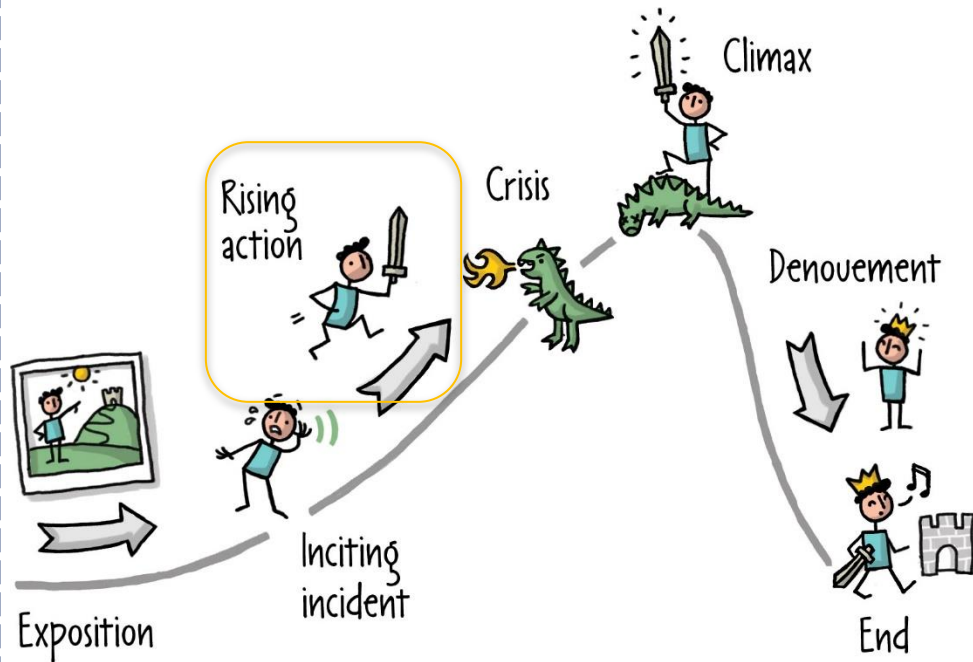


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Rising Action:

It is a series of relevant incidents that create suspense, interest, and tension in a narrative. It includes all decisions, characters' flaws, and background circumstances that together create turns and twists leading to a climax.

Ideas

- Create rising actions from characters' motivations and desires. Tension in your story may come from myriad sources. ...
- Raise the stakes. In rising action, the stakes grow as the story progresses. ...
- Set rising action over shorter and longer periods. ...
- Link chains of rising action to heighten suspense.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to try and create a series of interconnecting events which gradually increase the tension in the story. Ask them to utilize the ideas written in the back of the card. If needed, ask reflective questions to help them be more accurate.

Suggestions

1. It is a good idea to use post-it notes on a large piece of paper to describe the individual events and brainstorm. This will allow easier corrections if needed.
2. Ask the students to write down all ideas about events in a brainstorming session. Then filter them and keep the needed ones. Gradually the students will improve and become more accurate.
3. Pose reflective questions on the events. For example, ask how events are connected to the previous ones, if the outcomes of an event could be more than one (and what could happen then), if and how an event is connected to the Exposition and the main character's qualities, how an event is connected with the disrupted balance.
4. Select stories that the children are familiar with and pin point events and their connection with the exposition and the characters. This will help understand this section better
5. It is an interesting/supportive idea to use logic diagrams (boxes with events connected with arrows which indicate a logical sequence) in order to examine then if everything makes sense, is coherent or if other routes could be available





Freytag's Pyramid - Crisis

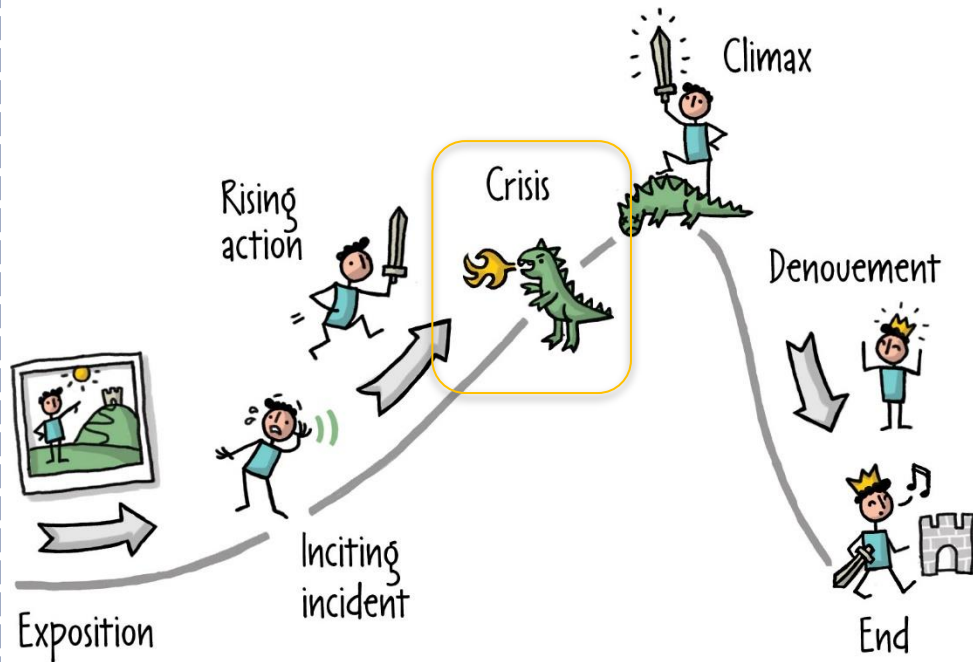


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Crisis:

Crisis means decision or dilemma. It is a point in a story or drama when a conflict reaches its highest tension and must be resolved.

In a story, it's the do-or-die moment, that last chance where the protagonist must gather all their strength, ingenuity, resourcefulness, and courage in one final effort to defeat the opposing forces guarding the prize

Ideas

- Choose between two bad options (Best Bad Choice). Ask yourself "Would you rather..."
- Choose between a good and a bad option
- Choose between two positives that do not work together (e.g. gain money or love? Be comfortable or live an adventure? Be happy or make others happy? Success or family?)

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to try and create a crisis situation for their story. Ask them to utilize the ideas written in the back of the card. If needed, ask reflective questions to help them be more accurate.

Suggestions

1. It is a good idea to use post-it notes on a large piece of paper to describe the individual events and brainstorm. This will allow easier corrections if needed.
2. Ask the students to write down all ideas in a brainstorming session. Then filter them and keep the needed ones. Gradually the students will improve and become more accurate.
3. Pose reflective questions on the events. For example, ask why is the proposed dilemma important for the main character, what does the character have to lose or gain in each possible choice, how evident does the dilemma emerge from the rising action events, if the outcomes could be more (and what could happen then), if and how the dilemma is connected to the main character's qualities, how an event is connected with the disrupted balance (usually it is a dilemma that wasn't there before the disruption).
4. Select stories that the children are familiar with and pin point the crisis elements and their connection with the exposition and the characters. This will help understand this section better
5. It is an interesting/supportive idea to use logic diagrams in order to record the outcomes for every choice that the character could make in the crisis situation and discuss the validity of the next steps





STORY LOGIC NET

Freytag's Pyramid - Climax

Freytag's Pyramid - Climax

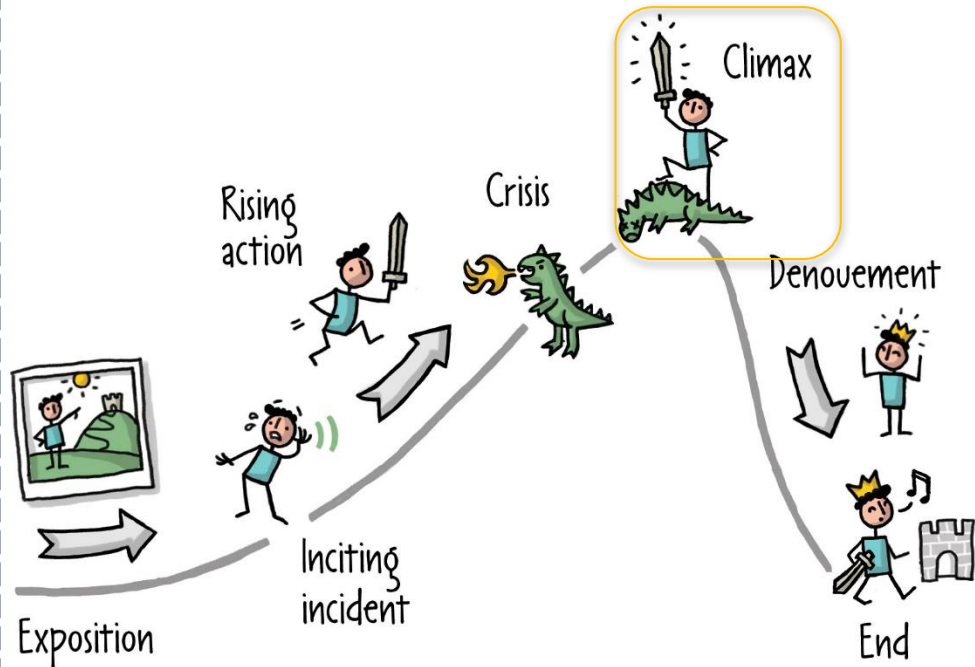


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Climax:

The climax in a story is the point, where the value of the story is tested to its highest degree. As such, it is also the moment in a story with the greatest amount of drama, action, and movement. The climax usually is just one scene, and while it doesn't take up much space in the story, especially compared to the rising action, it is often the longest scene in the story

Ideas

- Focus on Your Story's Values, Not Just More "Conflict" or "Action (e.g. Life vs. Death, Love vs. Hate, Accomplishment vs. Failure, Maturity vs. Naiveté, Good vs. Evil)
- Increase external conflict. Increasing external conflict is an obvious way to build to a climax. ...
- Amplify internal conflict. ...
- Use setting to add uncertainty. ...
- Use scene and chapter structure to build tension. ...
- Increase mystery and suspense.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to try and create a climax situation for their story. Ask them to utilize the ideas written in the back of the card. If needed, ask reflective questions to help them be more accurate. The climax and crisis cards could be distributed together, as they represent tightly interconnected elements.

The Climax represents the situation in which the main character has to make a decision/choice, because the crisis has reached its maximum and can no longer be. So it represents the ultimate internal question for the character to answer.

Suggestions

1. It is a good idea to deduct the climax from the crisis. So if you used post-it notes on earlier stages, continue on the same board/paper.
2. Ask the students to write down all ideas in a brainstorming session. Then filter them and keep the needed ones. Gradually the students will improve and become more accurate.
3. Pose reflective questions on the events. For example, ask why is posed dilemma so important for the character, why is it reaching the character's limits, what could happen in every possible choice, etc.
4. Select stories that the children are familiar with and pin point the Climax element and their connection with the overall structure exposition and the characters. This will help understand this section better



Freytag's Pyramid - Denouement

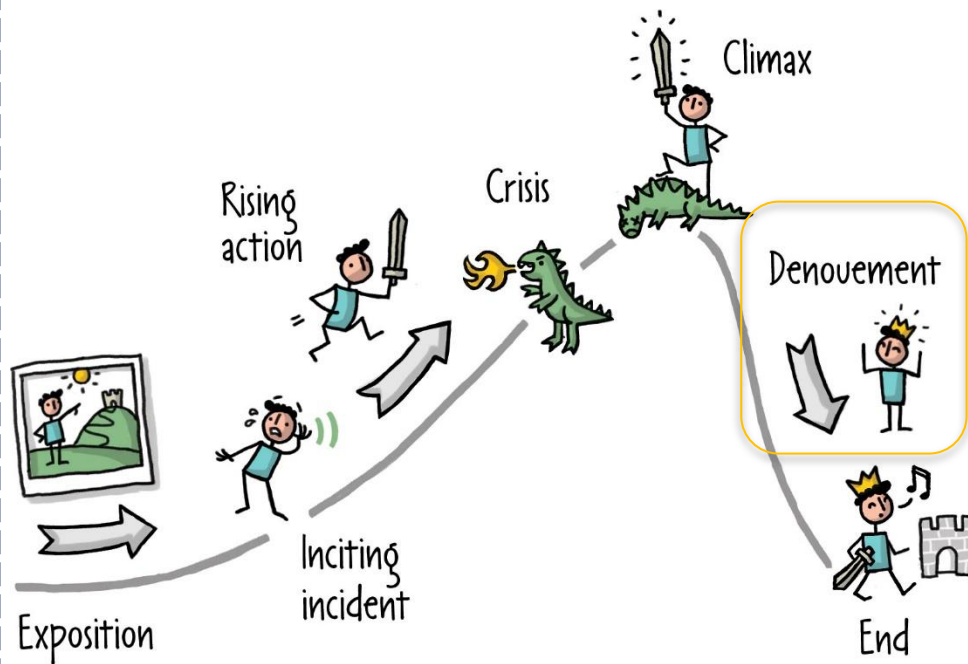


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Denouement:

Denouement is a literary device that can be defined as the resolution of the issue of a complicated plot in fiction. The majority of examples of denouement show the resolution in the final part or chapter, often in an epilogue. The Resolution happens when the character solves the main problem/conflict or someone solves it for him or her. The Denouement is the very ending

Ideas

- Write the story first. Let the denouement emerge naturally.
- Short and sweet! Even a great story can be ruined by a drawn-out denouement. Write a short, punchy denouement that gives the reader some clues about what comes next
- Show, don't tell. The denouement should answer the audience's questions about what was going on in the story, if there are any left. Try to write a scene that lets the audience figure things out on their own.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to study their story so far, as usually the denouement emerges from the climax. In fact, the choice is made, the conflict is highlighted and the reasoning should have been pinpointed already. Ask them to utilize the ideas written in the back of the card. If needed, ask reflective questions to help them be more accurate.

