

HOW TO tell stories

CARD-SET

PRACTICAL & HELPFUL

This card set offers you all the basic information you need to work with and develop your own interactive stories.

From creativity and brainstorming methods for finding ideas, to characterising the characters, to creating your own plot and the final creation of an interactive story - you will find all the important steps on these compact cards. And if something is missing, the storytelling lab at www.edutales.eu/storytelling-lab will help you with all the necessary details.



FINDING IDEAS

CREATIVITY &
BRAINSTORMING

CRAZY 8

FINDING IDEAS

CREATIVITY &
BRAINSTORMING

FREEWRTING

FINDING IDEAS

CREATIVITY &
BRAINSTORMING

WORD-SAFARI

FINDING IDEAS

CREATIVITY &
BRAINSTORMING

HEADSTAND-
METHOD

FINDING IDEAS

CREATIVITY &
BRAINSTORMING

BRAINSTORMING/
BRAINSWRITING

FINDING IDEAS

CREATIVITY &
BRAINSTORMING

FROM PERSON
TO STORY

CRAZY 8

8 ideas in 8 minutes

Material: Stopwatch, paper and pen

Time: 8 minutes

Realisation: A piece of paper is folded three times. The paper is folded three times in the middle to make eight squares. You now have one minute per square to write down the title of a story. The squares **MUST** be filled in. Because it is the craziest ideas that produce the best approaches.

FREEWRTING

Material: Pens, paper, stopwatch

Time: 4 minutes

Realisation: Two topics that are to be selected (e.g. household and environment) and included in four sentence starters (household and environment have... / want... / can... / it is a pity that household and environment...). You have one minute per sentence to freely write down your thoughts about it. After that, the next sentence is started immediately. Free writing can help to loosen blockages in thinking.

WORD-SAFARI

Material: pen, paper

Time: Fixed period of time, e.g. 1 day.

Realisation: Whether in the supermarket, on the bus or in magazines - words and statements that catch your eye or that you hear are recorded and analysed after a certain period of time. Could these be interesting for a story? How could they be put into context? Or do these words perhaps set other ideas in motion?

HEADSTAND METHOD

Material: Paper and pen

Time: approx. 15-20 minutes

Realisation: The headstand method starts from the bad and tries to make a situation worse, e.g. you want to find ideas on which way the main character can get to the top. For the method, the tables are turned and the question becomes: „In what way does the main character go down?“ Record your ideas in writing. Finally, the negative ideas are only turned into positive ones.

BRAINSTORMING

Material: Paper, pen

Time: approx. 20-30 minutes

Realisation: On a blank piece of paper, chaotically or already sorted, write down all the ideas that come to your mind on a certain topic. In an extended version („brainwriting“), the ideas written down can then be passed on to other people. In this way, everyone can add their own ideas and suggestions. This way, everyone can record their own ideas and suggestions for the others and give creativity a further boost.

FROM THE PERSON TO THE STORY

Material: paper and pens

Time: fixed period of time, e.g. 1 hour

Realisation: Observe passers-by (e.g. in the pedestrian zone). Look for special features, mannerisms, accessories, etc. and use what you have seen for your own story idea. Possible questions: Where could the person come from? What does he or she do? Why is she wearing a noble coat/holey trousers...?

DIDACTIC
SCENARIOS

**POINT & CLICK
ADVENTURE**

DIDACTIC
SCENARIOS

ESCAPE GAME

DIDACTIC
SCENARIOS

GAME BOOK

DIDACTIC
SCENARIOS

**INTERACTIVE
AUDIO PLAY**

DIDACTIC
SCENARIOS

**INTERACTIVE
PODCAST**

DIDACTIC
SCENARIOS

**INTERACTIVE
VIDEO**

POINT & CLICK ADVENTURE

Point & click adventures are a popular genre of video games in which users mainly use the mouse. Often there are puzzles to solve, people to talk to and control their conversation, or objects to find - all by „pointing and clicking“. With the help of the tool H5P (see tools card), you too can develop your own Point & Click Adventure.

ESCAPE GAME

An Escape Game is based on the Point & Click Adventure (see card about Point & Click Adventures). However, the goal is not an „ordinary“ adventure, but the escape from a thematically specific room in a specific amount of time. Here, too, certain objects have to be found and combined with each other or puzzles have to be solved - always with the aim of freeing oneself from the „escape“ situation within the time limit.