The denouement is usually much shorter than the rising action part of the story. Having these equal in duration makes the story boring and not interesting. The path to the solution needs to be clear and founded on the previous parts of the story.

Suggestions

1. As the denouement has a natural flow from the crisis and the climax, it is a good idea if you used post-it notes on earlier stages, continue on the same board/paper.
2. Ask the students to write down all ideas in a brainstorming session. Then filter them and keep the needed ones. Gradually the students will improve and become more accurate.
3. Pose reflective questions on the events. For example, ask why is posed dilemma so important for the character, why is it reaching the character's limits, what could happen in every possible choice, etc.
4. Select stories that the children are familiar with and pin point the denouement element and their connection with the overall structure exposition and the characters. This will help understand this section better



STORY LOGIC NET

Freytag's Pyramid - End

Freytag's Pyramid - End

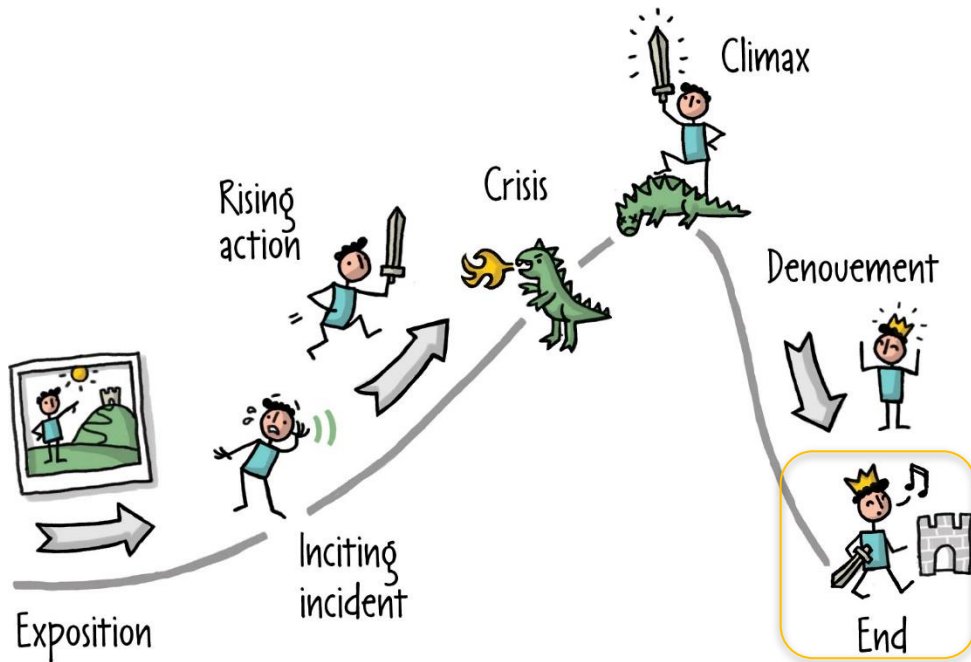


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End:

The ending of a story forms readers' final impression of what they have read. An effective ending seals the readers' satisfaction with your piece. A story ending can be either happy or sad; it can leave the reader uplifted or pensive or heartbroken. It can have a moral teaching or not

Ideas

- Find your ending in the beginning. ...
- Completion goes hand-in-hand with hope. ...
- Keep things fresh. ...
- Make sure it's really finished. ...
- Last impressions matter. ...
- Come full circle. ...
- Leave some things unsaid.
- Plant Seeds early for things to come in the end.
- Make sure the ending makes sense.
- Try to avoid the obvious.
- DON'T introduce totally new information.
- DON'T have an ending disconnected from the climax.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to utilize the ideas written in the back of the card. If needed, ask reflective questions to help them be more accurate. The ending should be clear when writing the denouement part, already.

Ask the students to make it short and clear, with a very distinct message. If they choose to not have a clear ending, they should justify it and leave open promises for a future story.

Suggestions

1. If you used post-it notes on earlier stages, ask the students to reflect on the exposition notes and see how that connects to the ending of the story.
2. Pose reflective questions on the events. For example, ask what is the meaning conveyed by the story at the end, what could have happened otherwise, did everything make sense, etc.
3. Select stories that the children are familiar with and pin point the end element and their connection with the overall structure exposition and the characters. This will help understand this section better
4. It is not always necessary to have a clear ending. Sometimes letting something unanswered increases the mystery and the reflection on the story.
5. The ending has to be connected to the beginning.



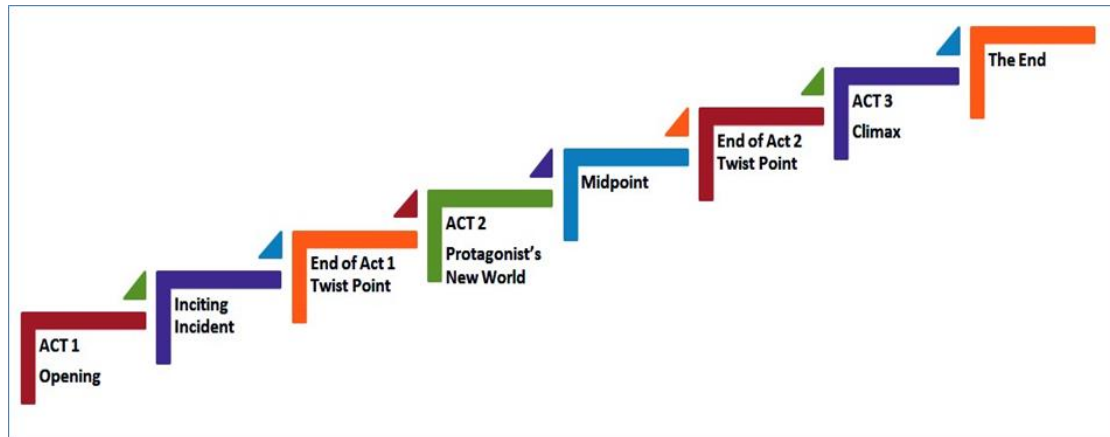


Section 2 – Story Logic Net Tool 8 Steps Story Plot Structure

The Story Logic Net tool for collaborative storytelling is based on an 8-step structure, specifically designed for the tool. It is founded on the literature and combines elements from well-known story structures.

Use the following explanatory pages if you need to guide your students through the structure.

STORY LOGIC NET



Act 1

This is the Act for student No1. This sets the grounds for the rest of the story

Opening

One Act – 1 Person

Inciting Incident

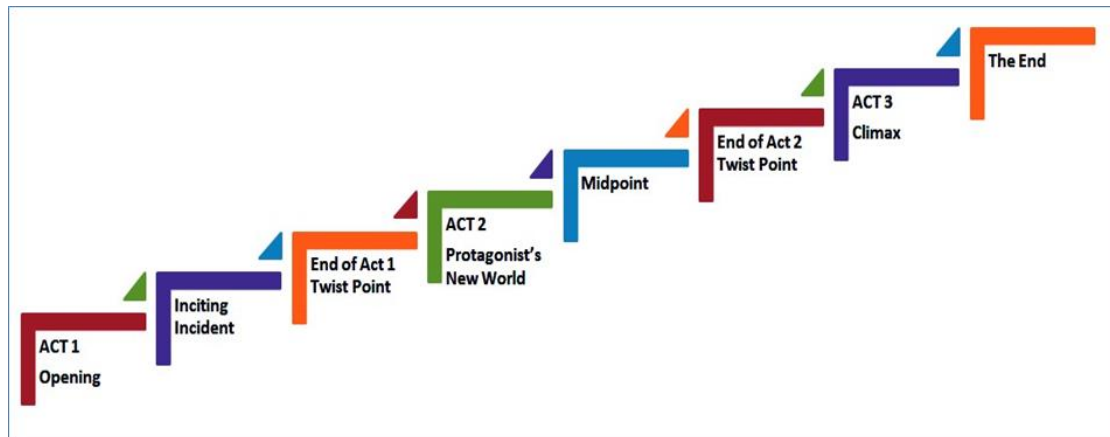
The inciting incident is an event that hooks the viewer into the story and sets everything else that happens into motion. This moment is when an event thrusts the protagonist into the main action of the story. Something that happens to begin the action.

Twist Point

A twist point is an incident that directly impacts what happens next in a story. E.g.:

1. Moves the story in a different direction.
2. Impacts character development.
3. Closes a door behind a character, forcing them forward.

STORY LOGIC NET



Act 2

This is the Act for student No1. This sets the grounds for the rest of the story

The New World

The new world is the world the protagonist enters, usually after the inciting incident.

Midpoint

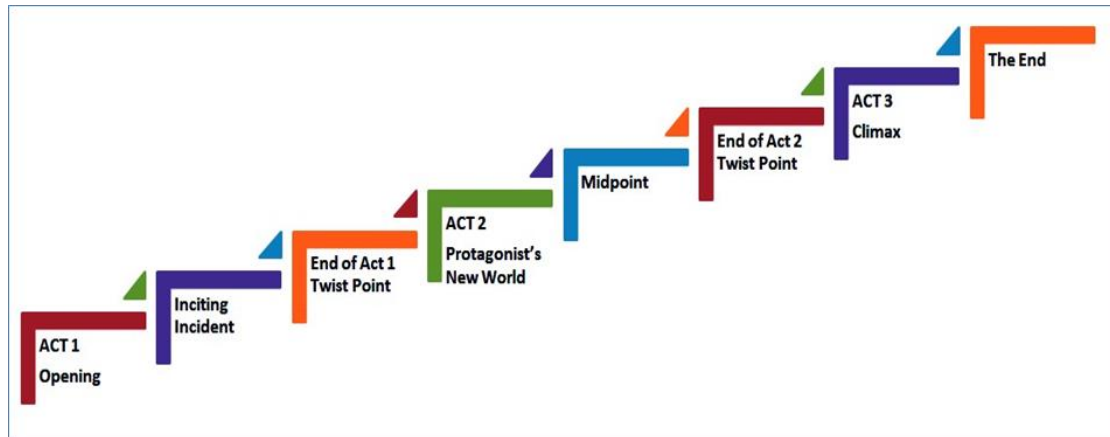
The midpoint is the middle of the story. After the midpoint, there is no way back to the old world. Syd Field says: it is an important scene in the middle of the script, often a reversal of fortune or revelation that changes the direction of the story.

Twist Point

A twist point is an incident that directly impacts what happens next in a story. E.g.:

1. Moves the story in a different direction.
2. Impacts character development.
3. Closes a door behind a character, forcing them forward.

STORY LOGIC NET



Act 3

This is the Act for student No3. This sets the grounds for the rest of the story

Climax

Climax is the highest point of interest in a story, the rising action begins to transition in the falling action of the story's plot, the protagonist's winning scene.

The End

Open/Closed Endings

Open ending is when a story ends with no clues of what is going to happen next. It keeps the story unresolved so that it can keep the audience interested in the story.

Closed ending is when the story is fully told and complete by the end of the story³. Closes a door behind a character, forcing them forward.

Section 3 – Story Elements' Development

This section contains tools and techniques which can be used for facilitating the design and development of various story elements, such as characters and scenes.

Characters

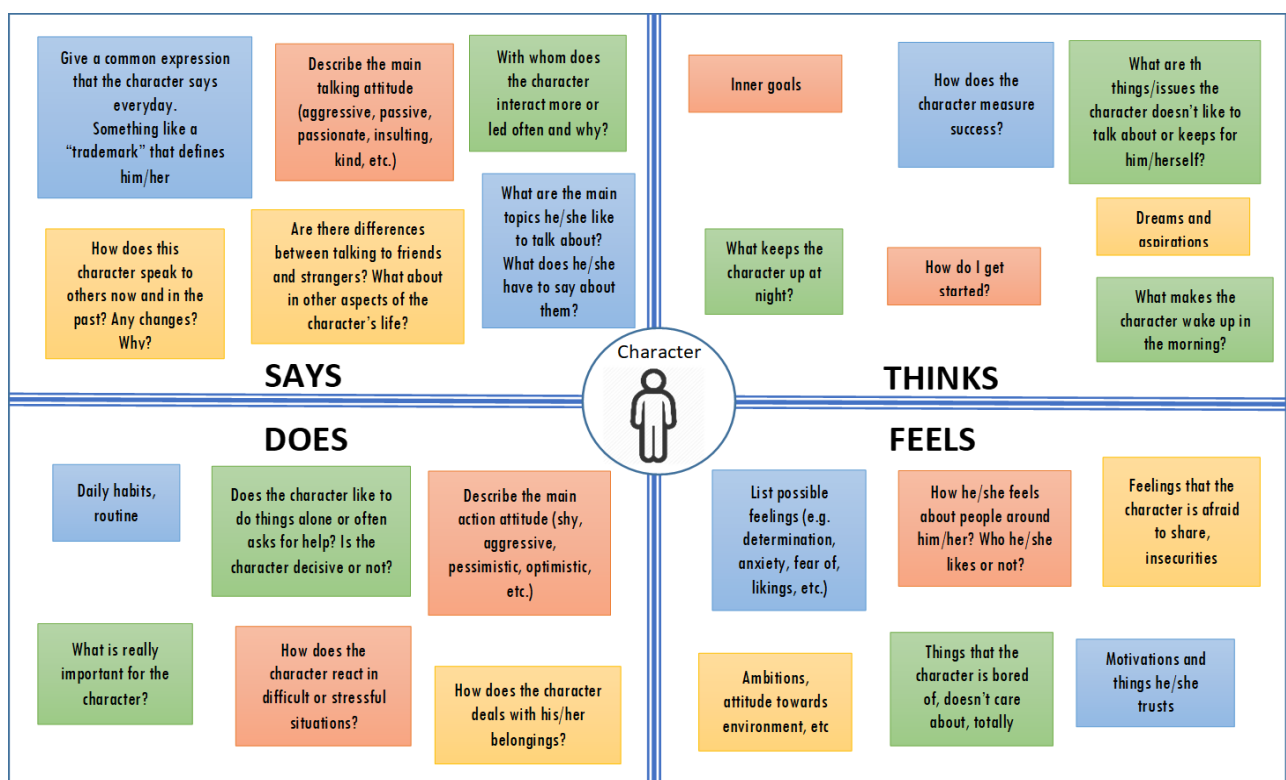
One way to build characters is to use empathy maps. In this toolkit there are several templates, varying from simple to more sophisticated ones.

An empathy map is a template which can be used to explore all the qualities of a character, including both external and internal features (e.g. appearance, thoughts, habits, fears). In the Design Thinking approach it is called a Persona template. The idea is that you get to know your character completely before integrating him/her in your story. This way you will be able to understand what is important for this character, the values that he/she holds, the possible reactions to dilemmas or crisis situations.

Besides, empathy is when you get into another person's shoes, seeing and feeling everything that he/she does, gaining his/hers perspective.



Empathy Map for Beginners



Quick tips

1. Draw the basic shape on a piece of paper, the whiteboard or a carton which you can attach to a wall (circle in the middle, Horizontal axis, Vertical Axis, Labels (Says, Does, Thinks, Feels))
2. Ask the students to think of the character's appearance and draw the character in the circle.
3. Name the character. Optionally provide an attribute for the character (e.g. Astrad the Almighty)
4. Use the examples in this card to guide students through provoking questions for filling the empathy map
5. Ask them to conduct a full presentation with his/her character and have a quick reflective discussion as a group
6. Go back as many times as needed or time permits

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to utilize the ideas written in the back of the card. Provide an empty template or ask them to draw the basic shape and use that with colored pencils or post-it notes.

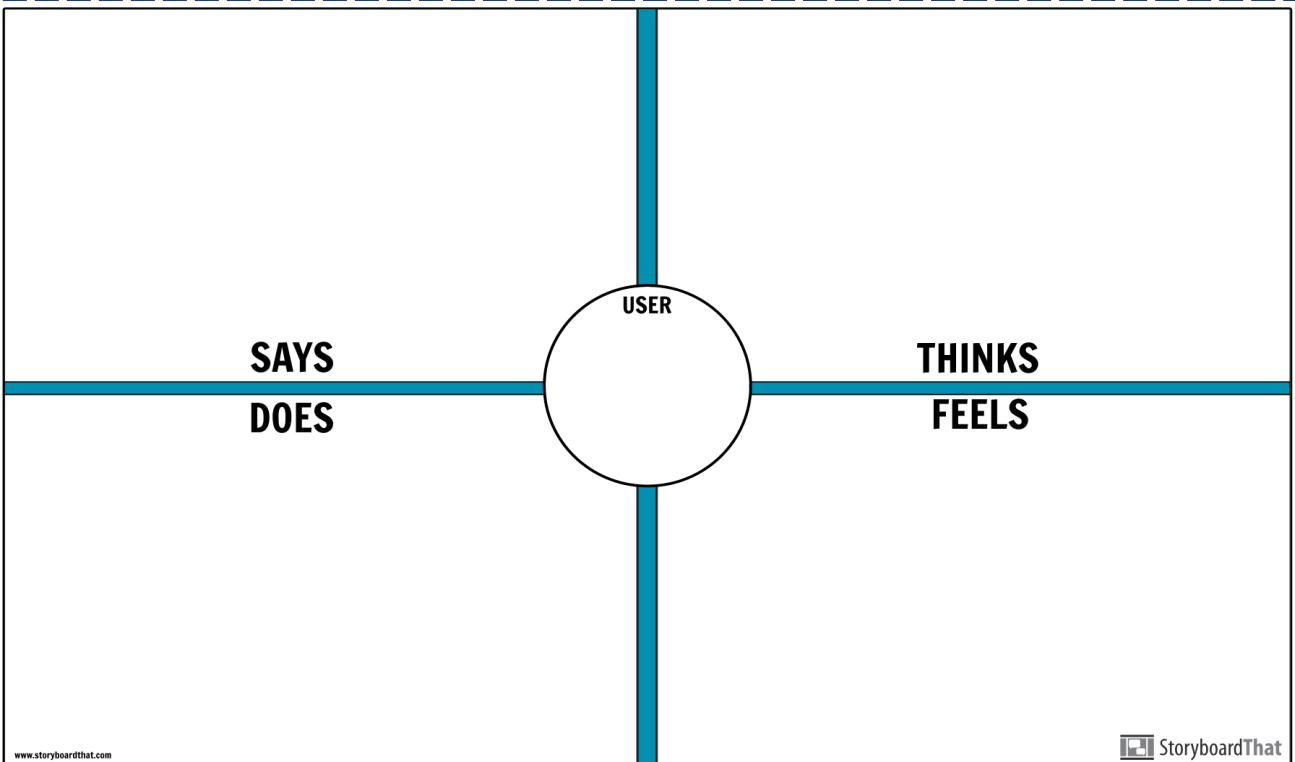
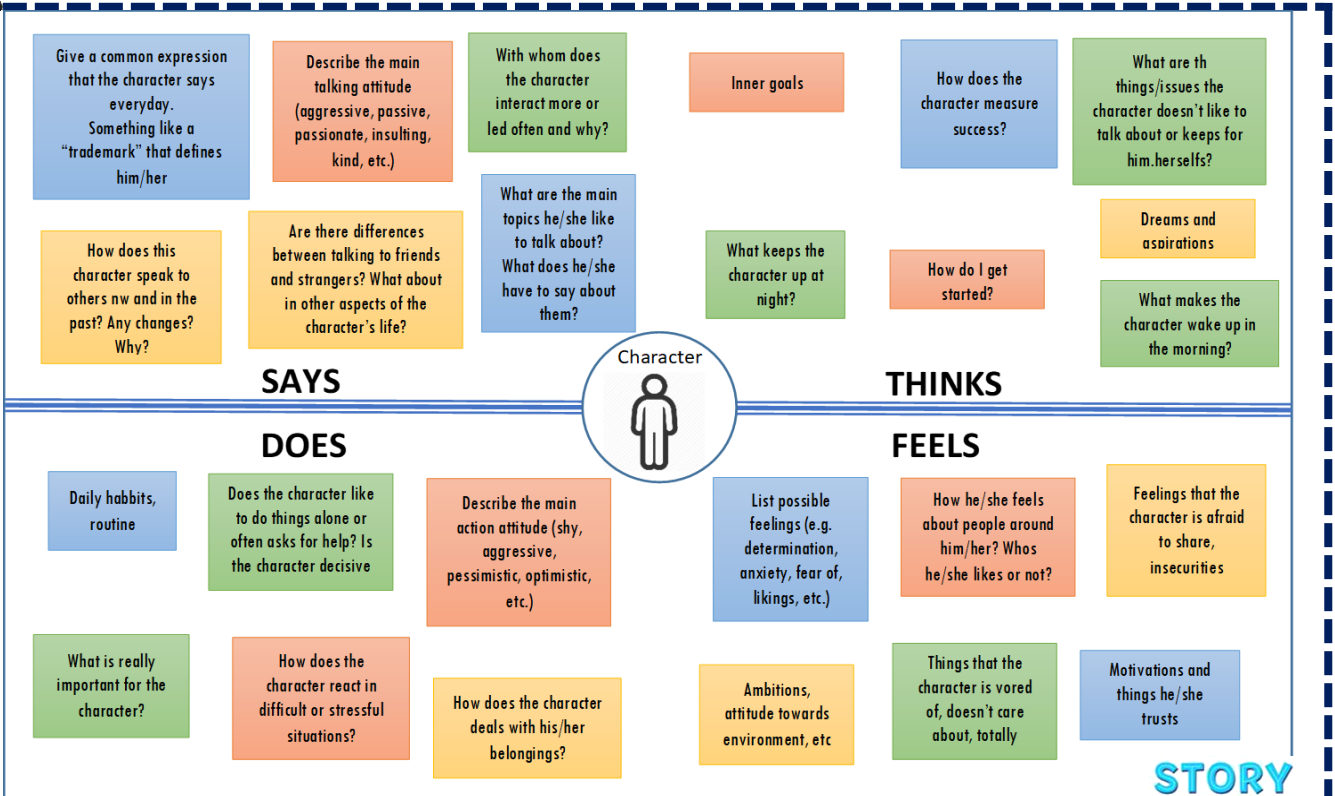
The more detailed an empathy map is, the better. Not all elements have to be incorporated in the story but the more elements appear on the template, the closer the students get to their character.

Suggestions

1. As an exercise, ask the students to create a map of themselves or their classmates, relatives, etc.
2. Pose reflective questions to assist the students. For example a character usually cannot be ambitious and shy, decisive and seeking help often, etc. Resolve conflicts of this nature through discussion.
3. Select characters from known stories that the children like and try to create their empathy maps. This will help understand how elements from the map are incorporated in the story
4. Try altering 1-2 elements in the empathy map of a character from the above example and ask the students to retell the story, incorporating them



Empathy Map for Beginners (Empty)



STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to utilize the ideas written in the back of the card.

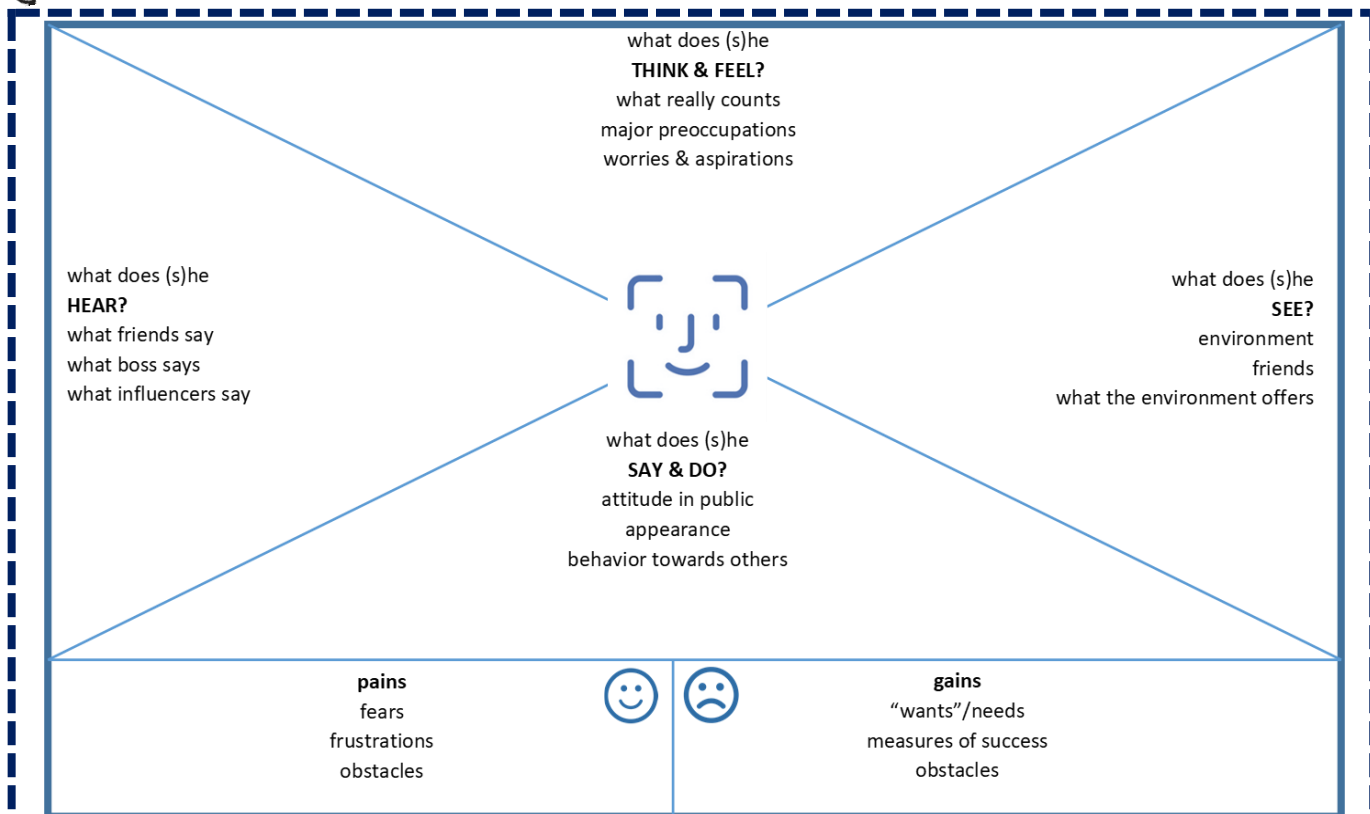
The more detailed an empathy map is, the better. Not all elements have to be incorporated in the story but the more elements appear on the template, the closer the students get to their character.