GAME BOOK

A game book is a book (printed or digital) in which the reader can influence the course of the action. At the end of a passage, the reader is offered various options. Depending on the choice, the reader continues reading at another point in the book and thus influences the plot and possibly also the outcome of the story. With the tool „Twine“ (see tools cards) and with the help of our Storytelling Lab, you can easily create your own html-based game books.

INTERACTIVE AUDIO PLAY

An interactive audio play is an audio story in which the listeners can influence the course of the action. At the end of a passage, the listener is offered various options. Depending on the choice, the listener continues listening at a different point and thus influences the plot and possibly also the outcome of the story. With the tool „H5P“ (see tools cards) and with the help of our Storytelling Lab, you can create your own interactive audio plays.

INTERACTIVE PODCAST

An interactive podcast is a series of audio contributions in which the listeners can influence the course of events. At the end of every passage they hear, the listeners are offered various options. Depending on the choice, they continue listening at a different point of the story and thus influence the course of the podcast.

With the tool „H5P“ (see tools cards) and with the help of our Storytelling Lab, you can create your own interactive podcasts.

INTERACTIVE VIDEO

An interactive video is a film in which the viewers can influence the course of the content. At the end of a certain film scene, they are offered various options. Depending on the choice, the viewer continues watching at a different point (usually a new clip) and thus influences the course of the film and possibly its outcome. With the tool „H5P“ (see tool cards) and with the help of our Storytelling Lab, you can create your own interactive videos.

NARRATIVE

BASICS

STORY
STRUCTURE

NARRATIVE

BASICS

STORY
STRUCTURE

NARRATIVE

BASICS

EMBELLISH
STORIES

NARRATIVE

BASICS

BUILDING
TENSION

NARRATIVE

BASICS

STRING-OF-
PEARLS-MODEL

NARRATIVE

BASICS

BRANCHED
STORY-MODEL

STORY STRUCTURE I

- **Introduction:** introduction of main character and their world, something disturbs the usual course and triggers action
- **Rising action:** Transition from familiar surroundings/familiar patterns of action into the unknown/new.
- **Main part:** Describes the main character's undertakings to achieve a set goal, getting to know new allies, emotional development of the main character, overcoming hurdles, „struggle“ against evil/the unknown.

STORY STRUCTURE II

- **Central crisis:** Occurs in the course of the main part - one gets closer to the goal, then everything collapses or one is hopeless and suddenly finds a way to solve the problem
- **Climax:** Turns central crisis around again; hope becomes loss/ loss becomes hope - conflict resolution with good or bad outcome
- **Conclusion/epilogue:** Open questions are clarified, „homecoming“ of the heroic figure, depicting inner/outer changes.

EMBELLISHING STORIES

- Use compound adjectives to make stories more vivid (rock-hard, ice-cold, ...)
- Varied sentence beginnings (suddenly, then, all at once, finally, etc.)
- Verbatim speech (express emotions, illustrate the inner life of the characters)
- Avoid duplications, instead look for alternative words/synonyms

BUILDING TENSION

- Creating question and exclamation sentences in the form of literal speech/an inner monologue („What am I supposed to do? ...“)
- Leave story elements unclear for a while (Did the character make it?)
- Let the reader know about a danger that the character does not yet know about.
- Leave the character of a character unclear (Is he good or bad?)
- Set cliffhangers
- Create new problems by trying to solve them

STRING-OF-PEARLS MODEL

The first & third acts are identical with a classic plot structure. The second act is a pseudo-linear model because it offers interactive/branched paths (pearls) without losing the linear plot line. There is only one possible entrance and exit to each bead. In between, you are free to offer different storylines. After the bead has been exited, you can continue the plot linearly and then embed further beads with new nodes if necessary.

BRANCHED STORY-MODEL

The model turns away from the linear plot structure and offers different strands or The model turns away from the linear plot structure and offers different strands or nodes that develop the stories in different directions. Accordingly, the decisions that users make at different nodes can have serious consequences for the further course of the story. They intervene and actively intervene in the development of the development.

CHARACTERS

ARCHETYPES

THE HERO FIGURE

CHARACTERS

ARCHETYPES

THE EXPLORER
FIGURE

CHARACTERS

ARCHETYPES

THE LOVE
INTEREST

CHARACTERS

ARCHETYPES

THE MENTOR
FIGURE

CHARACTERS

ARCHETYPES

THE ATTACHMENT
FIGURE

CHARACTERS

ARCHETYPES

THE EVERYMAN
FIGURE

THE HERO FIGURE

The goal of the hero figure is usually to make his or her own life or world a little better. In doing so, they usually encounter all kinds of challenges and hurdles that make the path to the desired goal difficult. The most relevant character traits of heroic figures are courage and perseverance. These the character does not have to have from the beginning, but can also be acquired in the course of the plot.