Suggestions

1. As an exercise, ask the students to create a map of themselves or their classmates, relatives, etc.
2. Pose reflective questions to assist the students. For example an character usually cannot be ambitious and shy, decisive and seeking help often, etc. Resolve conflicts of this nature through discussion.
3. Select characters from known stories that the children like and try to create their empathy maps. This will help understand how elements from the map are incorporated in the story
4. Try altering 1-2 elements in the empathy map of a character from the above example and ask the students to retell the story, incorporating them



Empathy Map (Advanced)



Quick tips

1. Download and print the Empathy Map or draw the basic shapes on a piece of paper, the whiteboard or a carton which you can attach to a wall
2. Name the character. Optionally provide an attribute for the character (e.g. Astrad the Almighty). Write this information on the face, in the middle of the map
3. Use the questions in this card to guide students through provoking questions for filling the empathy map
4. Ask them to conduct a full presentation of their character and have a quick reflective discussion as a group
5. If time permits, ask the students to present a very short story of the characters daily routine (incorporating as many elements from the map as possible)
6. Go back as many times as needed or time permits



Instructions

Print out the card and give it to a student or a group of students. Follow the tips on the back of the card.

This version of the empathy map has 6 areas to fill in, with “pains” and “gains” added.

Pains refers to difficulties that the character is facing (every day or in general), stressful situations, obstacles, etc. Gains refers to goals, success measurements, etc.

This version of the empathy map is more structured and distinguishes feelings and thoughts from pains and gains.

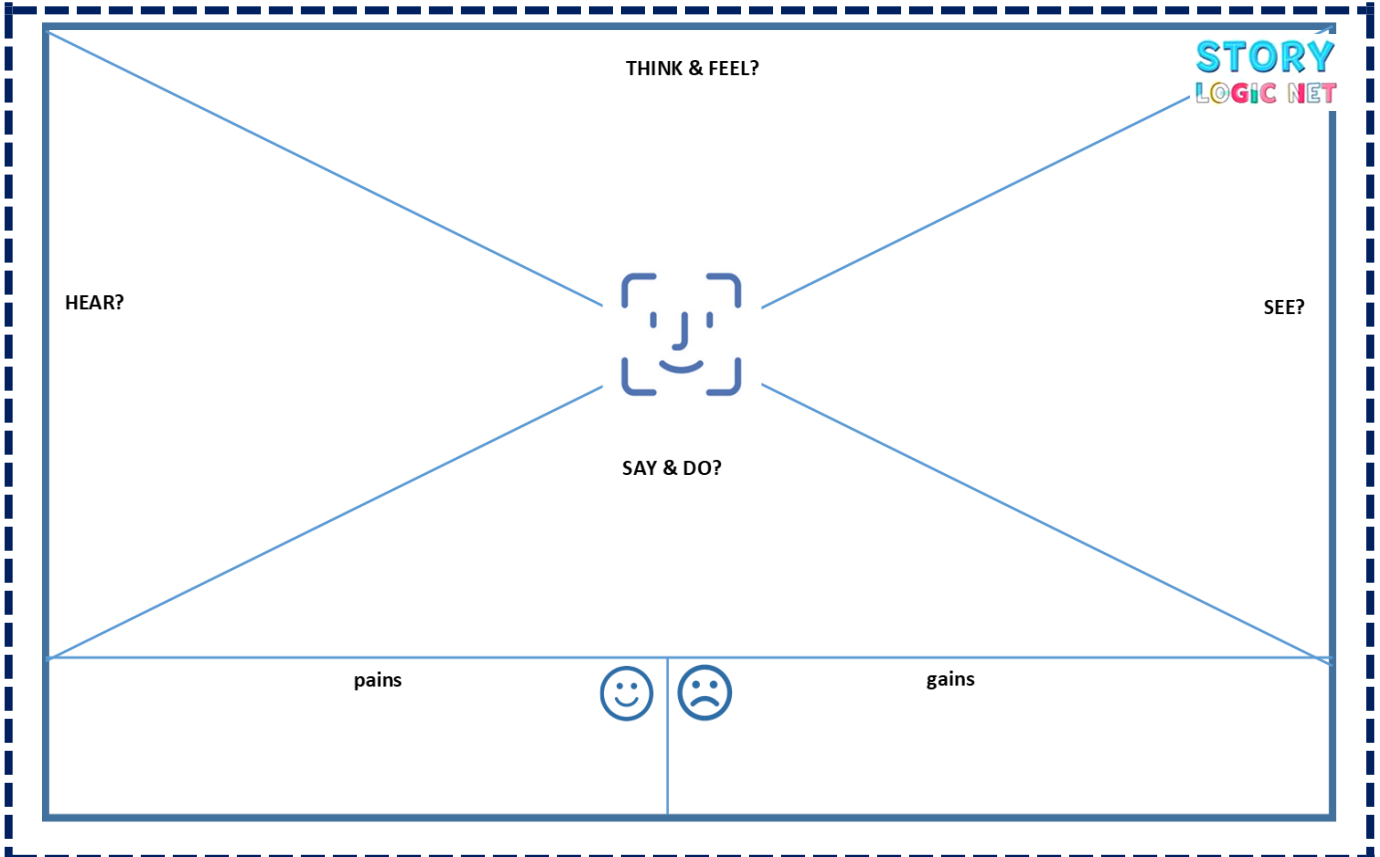
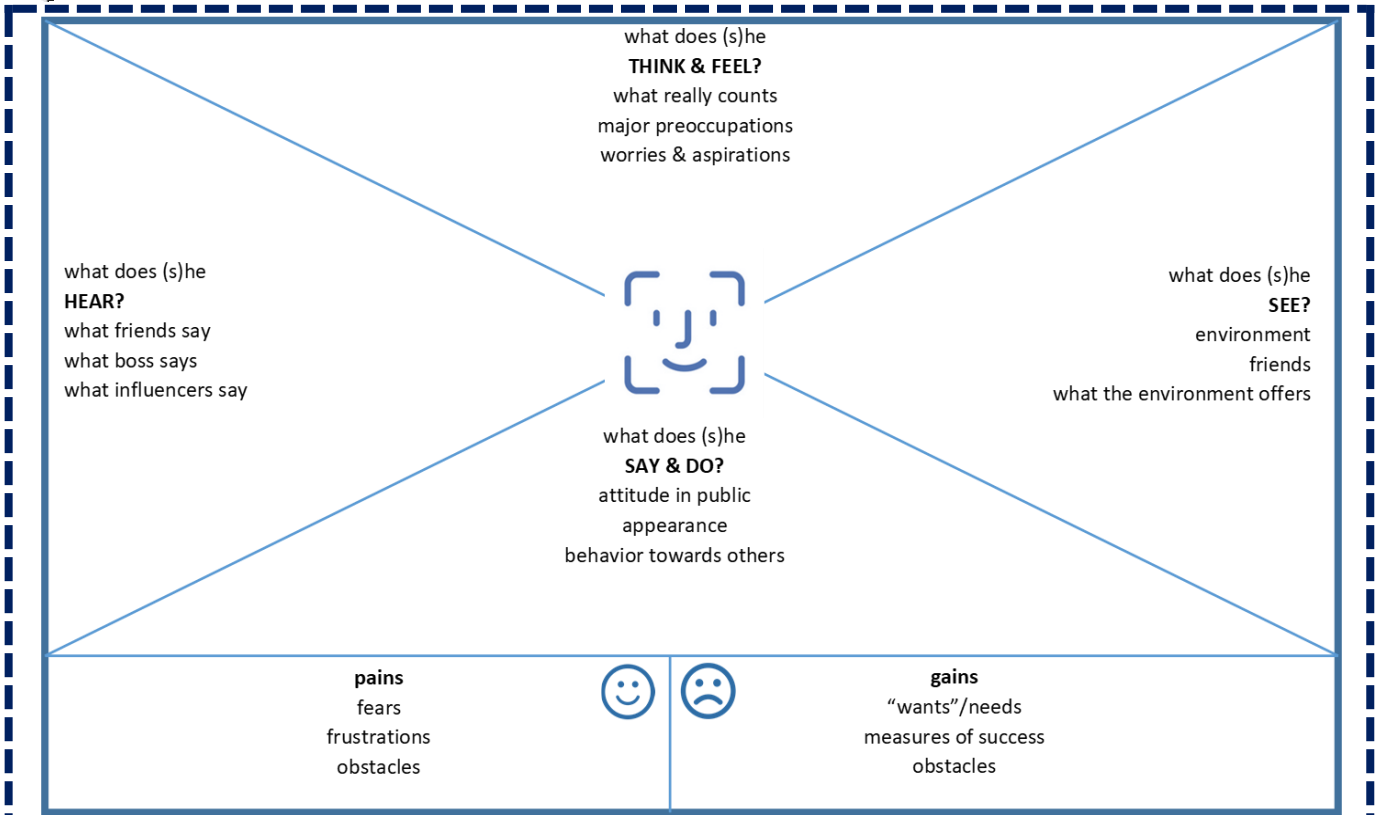
You can follow the suggestions provided in the empathy map templates for beginners.

A template is available for downloading at <http://www.eventcanvas.org/empathymap/>

STORY LOGIC NET



Empathy Map (Advanced - Empty)



STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill in the empty map on one side by utilizing the indicative questions on the other side.

You can follow the suggestions provided in the empathy map templates for beginners.

See the “Empathy Map (Advanced)” template for more ideas

A template is available for downloading at <http://www.eventcanvas.org/empathymap/>

An empty template is available for downloading at

<https://www.solutionsiq.com/wp-content/uploads/2016/04/Empathy-Map-No-Stickers.png>

Persona Card (simple)

Persona Name: _____

Goals and Values

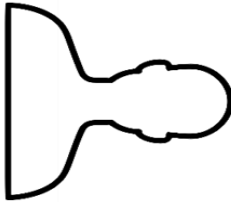

Sources of Information

Gender(s):
Location
Age:
Quote:

Challenges and Pain Points

Objections and Purchasing Power

Job Title:
Income:
Level of Education:
Industry:



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Instructions

A Persona template is an alternative approach to empathy maps. The main difference is that the external characteristics are described in more detail, along with basic information (e.g. gender, location, age, occupation, etc).

Print out the card and give it to a student or a group of students. Ask them to fill it in as they like. Then they are required to act and think as the persona they described when creating their story and use a personal narrative approach for it.

More template like this one are available for downloading at

<https://www.storyboardthat.com/team-edition/download-white-paper/persona-printables>

Suggestions

1. Apart from the templates available at the above link, you can print character images and glue them in the center of the persona template. This can be more provocative for the students' thinking
2. Try altering the titles in the four squares of the template in order to focus on various aspects of a story. For example, instead of "Source of Information", you can try "magic or special powers".
3. You can add or delete elements from the center column of the template. For example, in a fictional story about a kingdom, the elements under the image may be irrelevant and others should be added. Feel free to experiment


STORY LOGIC NET



Persona Card (Advanced)

NAME _____




PERSONA TEMPLATE

AGE _____

OCCUPATION _____

STATUS _____

LOCATION _____

TIER _____

ARCHETYPE _____

MOTIVATIONS (Shade bar to desired level)

Incentive	
Fear	
Acheivement	
Growth	
Power	
Social	

GOALS (The objectives this person hopes to acheive)

- _____
- _____
- _____

FRUSTRATIONS (The pain points they'd like to avoid)

- _____
- _____
- _____

BIO

PERSONALITY

Extrovert	Introvert
Sensing	Intuition
Thinking	Feeling
Judging	Perceiving

TECHNOLOGY

IT and Internet

Software

Mobile Apps

Social Networks

BRANDS

IMAGE

QUOTE

Source: https://fakecrow.com/wp-content/uploads/2014/04/FakeCrow_Persona_PrintVersion2.jpg



STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill it in as they like. Then they are required to act and think as the persona they described when creating their story and use a personal narrative approach for it.

This is a generic persona card for a character living in the real, contemporary world. The “Brands” element refers to known product brands (e.g. clothes, shoes, technology products) that the character likes and/or use every day, which may reveal aspects of his/her personality.

The template can be adjusted to fictional worlds too.

Suggestions

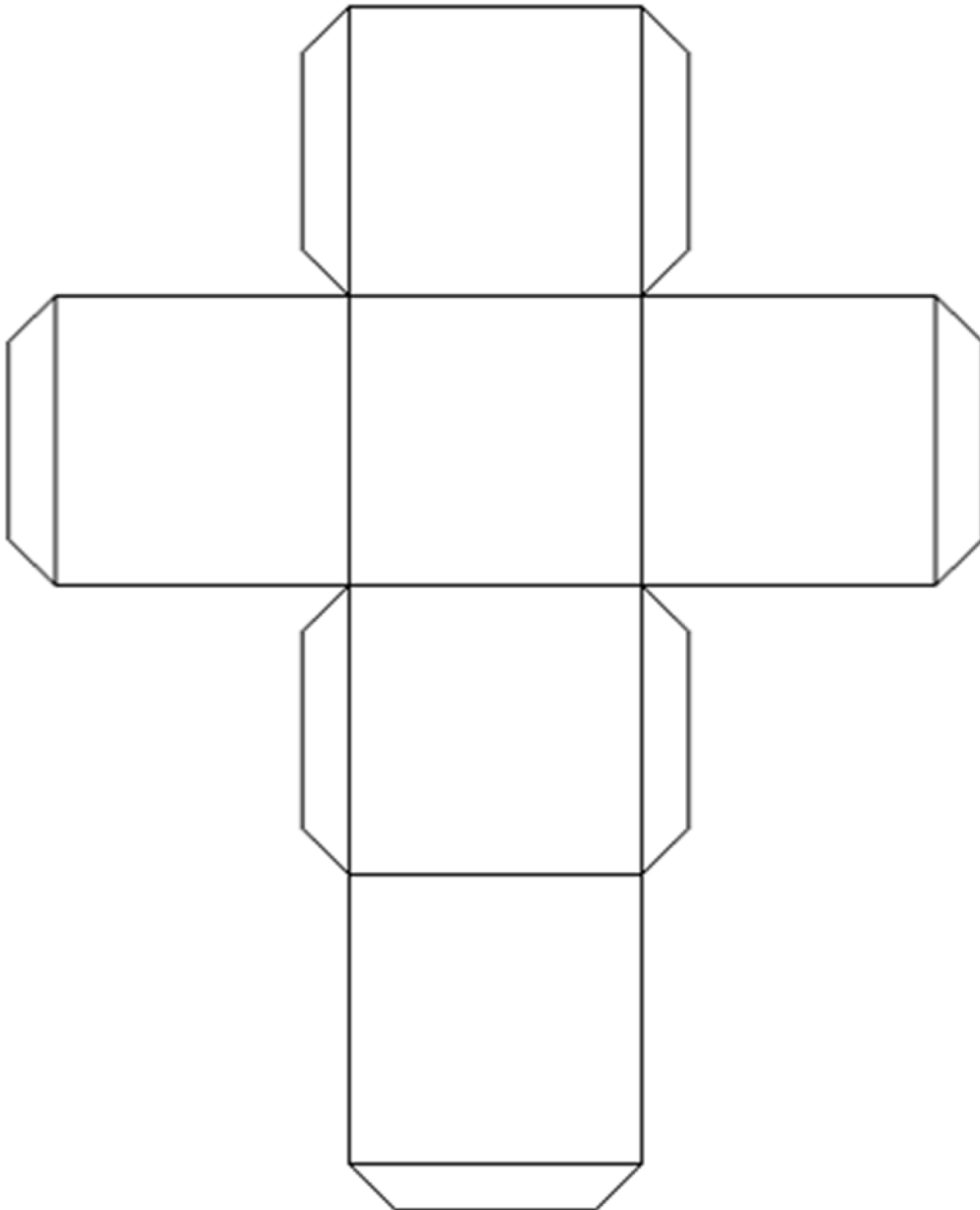
1. You can introduce character images by printing photos and gluing them in the image section of the persona template. This can be more provocative for the students’ thinking
2. This is more suitable for characters of a story taking place in the real, contemporary world
3. Try creating your own persona cards to suit your needs
4. Search the internet for persona examples. The following is an example from the Game of Thrones

<https://www.justinmind.com/blog/user-personas-which-game-of-thrones-character-is-yours/>

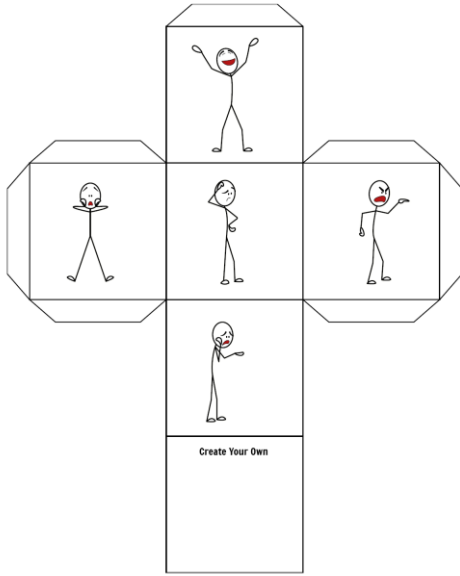


Creating a character – Attribute Cubes

If students need help in creating their characters, one technique is to use custom made element cubes to help them choose character attributes in a random way. Print and cut out the following shape. On the sides of the cube you can draw or input before printing images related to character attributes (e.g. faces, postures, occupations, emotions, etc). See examples in the next page

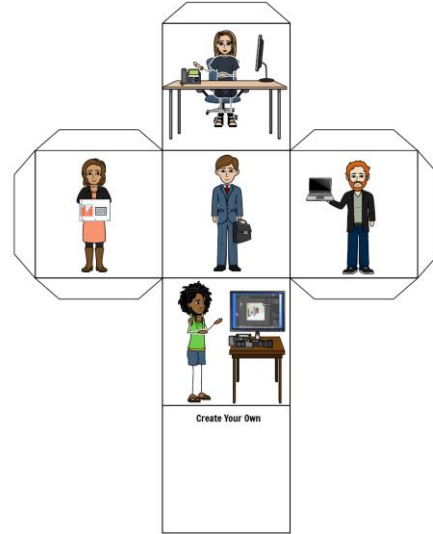


STORY LOGIC NET



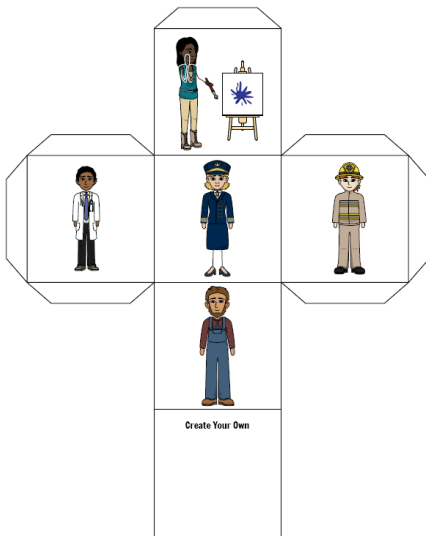
www.storyboardthat.com

StoryboardThat



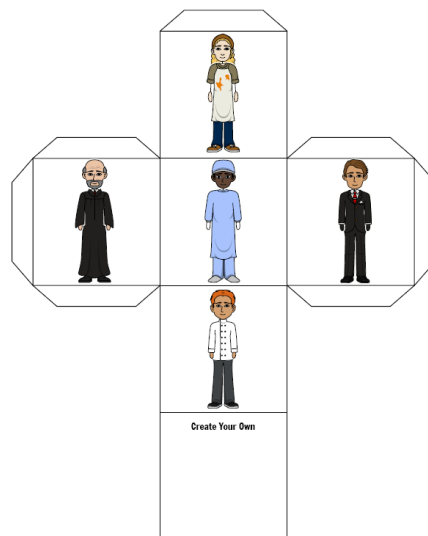
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https://test.storyboardthat.com/orig-privateboards/business-template-make-persona-cube/printtemplate/printonecell-worksheet?hide_cell_borders=true 4/4

STORY LOGIC NET

Creating a character – Concept Mapping

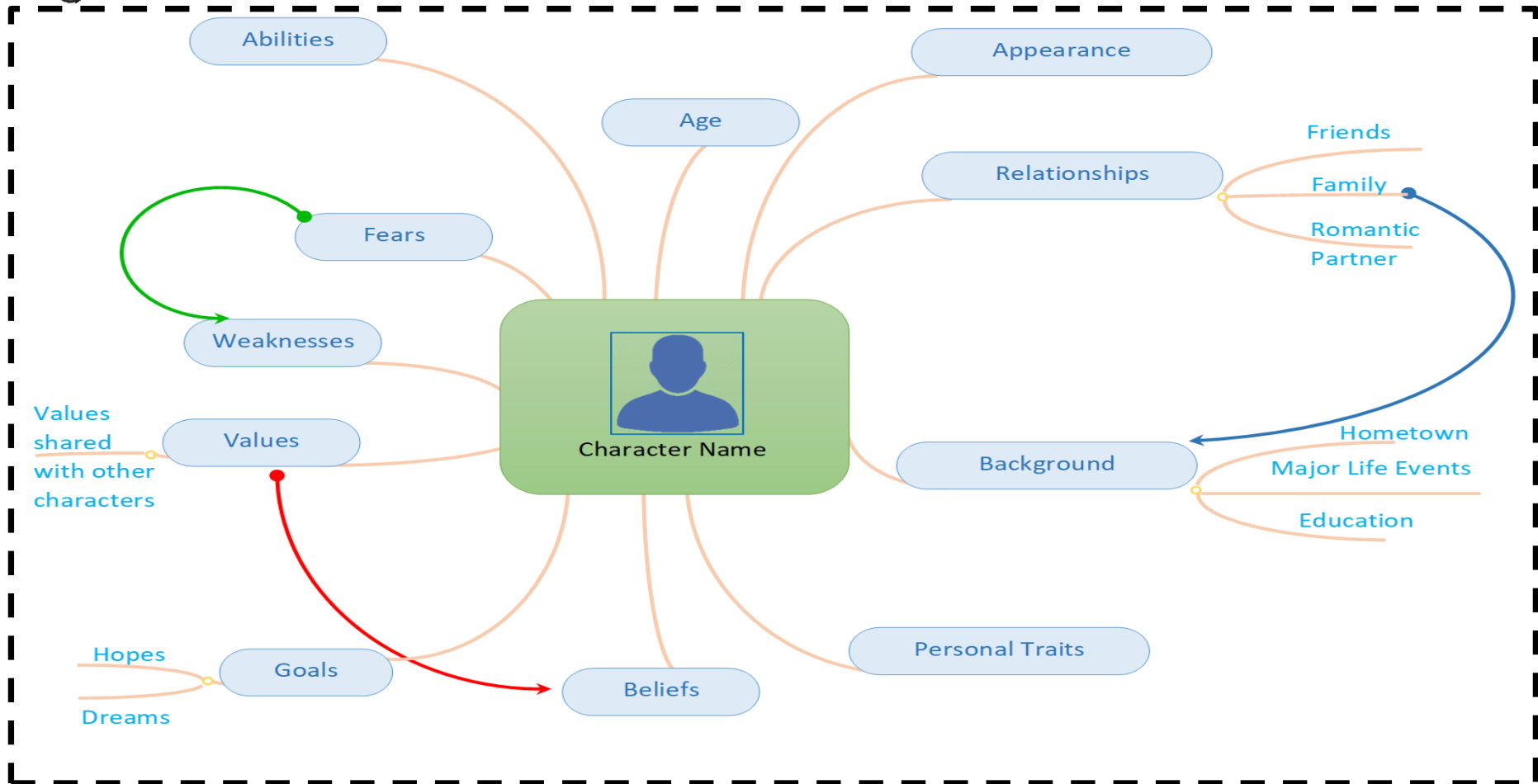
If students need help in creating their characters, one technique is to use concept maps to describe all their necessary aspects/elements.

You can use an empty board or paper (e.g. a flip chart) and draw your own concept map in a group/class situation.

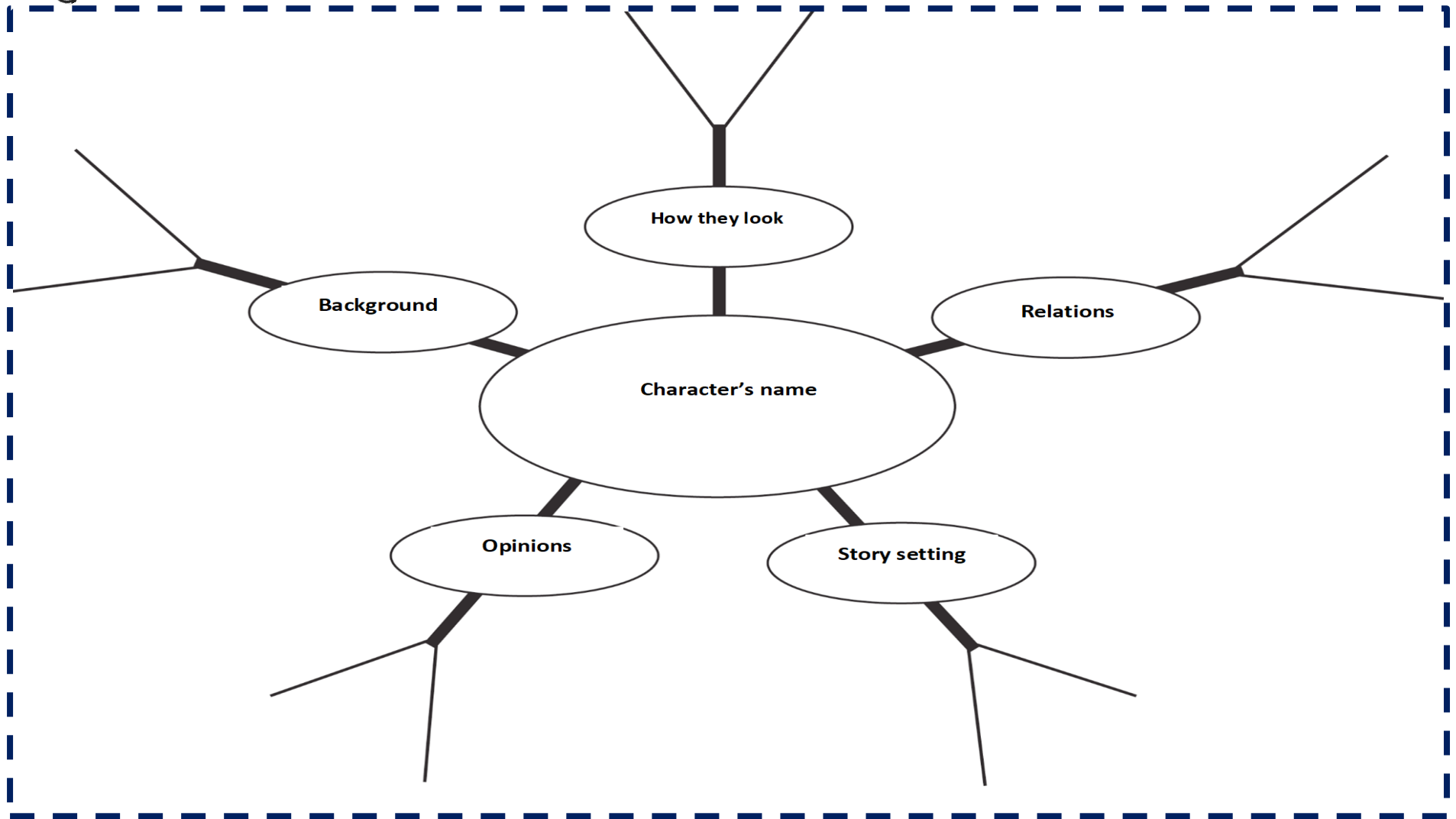
In case of individual students or groups of students, they can use a blank piece of paper (A4 or A3) in order to create their own maps, following a brainstorming session.