THE EXPLORER FIGURE

As the name suggests, the explorer figure is eager to discover and driven by curiosity. He or she is constantly on the lookout for self-realisation and adventures in order to be able to feel freedom and independence. This figure is not necessarily looking to find something, but simply because he or she loves the act of searching. Some are also explorers within themselves, constantly presenting themselves with new (mental or intellectual) challenges.

THE LOVE INTEREST

The love interest strives for pleasure, affection and togetherness among people. She wants to love and be loved and dislikes being alone.

THE MENTOR FIGURE

The mentor figure takes on an advisory or accompanying role. Sometimes the the two archetypes of the „mentor“ and the „magician figure“ coincide and are combined in one person (e.g. Professor Dumbledore in „Harry Potter“ or Gandalf in „Lord of the Rings“). Mentors are often portrayed as older people who strive to pass on knowledge and support the main character.

THE ATTACHMENT FIGURE

The attachment person is a character who accompanies the heroic character. Whether in the role of a friend or a teammate. The fact is that they have a close alliance and share common goals. Often the caregiver takes on a protective role, but at the same time can also set rules and guidelines, or at least remind them of them.

THE EVERYMAN FIGURE

The everyman figure is often also called the anti-hero. He or she is a normal person who, for some unknown reason, suddenly has to support the hero character or overcome unplanned hurdles and obstacles. He or she can be a main character or a supporting/accompanying person.

As a rule, she does not want to improve the world (like the hero character, for example), but only to get out of the difficult situation. Accordingly, she has no moral reference to the situation.

CHARACTERS

ARCHETYPES

THE
UNPREDICTABLE
FIGURE

CHARACTERS

ARCHETYPES

THE OPPOSING
FIGURE

CHARACTERS

ARCHETYPES

THE RULER
FIGURE

CHARACTERS

ARCHETYPES

THE MAGIC
FIGURE

CHARACTERS

ARCHETYPES

THE CREATOR
FIGURE

CHARACTERS

ARCHETYPES

THE JOKER

THE UNPREDICTABLE FIGURE

The unpredictable figure is, as the name suggests, unpredictable. Reactions are accordingly based on improvisation. The person of the unpredictable is often very humorous and creative, but also very impulsive and sarcastic.

THE OPPOSING FIGURE

The opposing character has other plans than the hero character and wants to thwart the planned intentions. The role of the opposing character is known to criticise society, sometimes stands outside of it and goes its own (often shocking) ways that do not correspond to the "mainstream". In some cases, he or she is not characterised by malice at all. Instead, he or she is simply convinced that HE or SHE is the one who thinks right. In other words, from its point of view, it is the heroic figure.

THE RULER FIGURE

As the name suggests, the ruler figure is a person who is already powerful or striving for power and control. This archetype has the desire to shape and perfect politics/economy/company/family etc. according to his personal ideas. The figure usually has a leading position, usually also social influence.

THE MAGIC FIGURE

The magic figure has an advisory function, but at the same time it also stands for change, magic and visions. The magic figure can help the hero to move forward and/or to master his own challenges with magic potions/advice/visions etc.

THE CREATOR FIGURE

The creator figure is a being who wants to create something that has a great and preferably long-term value. The figure often holds on to a vision that it desperately wants to realise. It is creative, with vision and is usually very afraid of lack of imagination.

THE JOKER

The joker is a witty, entertaining, sometimes a little scatterbrained and chaotic person who provides humorous moments. The character stands for the opposite of boredom.

CHARACTERS

CHARACTERISATION

CHARACTER-
TRAITS

CHARACTERS

CHARACTERISATION

CHARACTER-
TRAITS

CHARACTERS

CHARACTERISATION

CHARACTER-
TRAITS

CHARACTERS

CHARACTERISATION

DEVELOPING
A CHARACTER

CHARACTERS

CHARACTERISATION

GIVE THE FIGURE
A CHARACTER

CHARACTERS

CHARACTERISATION

DRAWING
CHARACTERS

LIST OF CHARACTER TRAITS I

family oriented, superstitious, charming, childish, determined, constructive, kind, flexible, enigmatic, shy, dreamy, wild, brash, mad, pushy, optimistic, modest, majestic, quirky, lateral, timid, tender, careful, dogged, forward-looking, elegant, resilient, impartial, carefree, fearless, thin-skinned, original, self-critical, unworldly, slimy, desperate, weak...

LIST OF CHARACTER TRAITS II

reckless, clumsy, emotional, defiant, cold, discouraged, know-it-all, sarcastic, dissolute, unimaginative, suspicious, bold, religious, unreliable, haughty, murderous, cowardly, over-cautious, doubtful, mendacious, wasteful, changeful, obsessive, petty, slovenly, arrogant, vulgar, irritable, dishonest, spiritless, whimsical, evasive, diccurious, domineering, manic-depressive, unrealistic, depressive, unrealistic, narrow-minded, athletic, vindictive, aimless, cheeky, unpredictable, sensitive,

LIST OF CHARACTER TRAITS III

negative, stupid, vacillating, immature, snooty, resigned, grim, boastful, sneaky, affectionate, withdrawn, shy, chatty, nervous, snobbish, reserved, untidy, nagging, lazy, rude, ignorant, unfriendly, prejudiced, inquisitive, envious, thrifty, humorous, adventurous, chaotic, vain, superior, rebellious, annoying, conscientious, communicative

DEVELOPING A CHARACTER

Questions that help with the development:

What is the name of the character? How old is it? What is the character? Where does the character live? What characteristics does he or she have? What does the character look like? What dream does the character have? What prevents him or her from realising this dream? What would she or he have to do to realise her dream? What secret does he or she have? What is the character particularly good at? What can the character not do at all? What does she or he particularly like? What is he or she afraid of?

GIVING THE FIGURE A CHARACTER

Pick 10 character traits that you would like to assign to your character and write them down on a piece of paper. Create a table (4 columns: trait, negative, positive, opposite). For each trait, collect positive and negative elements and look for an opposite. In this way, the character gets a very multi-layered character costume that illuminates the respective qualities from all sides.

DRAWING CHARACTERS

Material: Pens, small pieces of paper, box

Time: 15-20 minutes

Realisation: You are undecided about the development of the characters? Just draw lots of them out of the box! Write one character trait each on a piece of paper (30-40 pieces in total) and put them in a box. Then draw four of them and develop your main character on the basis of the terms you have drawn. Proceed in the same way for the other characters.

HELPFUL
TOOLS

TWINE

HELPFUL
TOOLS

H5P

HELPFUL
TOOLS

AUDACITY

HELPFUL
TOOLS

GIMP

HELPFUL
TOOLS

**TIPS FOR GOOD
AUDIO RECORDINGS**

HELPFUL
TOOLS

**AUDIO
WARM-UP TIPS**

TWINE

Twine is a free open-source software for developing interactive stories. The results are played out as HTML files and can thus be viewed on web browsers.

A story can have different nodes, which can be individually controlled by the users. No programming knowledge is required to develop such stories with Twine.

You can find Twine on the website www.twinery.org

H5P

H5P is a free open-source software for creating interactive learning content. These can be enriched, for example, with various action paths, embedded audios or videos, as well as with quiz questions. For example, the (also free) programme Lumi can be used to play the result. H5P is a very powerful tool, but self-explanatory.

H5P: www.h5p.org

Lumi: www.lumi.education

AUDACITY

Audacity is a free audio editing software for cutting and compiling audio files. It has a very simple structure, but at the same time has numerous functions for developing radio plays or podcasts, for example. Numerous tutorials on how to use the programme, can be found at www.ohrenspitzer.de.

GIMP

Gimp is a graphics programme for editing, mounting and retouching images. It is accessible free of charge and offers all the important functions that professional image editing programmes also contain.

TIPS FOR GOOD AUDIO RECORDINGS

- Small, non-reverberant rooms, preferably with carpeted floors and curtains. Be aware of distracting background noise
- Make a sample recording to test the quality and volume of the recording.
- Beware of hissing and popping noises (caused by wind or pronunciation of letters such as „P“ or „K“); if necessary, keep more distance from the microphone.
- Do warm-up exercises for the mouth

AUDIO WARM-UP TIPS

One, two, three...

No material necessary

Time: approx. 5 minutes

Activity: Take the index and middle fingers of one hand between your teeth and fingers of one hand between your teeth and count slowly and clearly from 1 to 15 in English. Repeat this exercise before each audio recording. You will notice that when you speak, your mouth suddenly opens much wider than before and your pronunciation is correspondingly clearer.