There are many templates which you can use to guide the students or print them out and distribute them to the students or even create your own, based on how simple, complex, abstract or analytic you want it to be. The choice can be based on the experience and the level of the students. See the provided examples. Feel free to print them out and use them as is or use them as guides to create your own.

STORY LOGIC NET



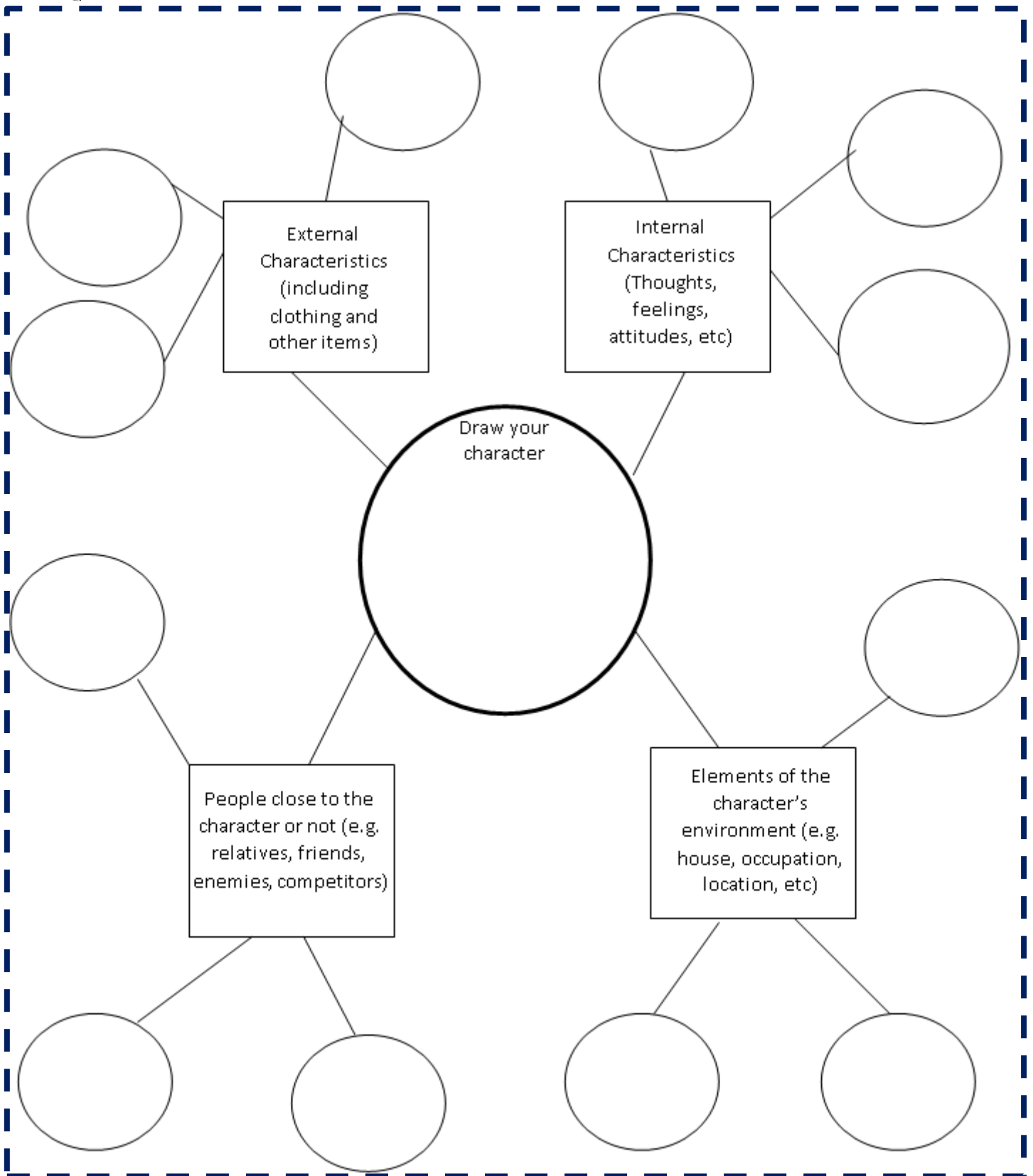
STORY LOGIC NET



STORY LOGIC NET



Add Rectangles and Circles to your convenience



STORY LOGIC NET



Concept map format of an empathy map.

How you look and feel:	What others think about you:
name:	
What you says and does:	How I feel about myself:

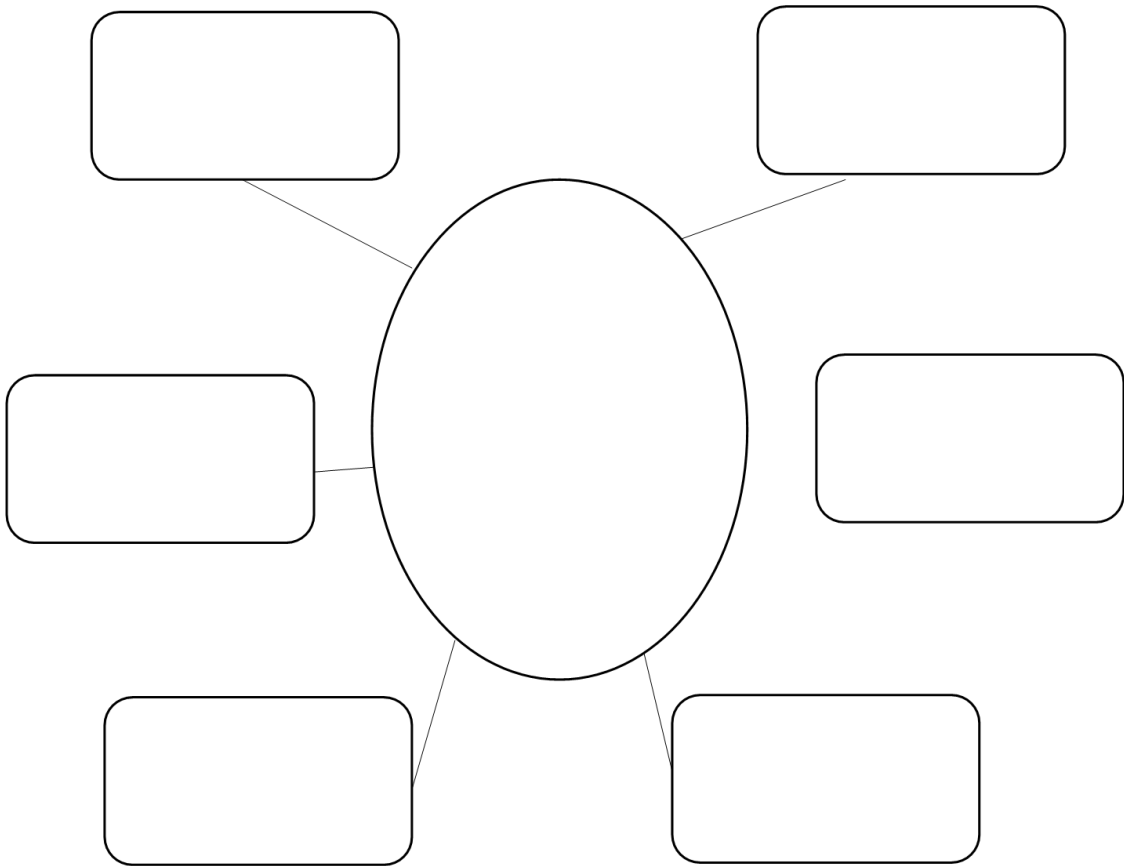
Describe how the character looks (outside) and how the character is (inside). Add boxes at your convenience



Character Profile

Outside

Inside





Creating characters – Protagonist vs Antagonist

PROTAGONIST



ANTAGONIST

	Antagonists are more difficult to deal with (and therefore more real and engaging) if they share some similarities with the protagonist.		Antagonists are the protagonists of their own story. However, not every antagonist will feel antagonism towards the protagonist.
Positive characteristics they don't share:	Conflict caused by their differences:	Positive characteristics they share:	Conflict caused by their similarities:
Negative characteristics they don't share:	Specific examples of conflict:	Negative characteristics they share:	Specific examples of conflict:
Positive characteristics they don't share:	Conflict caused by their differences:	Positive characteristics they share:	Conflict caused by their similarities:
Negative characteristics they don't share:	Specific examples of conflict:	Negative characteristics they share:	Specific examples of conflict:

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Protagonist

Pursues the primary goals of the plot of a story. He/she:

- Is driven by a goal, duty, or curiosity
- Has a relatable character flaw
- Loyal to cause, family, and allies
- Experiences change
- Brave and courageous
- Superior intelligence or strength
- Invokes trust or likeability

Antagonist

Stands in opposition to advancing the primary goals of the plot of a story. He/she:

- Is driven by a goal or duty, or a desire to avoid something
- Has a relatable character flaw
- Loyal to cause, family, and allies
- Adapts easily to obstacles and change
- Has a secret or important information
- Superior intelligence or strength
- Invokes feelings of unease or distrust

Antagonists can be: The nature (e.g. a storm), The personification of evil, The machine, The supernatural (e.g. a ghost), The mastermind, The bully, The monster, The authority figure

Instructions:

- Note down your story title at the top.
- Write down the character names in the shaded boxes on either side. Remember, protagonist and antagonist are relative terms; the antagonist is the protagonist of their own (life) story.
- List the negative and positive characteristics that each character possesses.
- Note down the conflicts that might arise from the differences or similarities between the characters.
- Create specific scene examples that demonstrate the conflict.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to utilize the ideas written in the back of the card.

The protagonist is the main character. An antagonist is an optional character who works against the protagonist and is often an equally strong character. Antagonists are a simple way to introduce conflict into a story, and the quickest way to create an antagonist who will fit in with the protagonist's plot, is to consider their relationship.

Antagonists who bear similarities to the protagonist are more difficult for the protagonist to deal with, because the character can't completely distance themselves from them, and can't knowingly treat them as "other" or "bad".

Giving the antagonist both positive and negative qualities can also make them more difficult for the protagonist to overcome, because it makes them more human and more likeable.

In order to use this worksheet:

1. Note down your story title at the top.
2. Write down the character names in the shaded boxes on either side. Remember, protagonist and antagonist are relative terms; the antagonist is the protagonist of their own (life) story.
3. List the negative and positive characteristics that each character possesses.
4. Note down the conflicts that might arise from the differences or similarities between the characters.
5. Create specific scene examples that demonstrate the conflict.

The empty template can be also found at:

<https://www.eadeverell.com/wp-content/uploads/06.-Protagonist-and-Antagonist.pdf>

Suggestions

1. As an exercise, ask the students to create an antagonist of themselves.
2. Pose reflective questions to assist the students. Highlight qualities of the protagonist or the antagonist and guide them to find their opposites..
3. Select character pairs from known stories that the children like and try to demonstrate their protagonist-antagonist relationship
4. The Antagonist doesn't have to be always a "bad guy". He/she can have some good in him/her.
5. Balance the power or the significance of the antagonist. If he/she "loses" easily to the protagonist or loses despite being more powerful, the story becomes awkward

STORY LOGIC NET

Scenes

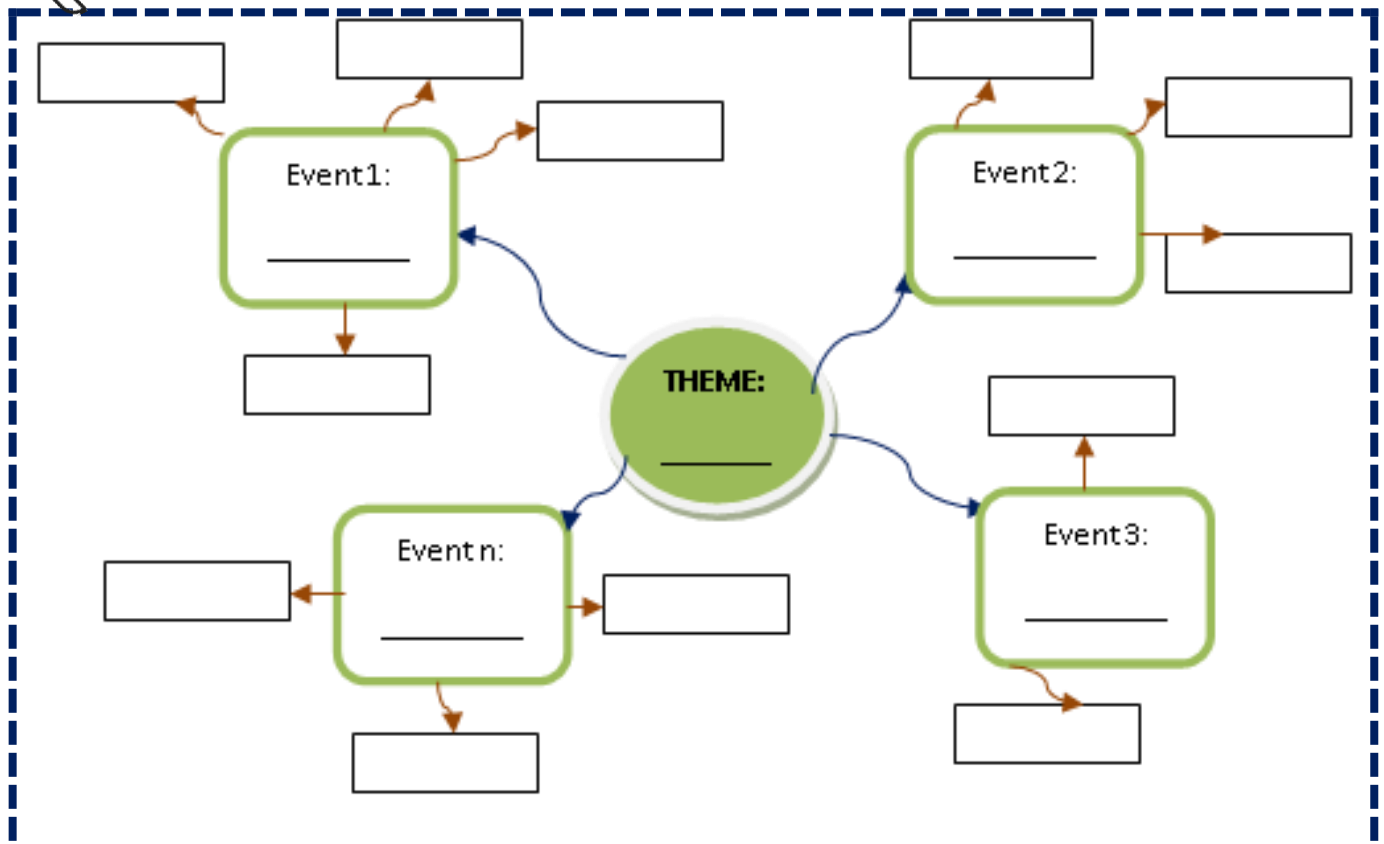
A scene is a part of a story where the character or characters engage in action or dialogue. It doesn't necessarily mean a different location, but merely "something different happening" or "another point of view", "another time".

A scene includes various elements, such as: Actions, Thoughts, Dialogue, Emotions, Location and items in the location.

In this toolkit you can find various templates to help you organize your thoughts and ideas in order to create scenes for your stories. Some are self-explanatory in the form of a card.

You can combine suggestions from the toolkit. For example you can design scenes with concept maps and use a timeline to connect them.

Creating scenes an events– Concept Map



Quick tips

1. Use any tools or even a piece of paper to create a concept map like this
2. Think of events, even if they will not be included in the final story
3. For each event describe the 5Ws (Who, Why, Where, What, When)
4. Create as many events as you like
5. Chose the events best suiting your story idea

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill it in as they like, following the tips on the back side of the card. It might be helpful to create maps like the example on the card, using blank paper sheets.

Design as many scenes as you wish and then combine some or all of them to create a coherent story. Examine and decide how they can connect to each other, how the transition from one to another can be more interesting and/or realistic

Suggestions

1. Advise the students to work on individual scenes which include the characters they have designed. Then they can select some of them and put together a story
2. Give simple ideas to the students for creating scenes. For example “Picture your character in his/her home on a normal day and provide description”.
3. Assist the students through reflective questions in connecting character features with scenes. For example, can a rebellious character have a very tidy bedroom?



Creating scenes an events– Timeline

THEME:	
- Time, place	
- Description	
- Events	
- Questions	
...	
- Time, place	
- Events	
- Conflicts	
- Dilemma	
...	
- Time, place	
- Events	
- Turning point	
- ...	
- Time, place	
- Events	
- Lessons	
- Questions	
- etc	

Quick tips

1. Use any tools or even a piece of paper to create a time line like this
2. Think of events, even if they will not be included in the final story
3. For each event describe the corresponding elements
4. Add as many elements as you like in each case
5. Put the Events in a time order, extending the timeline as much as you wish
6. Step back and examine your sequence. Decide which events you want to keep.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill it in as they like, following the tips on the back side of the card.

Reflection on the result is important. Make sure that the flow of events in time makes sense

Suggestions

1. Consider starting with a timeline on which only event titles will be written in a sequence. Then work your way with each scene, based on the titles
2. Create individual scenes with the desired approach (e.g. use concept maps) and then create a timeline to attach them on. It is not mandatory to use all the designed scenes
3. Draw a simple line on a large piece of paper. Use post-it notes or pieces of paper, each corresponding on a different scene and place them on the line. Feel free to change the sequence at your liking
4. A nice touch on the previous idea is to use a color marker to highlight the significant events, milestones, scenes of your story and thus have an idea on which ones you should pay more attention to.



Five W's Chart

1 What happened?	2 Who was there?	3 Why did it happen?
4 When did it happen?	5 Where did it happen?	

Instructions

Use 2-3 sentences to describe each element of the table. Then put them together and you have a complete scene for your story. Borrow elements from your characters' traits

All 5 elements are necessary in order to have a complete scene description

Use one card for every scene

STORY LOGIC NET

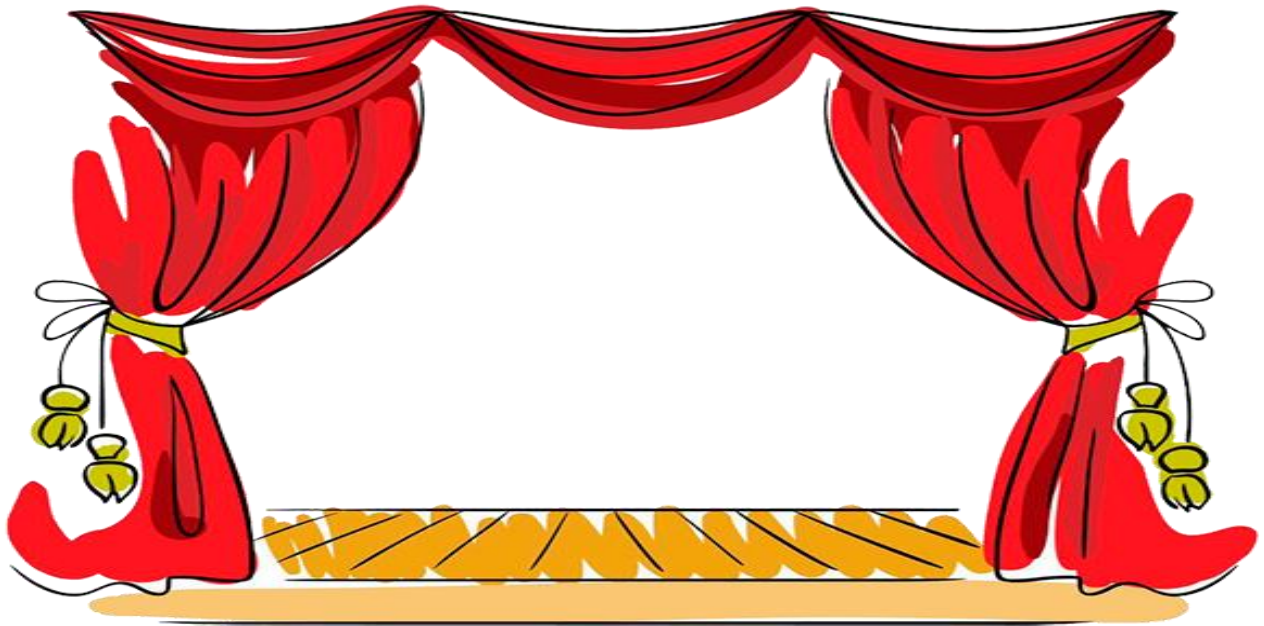
Instructions

Print out the card and give it to a student or a group of students. Ask them to fill it in as they like, following the instructions on the back side of the card.

Suggestions

1. A variation of this technique require that you ask the “Why” question 5 times in order to achieve a deeper reasoning for the situation
2. Another variation add the 2H element. That is “How” and “How much”. Add these questions on the side when it seems appropriate or worth it





Instructions

1. Visualize your scene as if you were in a theatrical play as a spectator
2. Draw your scene (actors, props, scenery)
3. Try to explain to yourself why everything that you drew needs to be there
4. Describe it into words
5. Use it for your story

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to draw their scene and then put it into word on the bottom part of the card

Sometimes it is easier for the student to visualize/picture the scene first and then describe it in a verbal format, than follow the opposite approach

Suggestions

1. As an exercise, you can present scenes from theatre performances, films or even illustrated books and ask them to describe them in order to familiarize themselves with the technique. As questions in order to guide them in recognizing all the important or not details
2. The drawing can be very draft or vague. No artists are required for this exercise.
3. Try creating a collage with pictures from magazines, stickers and other resources



Feel your scene					
Topic/Scene _____					
See	Hear	Touch	Taste	Smell	

Instructions

1. Give a title to your scene and put it in the "Topic" cell
2. Imagine that you are part of the scene
3. Describe using 2-3 sentences what you feel with each one of your senses.
4. Use this material for your story

STORY LOGIC NET

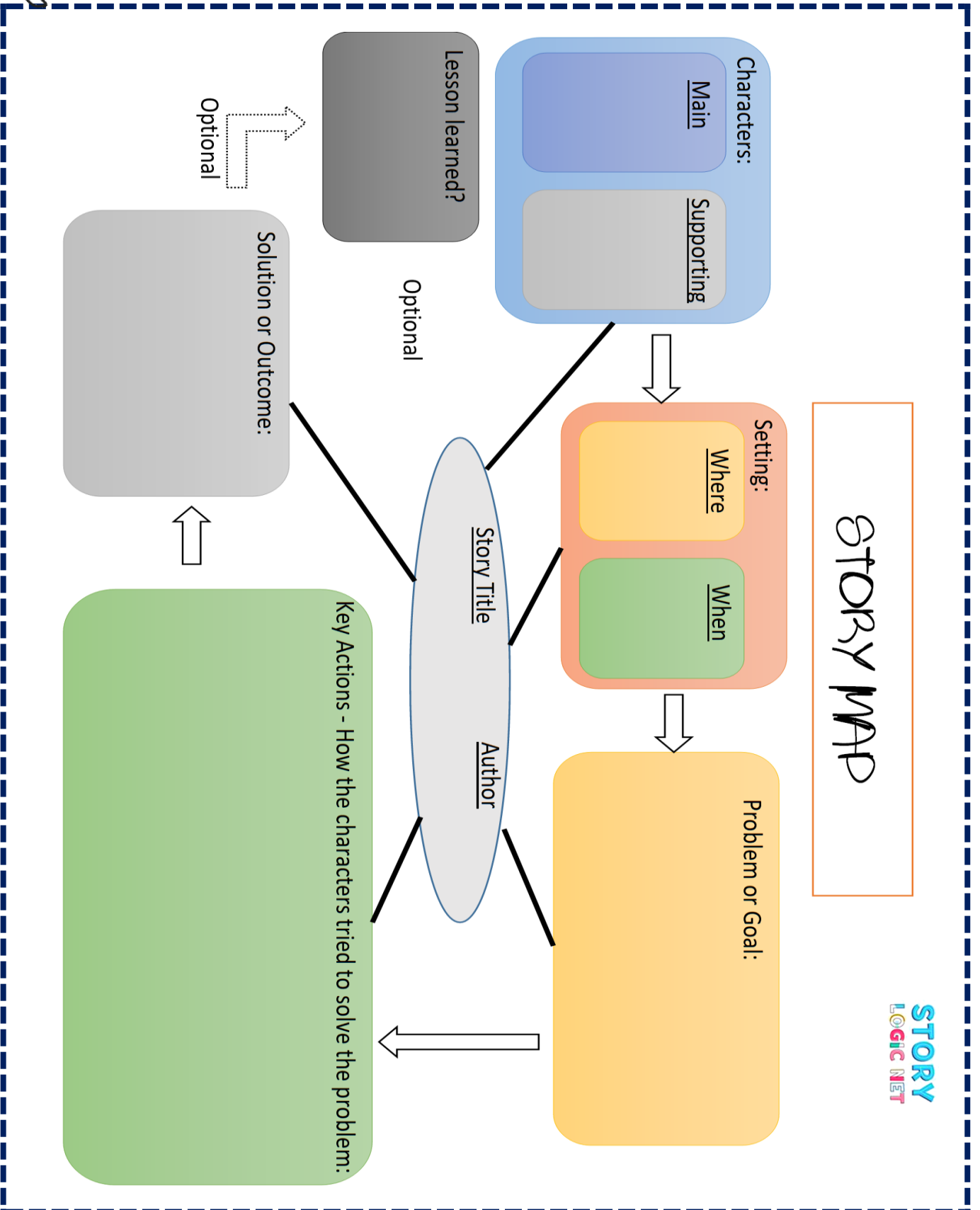
Instructions

Print out the card and give it to a student or a group of students. Ask them to close their eyes and imagine that they are part of it. Then ask them to describe it using their senses.

Sometimes it is easier for the student to visualize/picture the scene first and then describe it in a verbal format, than follow the opposite approach. In this case, they are asked to really project themselves in the scene.

Suggestions

1. As an exercise, you can ask the students to take the part of another character in the scene and repeat the description
2. Ask them to change roles (e.g. protagonist, observer, a little rabbit hiding behind a bush, etc)
3. Ask provocative questions to guide the children. For example, "How did the air smell?", "How did the sword feel in your hand?", "what colors would you see?"



STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill in the blocks in order to create an overview of their story.

A Story Map is a chart which contains the absolutely necessary elements in order to create a complete story. It is useful for the novice writers who find it difficult to structure their stories. It is a method of visualizing the fundamental thoughts of a potential writer and see how coherent they are

Suggestions

1. Try this approach if Freytag's pyramid is not working
2. Combine templates (e.g. this and Freytag's pyramid) to see what best suits your students
3. You can create your own story maps, adding more boxes, based on how advanced the students are and what your aim is



Story Map

Title _____ Author _____

Main Characters

Setting

Statement of Problem

Summary of the Beginning of the Story

Summary of the Middle of the Story

Summary of the Ending of the Story

Statement of the Solution (directly related to the problem)

Story main Message

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill in the missing information in order to create an overview of their story.

A Story Map is a chart which contains the absolutely necessary elements in order to create a complete story. It is useful for the novice writers who find it difficult to structure their stories. It is a method of visualizing the fundamental thoughts of a potential writer and see how coherent they are

Suggestions

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2. Combine templates (e.g. this and Freytag's pyramid) to see what best suits your students
3. You can create your own story maps, adding more boxes, based on how advanced the students are and what your aim is



Story Pyramid

Main Character (Name)

Two words describing this character

Three words describing the setting or place

Four words describing an important event

Five words describing the main idea or the importance of this event

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students. Ask them to fill in the missing words in order to create an overview of their story.

The Story Pyramid is a graphic organizer in which each line has one more word than the previous line, thereby forming a pyramid shape. Readers are guided to write down the main elements of their stories in a structured and creative manner.

There are various versions of this template (see the toolkit for others) and you can also create your own, adding more lines (each containing one more word than the previous



Story Pyramid

Main Character (Name)

Two words describing this character

Three words describing the problem or goal

Four words describing an important event

Five words describing another important event

Six words describing the ending or how the problem was solved

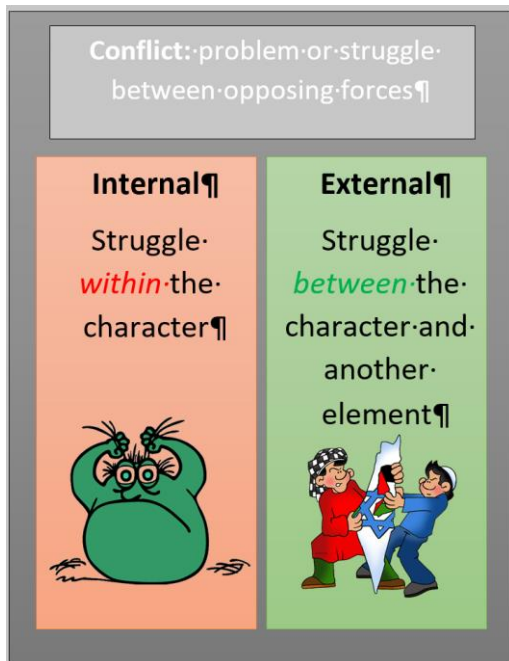
STORY LOGIC NET

Instructions

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The Story Pyramid is a graphic organizer in which each line has one more word than the previous line, thereby forming a pyramid shape. Readers are guided to write down the main elements of their stories in a structured and creative manner.

There are various versions of this template (see the toolkit for others) and you can also create your own, adding more lines (each containing one more word than the previous



Using internal and external conflict in stories

1. Make both types of conflict obstacles

What interior faults get in a character's own way? And what events beyond their control?



2. Plan how both types of conflict relate

E.G. Does a character's short temper affect resolution in an explosive work disagreement?



3. Make characters' inner conflicts clash

How do characters' key faults (e.g. being too abrasive or not speaking up enough) clash?



4. Use greater and lesser conflicts

What smaller conflicts might arise as your characters grow and develop over time?



5. Plan key conflicts into character arcs

Create character profiles including summaries of major and minor conflicts they could encounter.



Create character profiles and an easy story outline:
www.nownovel.com/start-writing-a-book

Quick tips

- Tension: Because of conflict's uncertainty, we want to know how it resolves and keep turning pages to find out
- Stakes: Conflict suggests worst-case outcomes and makes resolution urgent (the hero must overcome the antagonist/environment or themselves 'or else...')
- Character development: Conflict allows for dramatic incidents and confrontations that test characters and cause them to learn and adapt

HOW?

1. Inner/External types of obstacles
2. Inner/External conflicts influence one another
3. Characters oppose inner conflicts
4. Multiple, related inner/external conflicts
5. Plan character arcs together with inner/external conflicts e.g.

STORY LOGIC NET

Instructions

Print out the card and give it to a student or a group of students as a helping prompt in order to understand what a conflict is and what types of conflicts exist. Conflict is opposition and struggle, whether between characters who have opposing goals, or between a character and their own inner demons. Sometimes conflict lies between characters and their environment.

Conflict supplies the stakes and odds that create rising and falling action. Conflict also is a crucible in which characters can grow and change. Through facing inner and/or external adversity, characters gain new insights and strengths. They overcome flaws or give in to them. Conflict is thus a key agent of change

Use the following information to assist the students through a reflective/guided discussion:

- **Internal Conflict:** It is a common type of conflict, usually based on inner feelings and/or values. The character struggles with a choice, decision, or issue they must face and deal with.
- **External Conflict:**
 - Person against person. This is the most common type of conflict, usually between the protagonist and the antagonist
 - Person against nature. The protagonist struggle against the forces of nature or external environment. This is common in survival stories.
 - Person against society. For example, the main character stands up to support his beliefs and struggles against society or a group of people.
 - Person against the supernatural. Similar to “Person against nature”, but for or with supernatural on difficult to understand elements (e.g. sorcery).
 - Person against technology. A conflict rising from a new discovery, a scientific breakthrough, etc.

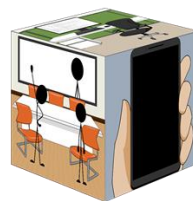
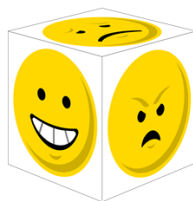
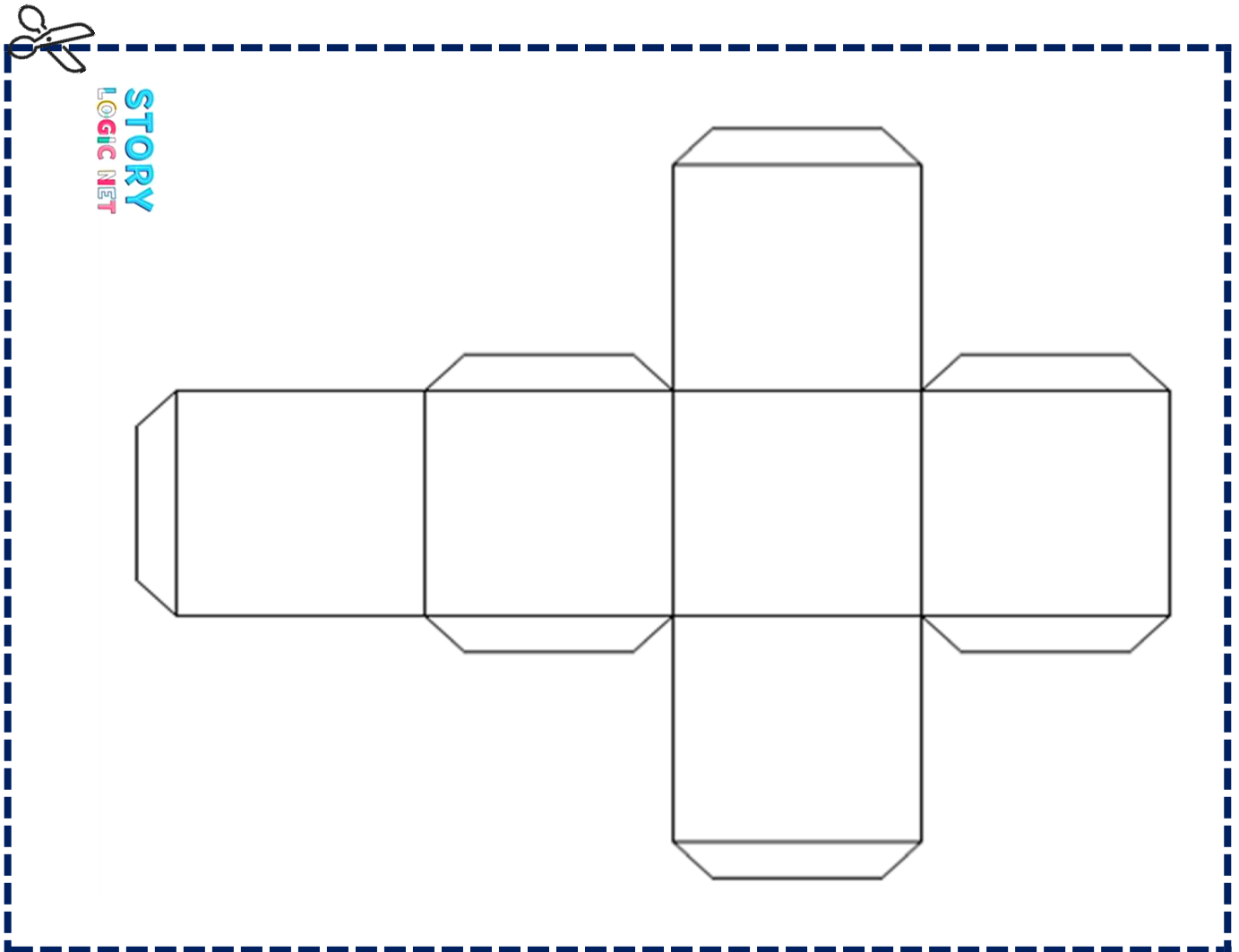
Also consult the following TedEd video which explains external and internal conflict

<https://ed.ted.com/on/2AiUn1bS>

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Designing Story Elements– Writing Prompts

Write down random characters, places/situations, and conflicts/emotions in small pieces of paper or on the sides of a cube. The students throw the cubes (as dice) and pick one of each randomly and use them to create their story. Use the following template



Examples:

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Designing Story Elements– Writing Prompts 2

Use normal dice with a template like the following which you can create choosing your own elements in a normal word processor.



	Who?	Where?	What?	When?

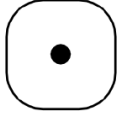

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Here are some examples to get you going:

	Who?	Where?	What?	When?
	 a super hero	in jail	someone is lost	present
	 a witch or wizzard	in the desert	characters are in the middle of a storm	past
	 your group	in space	characters are shrunk	future
	 an actor	on a boat	characters have no ressource left	present
	 a character of your choice	at school	characters find a strange box	past
	 an athlete	in the jungle	characters find themselves in the middle of a fight	future

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Roll-a-Story!

Rolled #	Character	Setting	Problem
	a two-headed monster	inside a hidden cave	found an unlucky penny
	a fire-breathing dragon	at a farm	was chased by a tornado
	a beautiful princess	by a lake	got lost in space
	an ugly toad	in a hot desert	got separated from his/her friend
	a handsome knight	in a dark forest	ate a poisoned berry
	a grumpy bear	at a magical castle	lost his/her memory

Directions: Roll the dice THREE times, once for each column, to mix-and-match different story elements. Record each story element on the graphic organizer, along with any additional story ideas!

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ROLL A STORY

						
MAIN CHARACTER						TALKING PENCIL 
SETTING		BOWLING ALLEY 		CRUISE SHIP 		
PROBLEM	GOT EATEN BY A SNAKE 	TORNADO HIT 	HUGE FIRE 	GOT LOST 	GOT CAUGHT IN A TRAP 	TURNED INTO A TOMATO 

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Designing Stories– Storycubes

Use the original storycubes (www.storycubes.com) or create your own using drawing and/or images and the cube template (see <https://www.thecrafttrain.com/roll-a-story-creative-writing-dice/>) and other activities in the toolkit. Select 9 cubes for the student to throw and use the following templates for creating a story



Name: _____

Grade: _____

Activity: Story Elements

Writing Short Stories with Rory's Cubes

Cube#1	Cube#2	Cube#3	Cube#4	Cube#5	Cube#6	Cube#7	Cube#8	Cube#9

REMEMBER: Good short stories have a clear beginning, middle, and end. They include a title, characters, setting, a problem, and solution.

Brainstorm before you write:

Title: _____

Character(s)	
Setting	
Problem	
Solution	

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Name: Number: Date:

Story Cubes

How to Play:

1. Roll all 9 cubes and look at the face up images. Pick an image that will be the starting point for your story.
2. Draw the face-up images in the boxes below.
3. Beginning with "Once upon a time..." make up a story that somehow links together all 9 face-up images.
4. Use neat handwriting.

□	□	□	□	□	□	□	□	□
---	---	---	---	---	---	---	---	---

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Storytelling with Rory's Story Cubes®

_____ (Title)

By: _____

(Author)

Once upon a time, _____ (Setting)

Cube 1	
Cube 2	
Cube 3	
Cube 4	
Cube 5	
Cube 6	
Cube 7	
Cube 8	
Cube 9	

_____ . The End.

(Conclusion)





Storytelling with Rory's Story Cubes® Actions

_____ (Title)

By: _____ (Author)

Once upon a time, _____ (Setting)

Cube 1	Present:	_____
	Past:	_____
Cube 2	Present:	_____
	Past:	_____
Cube 3	Present:	_____
	Past:	_____
Cube 4	Present:	_____
	Past:	_____
Cube 5	Present:	_____
	Past:	_____
Cube 6	Present:	_____
	Past:	_____
Cube 7	Present:	_____
	Past:	_____
Cube 8	Present:	_____
	Past:	_____
Cube 9	Present:	_____
	Past:	_____

_____ . The End.
(Conclusion)

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Collaborative writing with Storycubes

Use the original storycubes (www.storycubes.com) or create your own using drawing and/or images and the cube template (see <https://www.thecrafttrain.com/roll-a-story-creative-writing-dice/>) and other activities in the toolkit. Select 9 cubes for the student to throw and use the following templates for creating a story.

Each student uses 3 cubes and writes the corresponding part of the story

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Part 1

Part 2

Part 3

